



Faculteit Letteren en Wijsbegeerte

Nicole De Letter

***Children's Literature &
the Retranslation Hypothesis
The Rose and the Ring***

Masterproef voorgedragen tot het behalen van de graad van

Master in het Vertalen

2015

Promotor Dr. Ruud Ryckaert
Vakgroep Vertalen Tolken Communicatie

ACKNOWLEDGEMENTS

I would like to express my sincere gratitude to Dr. Ruud Ryckaert for his patient guidance, encouragement and advice throughout the course of writing this paper. I would like to thank him first and foremost for giving me the opportunity to develop my own ideas and for the time he invested in reading through my texts. In addition, I would like to thank Prof. Dr. Sonia Vandepitte for her professional linguistic advice.

A heartfelt thank you to my husband for his unrelenting faith in me.

TABLE OF CONTENTS

LIST OF TABLES	6
LIST OF IMAGES	8
LIST OF ABBREVIATIONS	9
1 INTRODUCTION	10
2 RESEARCH QUESTION, AIM AND EXPECTED RESULTS	12
2.1 Research question	12
2.2 Aim of this study	12
2.3 Expected results	13
3 CHILDREN'S LITERATURE	15
3.1 A complex genre	15
3.2 A subgenre: the fairy tale	17
3.3 The status of children's literature	20
3.4 Classical children's literature	23
3.5 Crossover children's literature	24
4 THE ROSE AND THE RING	26
4.1 The author: William Makepeace Thackeray	26
4.2 The story	29
4.3 The Dutch (re)translators	31
5 DOMESTICATION VERSUS FOREIGNIZATION: AN ONGOING DEBATE	33
6 RETRANSLATION	36
6.1 Retranslation: A definition	36
6.2 Retranslation Hypothesis	37
7 CULTURE-BOUND ELEMENTS	42
7.1 Names: A special kind of culture-bound element	43
7.2 Character names in children's literature	44
8 METHODOLOGY	46
9 ANALYSIS OF <i>THE ROSE AND THE RING</i> AND FOUR DUTCH (RE)TRANSLATIONS	54

9.1 Fictional names	55
9.2 Cultural geography	65
9.3 Natural geography	70
9.4 Ethnography	77
9.5 History	84
9.6 Society	90
9.6.1 Industrial level and economy	90
9.6.2 Social organisation	94
9.6.3 Politics	99
9.6.4 Social conditions	101
9.6.5 Way of life and customs	106
9.7 Culture	123
9.8 Final results	133
10 CONCLUSION	138
BIBLIOGRAPHY	144
APPENDICES	149
Appendix A: Complete list of all culture-bound elements found in the source text	149
Appendix B: Nedergaard-Larsen's classification (1993) for culture-bound elements	161
Appendix C: Thackeray's drawings for <i>the Rose and the Ring</i>	162

LIST OF TABLES

Table 1. Compiled classification of culture-bound elements based on Nedergaard-Larsen (1993).....	47-48
Table 2. Twenty-one translation strategies divided into Van Poucke's larger fields.	52
Table 3. 100% and 50% of all culture-bound elements extracted from the ST in seven categories.	54
Table 4. Total number of translation strategies for Fictional Names divided into Van Poucke's larger fields.	63
Table 5. Lindo's DF for Fictional Names.	63
Table 6. Van der Hoeve's DF for Fictional Names.....	63
Table 7. Blom's DF for Fictional Names.	63
Table 8. Foppema's DF for Fictional Names.	64
Table 9. RH does not apply based on Fictional Names only.	64
Table 10. Total number of translation strategies for Cultural Geography divided into Van Poucke's larger fields.....	68
Table 11. Lindo's DF for Cultural Geography.....	68
Table 12. Van der Hoeve's DF for Cultural Geography.	68
Table 13. Blom's DF for Cultural Geography.	68
Table 14. Foppema's DF for Cultural Geography.	68
Table 15. RH does not apply based on Cultural Geography only.....	69
Table 16. Total number of translation strategies for Natural Geography divided into Van Poucke's larger fields.....	75
Table 17. Lindo's DF for Natural Geography.....	75
Table 18. Van der Hoeve's DF for Natural Geography.	75
Table 19. Blom's DF for Natural Geography.	75
Table 20. Foppema's DF for Natural Geography.	75
Table 21. RH does not apply based on Natural Geography only.....	76
Table 22. Total number of translation strategies for Ethnography divided into Van Poucke's larger fields.....	82
Table 23. Lindo's DF for Ethnography.....	82
Table 24. Van der Hoeve's DF for Ethnography.	82
Table 25. Blom's DF for Ethnography.....	82
Table 26. Foppema's DF for Ethnography.....	82
Table 27. RH does not apply based on Ethnography only.....	83
Table 28. Total number of translation strategies for History divided into Van Poucke's larger fields.....	88

Table 29. Lindo's DF for History.....	88
Table 30. Van der Hoeve's DF for History.	88
Table 31. Blom's DF for History.	88
Table 32. Foppema's DF for History.	88
Table 33. RH does not apply based on History only.....	89
Table 34. Total number of translation strategies for Society divided into Van Poucke's larger fields.	121
Table 35. Lindo's DF for Society.....	121
Table 36. Van der Hoeve's DF for Society.	121
Table 37. Blom's DF for Society.	122
Table 38. Foppema's DF for Society.	122
Table 39. RH does not apply based on Society only.....	122
Table 40. Total number of translation strategies for Culture divided into Van Poucke's larger fields.	132
Table 41. Lindo's DF for Culture.....	132
Table 42. Van der Hoeve's DF for Culture.	132
Table 43. Blom's DF for Culture.	132
Table 44. Foppema's DF for Culture.	132
Table 45. RH does not apply based on Culture only.....	133
Table 46. Total number of translation strategies for all 480 CBE's plus additions divided into Van Poucke's larger fields.	136
Table 47. Lindo's DF for all 480 CBE's plus additions.....	136
Table 48. Van der Hoeve's DF for all 480 CBE's plus additions.	136
Table 49. Blom's DF for all 480 CBE's plus additions.	136
Table 50. Foppema's DF for all 480 CBE's plus additions.	136
Table 51. RH does not apply based on all 480 CBE's plus additions.....	137

LIST OF IMAGES

Image 1. Portrait of William Makepeace Thackeray by John Sartain.....	26
Image 2. Facsimile title page of the first edition of <i>the Rose and the Ring</i>	28
Image 3. Cover of Blom's translation: illustrations by W.J. Rozendaal.	32
Image 4. Cover of Foppema's translation: illustrations by W.M. Thackeray.	32
Image 5. Bays English muffins.	115
Image 6. Loaf sugar or white sugar cone.	115
Image 7. A silver pap-boat	115
Image 8. Title page of Mangnall's Questions.	126
Image 9. Page 60 from Mangnall's Questions.	126
Image 10. Rat-hunting.....	127

LIST OF ABBREVIATIONS

CBE	culture-bound element
CBE's	culture-bound elements
ChL	children's literature
DF	degree of foreignization
RH	retranslation hypothesis
ST	source text

1 INTRODUCTION

The translation of children's literature (ChL) constitutes a most interesting subgenre within translation studies. The study of retranslations is equally compelling and therefore both will be examined in this paper. Retranslations are an excellent object of research to compare translations and to determine which elements of a source text (ST) posed the greatest difficulties to a translator and, perhaps more importantly, one can determine how those obstacles were overcome by each individual translator. There is still a lot of room for new research within the field of ChL; this paper hopes to offer a small contribution and hopes to stimulate further research not just by other students but also by more renowned scholars. One of the aims of this paper will be to illustrate that making conclusions about Retranslation Hypothesis (RH) is not as straightforward as it may sound. Anyone with an interest in RH is invited to take the results of this study and to agree or disagree with the way it was conducted and to perhaps optimize the methodology. Hopefully, this paper can also raise the general awareness of parents and teachers about the dynamics at work in ChL and offer them some new insights into the complexities of ChL. I also hope that Ghent University will one day soon add the translation of ChL to its curriculum, so that the students within the Department of Translation Interpreting and Communication can master this literary genre and its translational problems and can become skilled in this particular field.

Chapter two of this paper will formulate the research question and will explain what the overall aim of the study is and will outline the expected results. Before the actual study can be conducted a theoretical framework needs to be established, therefore chapter three will look at the dynamics at work in ChL and will also explore the fairy tale as a genre. Furthermore, it will be shown how the status of (translated) ChL changed from having a marginal position to nowadays being well-established. An answer to the following questions will also be given: What makes a children's book a classic? What is crossover ChL? Chapter four will render all the particulars of the book that was chosen to analyse as a case-study and the four Dutch (re)translations that were published of this children's book. Chapter five will investigate the ongoing discussion among prominent scholars of whether translated ChL should be domesticated or foreignized. Chapter six will provide definitions for 'retranslation' and 'RH' and will explore the origin of Retranslation Hypothesis. Chapter seven will generate definitions for culture-bound elements and names. Furthermore, chapter seven will explain the meaning behind most character names of the book that will be analysed in this study.

After these seven theoretical chapters, the methodology of the study will be explained in chapter eight and will bring this paper to chapter nine. That will be the most elaborate chapter and it will render the actual study. The fairy tale *The Rose and the Ring* by English novelist William Makepeace Thackeray and four Dutch (re)translations (the original translation and three retranslations) will be analysed. 480 culture-bound elements (CBE's) will be selected from the ST. These will be divided in seven different categories: Fictional Names, Cultural Geography, Natural Geography, Ethnography, History, Society and Culture. The ultimate goal of this study is to calculate the degree of foreignization (DF) of the four (re)translations. The first results will be partial results for each of the seven categories. These will show the DF for each translation based on that category only. It will be interesting to detect if these partial results are similar or different (and if they do differ, how big this difference is) to the complete DF of each translation. The aim of these partial results is to demonstrate that making statements about RH is not straightforward. Ultimately, the average degree of foreignization (ADF) will be calculated for each of the four (re)translations.

In chapter ten the research question will be answered based on the partial and on the overall results of the previous chapter.

2 RESEARCH QUESTION, AIM AND EXPECTED RESULTS

2.1 Research question

The study will try to answer the research question: Does Retranslation Hypothesis apply to the original Dutch translation and three retranslations of the English fairy tale *The Rose and the Ring*? This fairy tale by W. M. Thackeray (1811-1863) was published in 1854 and the full title of the book is: *The Rose and the Ring or the History of Prince Giglio and Prince Bulbo. A fireside pantomime for great and small children*. Four Dutch (re)translations will be studied, the original translation and three retranslations:

1) **Lindo – 1869**

De Roos en de Ring, of de Geschiedenis van Prins Giglio en Prins Bulbo. Een Tooververhaal voor Oud en Jong.

2) **Van der Hoeve – 1888**

De Roos en de Ring.

3) **Blom – 1961**

De Roos en de Ring of de Geschiedenis van Prins Giglio en Prins Bulbo. Een Winteravondsprookje voor grote en kleine kinderen.

4) **Foppema – 1976**

De Roos en de Ring of De geschiedenis van Prins Giglio en Prins Bolbo. Een spel bij de haard voor grote en kleine kinderen.

Before an answer to the main research question can be formulated, three sub-questions, of which two are calculations, need to be answered:

- 1) Which translation strategies are chosen by the four Dutch (re)translators to translate the selected culture-bound elements?
- 2) How many times are the identified translation strategies used by each (re)translator?
- 3) How high (or low) is the average degree of foreignization of each (re)translation?

2.2 Aim of this study

The most important aim of this study is to analyse the four Dutch (re)translations and to test RH. However, it does have to be made very clear that the answer to the main research question will not be an answer that is set in stone. The result will be valid, but will be so based only on my individual research method. It is very possible and even likely that if

someone were to analyse these same (re)translations and use a different methodology, that they would generate a different result (one researcher proves RH and another disproves it).

The second aim is to show that making statements about RH is not as straightforward as it may seem. To illustrate this, the research material will be divided in seven different categories (cf. §1). The partial results for each category should corroborate the claim that making statements about whether or not RH applies to a certain case-study is not straightforward. Moreover, they should demonstrate that, even by applying the same methodology, but by testing it on a different selection of the material, a different result can be generated.

The third aim is to raise the following question: Is there a need for a uniform research method to test RH? No researcher has ever devised a prescriptive method of testing RH and this means that every study has to devise its own methodology. This leads to the consequence that each and every result is, and remains, an island on its own. Due to the lack of uniformity in research methods, an opportunity to compare or to combine results remains impossible. However, if results could be combined and larger studies could be conducted, researchers would eventually also be able to answer bigger questions such as: Does RH apply more frequently to one kind of literature? or Does RH apply more in one era? or Does RH apply more to retranslations of a particular country or culture? A wise way of ending this paragraph is by quoting American businessman Robert Half (1918-2001) who once said: *“Asking the right questions takes as much skill as giving the right answers.”*

2.3 Expected results

Before the main research question can be answered, three sub-questions, of which two are calculations, need to be calculated and answered. The answer to the first sub-question – Which translation strategies are chosen by the four Dutch (re)translators to translate the selected 480 culture-bound elements? – is important to determine because the translation strategies are of the utmost importance to calculate the degree of foreignization (infra §8). Moreover, 124 of the 480 CBE's are names (infra §7.1) and as both Stolt (2006) and Van Coillie (2006) have stated that names are more often translated in ChL than in any other form of (adult) literature, it is expected that a lot of variation will be found in the strategies for translating names:

The apparently generally accepted and widespread custom of substituting names should, in my opinion, be applied more restrictedly and should more frequently be questioned (Stolt, 2006, p. 74).

Names are sacred, but not so in children's books, where there seems to be a widespread habit of adapting names to the target culture (Van Coillie, 2006, p. 123).

The second sub-question relates to the first and is a calculation that has to be made once it has been determined which strategies were applied in the four translations: How many times are the identified translation strategies used by each (re)translator? It is impossible to make predictions about this second sub-question. The first translation and the last retranslation are almost a century apart. It is therefore expected that the working methods of the four (re)translators were different and that this will show in the number of times that each strategy was implemented.

The last sub-question – How high (or low) is the average degree of foreignization of each (re)translation? – is easier to predict. An article by Graat (2007) partly describes the original translation. Graat points out that this translation was completely domesticated for a Dutch readership. Based on the findings of this article, the answer to the third sub-question is expected to be that the DF of the original translation is much lower than the DF of the (re)translations. In other words, it is expected that the retranslations will be less domesticated.

Based on the calculations of the sub-questions, it will be possible to formulate an answer to the main research question: Does the retranslation hypothesis apply to four Dutch (re)translations of the English fairy tale *The Rose and the Ring*? This is the most difficult question to predict. Susam-Saraeva (s.d.), senior lecturer in translation studies at the University of Edinburgh is quoted on the Bloomsbury Publishing website and states about Deane-Cox's 2014 book, in which she renders her research results about RH: "*Deane-Cox's compelling and detailed study (...) puts the final nail in the coffin of the Retranslation Hypothesis (...).*" Thus, according to this recent work, it is more likely that my study will disprove rather than prove the RH.

3 CHILDREN'S LITERATURE

3.1 A complex genre

O'Connell (1999, pp. 209-210) draws attention to the fact that there is no clear definition to describe ChL. Most scholars only offer a very broad and pragmatic definition. O'Connell quotes two definitions which she finds the most accurate. The first is from Swedish educator and ChL scholar Göte Klingberg: "Children's literature is defined not as those books which they read (...), but as literature which has been published for (...) children and young people." The second quote is from Finnish scholar, translator and illustrator Riitta Oittinen: "I see children's literature as literature read silently by children and aloud to children." The fact that prominent scholars fail to coin a suitable definition is a first clear indication of the complexity of the subject matter.

Formulating a definition could be a trying task, because ChL does not consist of one kind of book. There are many subgenres to consider. Hunt's *International Companion Encyclopedia of Children's Literature* (2004, pp. vi-viii) itemizes no less than thirty-three different kinds of ChL in its table of contents under the heading of 'Forms and genres'. The overview identifies every genre from picture books, playground rhymes, fantasy stories, folk tales, fairy tales, animal stories and comics to adolescent novels and so on.

Children's literature is complex; however, translated ChL is even more complex. According to Desmidt (2005, p. 86) ChL in translation is a complex study object because of the myriad of things that need to be considered. Even the mere selection of a corpus is not simple: there are translations and adaptations and there is the fairly recent phenomenon of intermediality. Adaptation has shifted from the textual level to the level of the medium. ChL has been commercialised: books are still frequently being turned into movies, into games and into articles for merchandising. Ghesquière (2006, pp. 27-28) points out that "the Index Translationum on the UNESCO website mentions [Walt] Disney (...) as the most translated author of children's books". She stresses that "these powerful Disney productions", which are "mostly adaptations of all-time classics, cast a dark shadow over the original source texts and push the original authors into oblivion". She asks the question: "Are there any young readers who know the Austrian author Felix Salten is the creator of Bambi?"

A second specific feature of translated ChL is the fact that illustrations cannot be ignored; they are in fact of the utmost importance. Oittinen describes “the relationship between the verbal and the visual” (2003, p.128) as follows:

The illustration of a story always adds to the narration by giving extra information, such as cannot be given by words: details about setting in time, place, culture, society as well as characters and their relationships. The illustration of a story gives a background and places the characters in homes and milieux. As a whole, illustrations are never quite straightforward but always elaborate, complement, and amplify the verbal narration. In other words, (...) the relationship of the verbal and the visual is that of interanimation, flexibility, and complexity (Oittinen, 2003, p. 131).

Moreover, not just the illustrations matter but the entire visual appearance of a translated children’s book is important: “the cover, the end pages and title pages, the actual typeface, the shape and style of letters and headings, and the book’s entire layout. All these elements have an emotional impact on the reader” (Oittinen, 2006b, p. 94). Furthermore, the decision of parents whether or not to buy a certain book, could be influenced by the outward appearance of it. Desmidt also says: “The publication of a translated children’s book often raises technical questions, such as (...) the extent to which the original layout is to be decisive” (Desmidt, 2006, pp. 86-87). And should the illustrations be preserved, replaced, reduced or extended or even added if there were none in the original? When translating picture books, translators often face spatial constraints. They have to make sure that their TT fits the layout as determined by the illustrations. To produce colourful picture books at a reasonable price, international co-operations or joint printings are produced and they often involve time pressure which, in turn, is often at the expense of literary quality. “One can only jointly print several versions when all versions are finished at the same time” (Desmidt, 2006, pp. 89).

Everyone involved in the production and reception of translated ChL has “expectations, wishes and demands” of his or her own. The translator needs to take all of the following into account: the text, the author of the ST, the reader of the TT, the editor, the publisher, the distributor, the illustrator(s) and the critics (Desmidt, 2006, p. 86). Also parents, teachers and librarians play a part in the reception of books for children. From their perspective and “in terms of didactic norms”, a book for children “should enhance the intellectual and/or emotional development of the child and set good, worthy examples” (Desmidt, 2006, p. 86).

Then there are also textual challenges. Authors of ChL often include sound and rhythm in their work, by including all or some of the following features: onomatopoeia, animal noises,

puns, wordplay, repetition, nonsense, wordplay, rhyme and alliteration. All these features “require a linguistic creativity that is a challenge to any translator” (Lathey, 2006, pp. 10-11).

Furthermore, there is the child image of the translator to consider and the unequal relationship between adult and child. According to Oittinen (2005, p. 50), the child image of parents is as much a moral as a cultural issue because it stems from different cultures and religions. Oittinen (2006a, p. 41) calls child image a very complex issue: “On the one hand, it is something unique, based on each individual’s personal history; on the other hand, it is something collectivized in all society.” Moreover, ChL is written by people who do not belong to the target group (O’Connell, 1999, p. 201). An adult writer, even one who comes “closest to understanding the desires of childhood can never fully adopt a child’s perspective” (Lathey, 2006, p. 5).

Finally, as Ghesquière (2006, p. 30) points out “the relationship between children’s literature and its translations is undeniably and inevitably written from a Western point of view, and is not without any cultural bias” (cf. §3.4). She goes on to say that the concept of ChL was largely developed in Western countries and that the situation in African, Asian and Latin American countries is so different that one can easily speak of a cultural gap.

3.2 A subgenre: the fairy tale

*“A fairy tale is a tale told in a morbid age to the only remaining
sane person, a child.”*
G.K. Chesterton

Fairy tales stem from the oral tradition of storytelling. This means that their origin can sometimes be traced back thousands of years. The history of fairy tales has been researched extensively but questions still remain unanswered. One element, however, that is beyond a shadow of a doubt is that people started to tell tales “as soon as they developed the capacity of speech” (Zipes, 2012, p. 96). According to Zipes, they told tales for a number of reasons: “to mark an occasion, to set an example, to warn about danger, to procure food, to explain what seemed inexplicable (...) and to communicate knowledge” (2012, p. 96). These tales kept their oral characteristic for centuries as they were passed down from generation to generation. As the tales were told and retold, they changed continuously and they were adapted to suit the needs of the listeners. The retelling is in fact very similar to the way in which retranslations are adapted to suit the needs of a (new) audience. It was only when writers such as Charles Perrault, the Brothers Grimm and Hans Christian Andersen started to write the stories down

that the oral tales brought about literary tales. Zipes also explains that the oral tales were never given any titles, that they were never intended for children and that they never existed in the forms in which we know them today (2012, p. 96).

A distinction needs to be made between a ‘tale about fairies’ and a ‘fairy tale’. In a fairy tale, unlike a tale about fairies, there does not necessarily have to be a fairy among the characters. The difference between ‘tale about fairies’ and ‘fairy tale’ is crucial in French because of the terms ‘conte des fées’ and ‘conte féerique’. The conte des fées tells about the actions and deeds of fairies, while the conte féerique describes the narrative form, as noted by Zipes (2012, p. 98). Ruth Bottigheimer (2004, p.263) explains the difference as follows: “(...) the French model (...) supplied (...) adults and children with elaborate tales about fairies and simpler fairy tales, such as ‘Puss in Boots’, ‘Sleeping Beauty’ and ‘Beauty and the beast’.” Thus, according to Bottigheimer the fairy tales (without the fairies and elves) were simpler in structure and in plot lines. Zipes goes on to explain that the term fairy tale (conte des fées) was coined by Catherine-Anne d’Aulnoy in 1697 and that she never explained why she started using the term. Before this time, the literary fairy tale was not considered a genre and did not even have a name. She called her stories ‘conte des fées’, because the French texts of that time, of d’Aulnoy and other authors were mostly lengthy tales about fairies (Bottigheimer, 2004, p. 261). When her work was published in English for the first time, the title was translated as ‘Tales of the fairies’, but it was not until 1750 that the word fairy tale came to be commonly used in English (Zipes, 2012, p. 98).

Fairy tales often contain some or all of the following specific features or motifs: desire and optimism (good wins over evil), brutality, bluntness, violence, perversity and they either start with a conflict or with a situation which leads to conflict (Zipes, 2012, p.96). As observed by Bottigheimer, a fairy tale often contains “a reversal of fortune, often with a rags-to-riches plot that culminates in a wedding. Magical creatures regularly assist earthly heroes and heroines achieve happiness (...)” (2004, p. 262). She also claims that they are often marked by moralisation, but that this was less so in the nineteenth century than it had been in the eighteenth century.

Most of the above-mentioned motifs can certainly be identified in Thackeray’s fairy tale:

- **desire:** some protagonists desire someone or something. Countess Gruffanuff desperately wants to marry Prince Giglio; Count Hogginarmo just as desperately wants to marry

Princess Rosalba; Prince Giglio has a great desire to get an education and Princess Rosalba longs to reign over her country.

- **optimism:** ‘all’s well that ends well’ is certainly true for *the Rose and the Ring*.
- **brutality, bluntness and violence:** some of Thackeray’s characters are undoubtedly brutal, blunt and/or violent. In the first excerpt, Prince Giglio and Prince Bulbo have a dreadful fight. In the second excerpt, King Padella gives orders to put Princess Rosalba to death. In the third excerpt, King Padella is telling the Captain of the Guard to torture his own son, Prince Bulbo.

'You are engaged to my cousin!' bellows out Giglio. 'I hate your cousin,' says Bulbo.
 'You shall give me satisfaction for insulting her!' cries Giglio in a fury.
 'I'll have your life.'
 'I'll run you through.'
 'I'll cut your throat.'
 'I'll blow your brains out.'
 'I'll knock your head off.'
 'I'll send a friend to you in the morning.'
 'I'll send a bullet into you in the afternoon.'
 'We'll meet again,' says Giglio, shaking his fist in Bulbo's face; (...) (p.22)

And now, as those lions won't eat that young woman—'
 'Let her off!—let her off!' cried the crowd.
 'NO!' roared the King. 'Let the beef-eaters go down and chop her into small pieces. If the lions defend her, let the archers shoot them to death. That hussy shall die in tortures!' (p.39)

Whip, whack, flog, starve, rack, punish, torture Bulbo—break all his bones—roast him or flay him alive—pull all his pretty teeth out one by one! (p.40)

- **conflict:** the story begins with King Valoroso (King of Paflagonia) receiving a letter which announces the visit of Prince Bulbo (the heir of neighbouring country Crim Tartary). His visit causes conflict later on in the story.
- **a rags-to-riches plot that culminates in a wedding:** even though Rosalba is a princess, she is unaware of this fact. She has to work as a maid and is treated badly. As the story progresses her fate even gets worse when she is imprisoned and eventually thrown to the lions. But she is rescued by Prince Giglio and the story ends with their wedding.
- **magical creatures:** even though Thackeray’s story is not a tale about fairies but a fairy tale, one of the characters is a fairy who sometimes performs good magic but who can sometimes also do evil things; e.g. she turns Jenkins the porter into a brass doorknocker and leaves him stuck to the front door for twenty years, only because he had insulted her:

For, as the Fairy waved her wand over him, he felt himself rising off the ground, and fluttering up against the door, and then, as if a screw ran into his stomach, he felt a dreadful pain there, and was pinned to the door; and then his arms flew up over his head; and his legs, after writhing about wildly, twisted under his body; and he felt cold, cold, growing over him, as if he was turning into metal; and he said, 'O—o—H'm!' and could say no more, because he was dumb. (p.9)

- **moralisation:** Thackeray sometimes addresses the children directly and tells them to be good children:

In the meantime poor Giglio lay upstairs very sick in his chamber, though he took all the doctor's horrible medicines like a good young lad; as I hope YOU do, my dears, when you are ill and mamma sends for the medical man. (p.15)

3.3 The status of children's literature

Israeli literary historian Shavit wrote the first comprehensive work on translated ChL in 1986. In this book she explains the lack of scholarly interest in the translation of ChL. She states that literature could be viewed as a hierarchical polysystem with several subsystems. She also contends that ChL has a peripheral position within this polysystem¹ (as a subsystem of minor prestige) and that this is the reason why translators and their editors were at that time inclined to make numerous changes and adaptations to source texts (1986, p. 112).

Desmidt (2005, p. 80) too, contends that ChL held a marginal, peripheral position within the literary landscape, at least until the seventies of the last century. This marginal position was the reason why adaptations to the ST were so readily accepted. The norm “faithfulness to the original” was far less important than the pedagogic and didactic norms. ChL was considered public property, as literature that could be handled more freely. Desmidt says that from the 1980s onwards, the situation has changed. The production of ChL increased as did academic interest, therefore, also the appreciation for ChL increased. As a result, translations now do remain more faithful to the original.

Ghesquière (2006, p. 19) does not entirely agree with Shavit's view. She calls ChL “not just a peripheral literary phenomenon: in the dynamics of the literary field it fulfils a basic role in the establishment of canon(s)”. Like Desmidt, she also places the beginning of the improved status in the 1970s. “The rapid growth in children's literature during the seventies not only caused a shift in the selection of topics but also gradually improved the status and the quality

¹ The polysystem theory goes back to Itamar Even-Zohar (1978) and the Tel Aviv School and it was then used again by Zohar Shavit in 1981 and 1986.

of children's books" (2006, p. 24). She also says that the improved status of ChL is due to translations. She feels that translations have encouraged new initiatives: "since by confronting authors with the best from elsewhere, they stimulated the production of literature in the national language" (2006, p. 25).

Koster (2005, p. 65) too criticises Shavit's utterance. Koster says that when Shavit talks of the peripheral position of ChL, she does not take the different age groups into account. Koster feels that one of the most important reasons why ChL is regarded as marginal is because of its target group orientation. Adult literature primarily has a literary and aesthetical function and there is no differentiation made between text which are produced for a specific type of audience. ChL lacks this autonomy and is therefore regarded as having a lower status. According to Koster, Shavit is wrong to consider ChL as a monolithic unity. If one wants to obtain a clear overview of the internal layers within ChL, this breakdown by age group needs to be taken into account.

O'Sullivan (2005, pp. 53-54) is yet another scholar to question Shavit's view. She does not agree with Shavit's claim that all ChL follows the same development (from being educational to enjoyment) and that this development can therefore be called universal. O'Sullivan makes an appeal for more diversity in the research of ChL, especially research into non-European books should bring more balance into the scholarly research of ChL (cf. §3.1 & §3.4).

O'Sullivan also gives an example which clearly attests to the fact that translated ChL has a very low status in some countries. "Stories published for children in one country appear in translation on an adult list in another without any indication of their original readership" (2005, p. 21).

Puurtinen (1998, p. 529) points out that translated ChL used to be considered "the most marginal" of all literary forms. Because the polysystem theory assumes that translated literature is usually in a peripheral position and because ChL as a whole is already regarded as peripheral, it is twice considered to be marginal!

Oittinen (2000, p. 68) believes that the dominant presence of women in the field contributes to the low status of ChL and of translated ChL, because so she says: "Most authors and

translators for children are women.” She also contends that the low status of ChL is indicated by the fact that no author of ChL has ever won the Nobel Prize in Literature.²

Several academic publications contributed to the increased status of translated ChL. Tabbert (2002, p. 303) observes that since the mid 1970s more and more academic studies were dedicated to the translation of ChL. He claims that there are four important factors which prompted these studies: (1) the assumption that translated children’s books build bridges between different cultures; (2) text-specific challenges to the translator; (3) the polysystem theory; (4) the age-specific addressees either as implied or as real readers.

Lathey (2006, p. 1) also states that academic interest in the translation of ChL “developed at an accelerating pace” since the mid 1970s. She sees the third symposium of the International Research Society for Children’s Literature, or the IRSCL, in 1976 as the first turning point. It was the first ChL conference which was devoted to translation and the international exchange of children’s books. She says that it was at this time that the study of ChL began to gain academic credibility. The proceedings of this symposium and the 1986 book ‘*Children’s Fiction in the Hands of the Translators*’ by Klingberg were for a number of years the only two substantial publications on translation for children (Lathey, 2006, p. 2). The second turning point, according to Lathey, came in the year 2000 with two new outstanding contributions from Emer O’Sullivan and Riitta Oittinen.

In 2003 the journal for translators *META* published a double volume which consisted of twenty-five contributions on translation for children by scholars from sixteen different countries. As O’Sullivan puts it “this volume indicates that the subject of translating for children is now firmly on the map” (2005, p. 77).

Van Coillie and Verschueren wrote (2006, p. v.) that an emancipation had recently taken place in the field of translating for children or as they put it in the “long-neglected subfield of literary translation”. “Today, translating for children is increasingly recognized as a literary challenge in its own right” (2006, p. v.). They feel that this ‘emancipation’ was brought about by “the very awareness that translating for children does not differ in kind from translating for adults”, but that it simply differs “in the extent to which it necessitates or allows forms of textual manipulation”. They say that the “significant growth in scholarly interest” brought about a change from a “prescriptive approach” (in the 1960s) to a “descriptive approach” and

² Selma Lagerlöf was the first woman to win the Nobel Prize in Literature in 1909, though she is the author of a world renowned children’s classic, she cannot be regarded as an author of children’s literature.

that as a consequence translation researchers shifted their focus from the ST to the TT (2006, p. vi.).

3.4 Classical children's literature

What makes a classic and who decides whether or not a book is a classic are topics that are still heavily debated by scholars. However, for a children's book to be considered a classic it is generally thought that it needs to have the following characteristics:

- have commercial success over several generations
- be a household name in several countries
- be retranslated every twenty to fifty years
- possess a larger theme (= an eternal truth) which remains relevant
- generate numerous adaptations in various media (Paruolo, 2011, p. 14)
- have an impact on future literary developments (Paruolo, 2011, p. 14)
- be regarded as 'good' children's literature (O'Sullivan, 2006, p. 147)
- be taken seriously by adult critics (Paruolo, 2011, p. 12)

The evaluation of what makes a classic is not necessarily permanent, the taste and the assessment of one generation might not be the same as those of next generations (O'Sullivan, 2006, p. 147). As a result, there is not one list of children's books that is considered to be the ultimate list of classics. However, there are a few books that will almost certainly find a place on every list, regardless of who compiled it, they are (to name but a few from different countries of origin and different eras): *Anne of Green Gables* (L.M. Montgomery, Canada, 1908), *Alice's Adventures in Wonderland* (Lewis Carroll, Great-Britain, 1865), *Emil and the Detectives* (Erich Kästner, Germany, 1929), *Heidi's Years of Learning and Travel* (Johanna Spyri, Switzerland, 1880), *The Little Prince* (Antoine de Saint-Exupéry, France, 1943), *Little Women* (Louisa May Alcott, USA, 1868), *The Adventures of Pinocchio* (Carlo Collodi, Italy, 1883), *Pippi Longstocking* (Astrid Lindgren, Sweden, 1945) and *Seven little Australians* (Ethel Turner, Australia, 1894). No African or Asian children's books are found on these lists of classics (cf. §3.1) because as O'Sullivan explains, Northern Europe and America were regions where the social and economic conditions were perfect for the creation of ChL (O'Sullivan, 2006, p. 155).

The Rose and the Ring is today still considered a classic in Germany but seems to have lost its status of a classic children's book in the Netherlands. This is evident from the many (eight were counted, but there could be more) retranslations and publications over the last hundred years in Germany, where the latest new retranslation was published in 2009. In the Netherlands, on the other hand, there has not been a new retranslation since the last one by Foppema in 1976. Kready makes a comment in her book *A study of fairy tales* which could explain why *The Rose and the Ring* is valued more highly in Germany than in the Netherlands and why new publications of the story can frequently be found in German bookshops. She reports that the fairy tale enjoys a higher prestige in Germany and says: "The fairy tale received a high estimate in Germany and no nation has attained a higher achievement in the art of the fairy tale book" (Kready, 1916, p. 101).

Once a children's book is considered to be a classic, it seems to be common practice for those stories to undergo many changes and alterations. Mainly because they are out of copyright after fifty to seventy years (depending on the laws of the country of origin), it would seem that publishers feel these stories can be freely adjusted to meet the wishes of new target audiences. They are often made one third shorter than the original length and are in this way made easier to read (Desmidt, 2006, p. 88). When classics are translated they are also often indirect retranslations which means that the new translation is based on a previous translation and not on the original ST (infra 6.1).

Recent work such as the stories written by Roald Dahl, Philip Pullman and J.K. Rowling are also referred to as classics because they are "generally recognized as literary masterpieces that, from a translator's point of view, are no less demanding than 'serious' (adult) literature" (Van Coillie & Verschueren, 2006, p. v.). However, these books will first have to stand the test of time to really earn the term classic.

3.5 Crossover children's literature

The full title of *the Rose and the Ring* suggests that the book should be enjoyed not only by young children but also by older children (and adults): *The Rose and the Ring or the History of Prince Giglio and Prince Bulbo. A fireside pantomime for great and small children*. This is not surprising because fairy tales are a good illustration of readership boundary crossover. They were originally composed by adults for adults and only entered the domain of ChL in a later stage and in a simplified form (Bottigheimer, 2004, p. 262).

Thus, the term crossover children's literature covers both directions: it refers to books that were written for children, but that are also read and enjoyed by adults (such as the *Harry Potter* books) and it also refers to books that were originally written for adults but which find their way (sometimes through adaptations) into child reading.

Most of the books which were given as examples of classical children's literature (supra 3.4) are in fact also crossover books: *Alice's Adventures in Wonderland*, *Anne of Green Gables*, *The Little Prince* and *Little Women*. Some would probably argue that *Alice in Wonderland* is no longer a children's book but that it is now an adult classic. As noted by Falconer (2004, p. 558): "Many modern children now find the unabridged *Alice* quite a difficult text with which to engage."

And just as a classic is not considered a classic in every country, a 'crossover' is not considered a 'crossover' in every country. Paruolo explains that this could be because of a translation that does not appeal to adults: "A. A. Milne's *Winnie-the-Pooh* (1926) whose lack of success with an adult audience in Germany is due to a translation in which the dual addressee is lost" (Paruolo, 2011, p. 19).

4 THE ROSE AND THE RING

4.1 The author: William Makepeace Thackeray



Image 1. Portrait of William Makepeace Thackeray by John Sartain.

Thackeray was born in Calcutta in 1811 and spent the first five years of his life in India. After the death of his father, Richmond Thackeray, an official for the East India Company, William Makepeace was sent to England in 1816. His mother stayed in India; she remarried in 1817 and did not return to England until 1820. William Makepeace attended a number of grammar schools before going to Charterhouse, a prestigious London public school, in 1822. It is said that his childhood was a miserable time and that he was a very lonely child (Brander, s.d.). From 1828 till 1830 Thackeray studied at Cambridge (Trinity College) but left without a degree. He then travelled around Europe for one year before studying law at Middle Temple, London from 1831 till 1833, but he also left this college without a degree. In 1832, on turning twenty-one, he inherited £20,000 from his father. However, Thackeray squandered most of his fortune in a short amount of time; not only did he make bad investments in two newspapers, he also lost a lot of money through gambling. Thackeray was artistically very gifted, (see Appendix C for some of the drawings he made for *The Rose and the Ring*) therefore, he wanted to become a painter to support himself. He thus went to Paris to study art but did not complete these studies either. In 1836, during his time in Paris, he married a twenty year old Irish girl, Isabella Gethin Shawe. Thackeray's stepfather decided to buy a newspaper, this way William Makepeace could remain in Paris and work as the paper's correspondent. A year later, the paper went bankrupt and William Makepeace and his wife went to live in Bloomsbury, London where he worked as a journalist. He mainly worked for magazines such as *Frazer's Magazine* and *The New Monthly Magazine*, and later, also for *Punch* (between 1843 and 1854). For all these magazines he wrote fictional contributions. His work was always either unsigned or signed with pen names such as Mr. Angelo Titmarsh (under this name he also wrote *The Rose and the Ring* – see Image 2, page 28), Fitz-Boodle, The Fat Contributor or Ikey Solomons (Brander, s.d.).

Between 1837 and 1840 Thackeray and his wife had three daughters of which the middle child died in 1839 at eight months old. His wife, Isabella, suffered severely from depressions,

after the birth of their third daughter and was admitted to mental institutions several times in the following years. Her condition steadily deteriorated, until finally she was declared insane. Thackeray desperately sought a cure for her, but her mental condition proved to be incurable. She lived the rest of her life (she outlived Thackeray by thirty years) with friends, confined in a house in the French countryside. For over twenty years, Thackeray lived as a de facto widower, taking care of his two daughters and travelling to the United States to give lectures.

In 1846 Thackeray received recognition as a writer with his *Snob Papers*, which appeared as a serial story between 1846 and 1847, and with the publication of it in book form as *The Book of Snobs* in 1848. His most famous and most renowned work *Vanity Fair* appeared (firstly also serial) between 1847-48 and in book form also in 1848. *Vanity Fair* was the first work which he signed with his own name.

In his contribution to the *Encyclopædia Britannica Online* Brander (s.d.) describes Thackeray's satirical writing style to the point:

In his own time Thackeray was regarded as the only possible rival to Dickens. His pictures of contemporary life were obviously real and were accepted as such by the middle classes. A great professional, he provided novels, stories, essays, and verses for his audience, and he toured as a nationally known lecturer. He wrote to be read aloud in the long Victorian family evenings, and his prose has the lucidity, spontaneity, and pace of good reading material. Throughout his works, Thackeray analyzed and deplored snobbery and frequently gave his opinions on human behaviour and the shortcomings of society, though usually prompted by his narrative to do so. He examined such subjects as hypocrisy, secret emotions, the sorrows sometimes attendant on love, remembrance of things past, and the vanity of much of life— (Brander, s.d.)

Other well-known works by Thackeray are:

- *The Luck of Barry Lyndon* (1844; revised as *The Memoirs of Barry Lyndon*, 1856)
- *The Newcomes* (1853–55)
- *The Virginians* (1857–59)
- *Lovel the Widower* (1860)
- *The Adventures of Philip* (1861–62)

Thackeray died unexpectedly of a stroke in London in 1863 at the age of fifty-two.

THE
ROSE AND THE RING;
 OR, THE
 HISTORY OF PRINCE GIGLIO AND PRINCE BULBO.

A Fire-Side Pantomime for Great and Small Children.



BY MR. M. A. TITMARSH,

Author of "The Kickleburys on the Rhine," "Mrs. Perkins's Ball," &c., &c.

LONDON:
 SMITH, ELDER, AND CO., 65, CORNHILL.
 1855.

[Facsimile title-page of first edition]

Image 2. Facsimile title page of the first edition of *the Rose and the Ring*.

4.2 The story

The setting of the story is the fictional Kingdom of Paflagonia and its neighbouring country Crim Tartary. The King of Paflagonia is Valoroso XXIV and he has an only child: Princess Angelica. The King of Crim Tartary is the tyrannical King Padella and his son Prince Bulbo is heir to the throne. Valoroso however, stole the crown from his nephew Prince Giglio, the son of Valoroso's brother: the late King Savio. Valoroso eases his conscience by promising Princess Angelica's hand in marriage to Prince Giglio, who has been desperately in love with her all his life. Angelica and Giglio were brought up together by King Valoroso and his wife; however, while Giglio is overlooked and ignored by them, Angelica is considered to be the most beautiful and smartest girl of the kingdom.

The story begins with the announcement of Prince Bulbo coming to visit Paflagonia, much to Prince Giglio's dislike. Just as King Valoroso is not the rightful king of Paflagonia, Bulbo's father, King Padella is not the rightful king of Crim Tartary. Princess Angelica wears a ring which was once given to her by Prince Giglio (it had been his mother's wedding ring, which had been a gift to Giglio's mother from the Fairy Blackstick) and which holds magical powers: whoever wears the ring is considered to be the most beautiful creature on earth by everyone. However, these magical powers of the ring are unknown to them all. Angelica and Giglio have a fight over Bulbo's visit and she throws the ring out of the window, with the result that everyone now sees her as she really is: not so beautiful and not so smart. In turn, Prince Bulbo possesses a magical rose, also from the Fairy Blackstick, with the same powers as the ring, and this makes Princess Angelica fall in love with him the moment he arrives in Paflagonia. Countess Gruffanuff, Angelica's old and ugly governess, finds Angelica's ring in the garden and while she is wearing it, she manages to convince Prince Giglio to sign a piece of paper promising to marry her.

The crown of Crim Tartary rightfully belongs to Princess Rosalba, the daughter of King Cavolfiore who was murdered by Padella when Rosalba was still an infant. Rosalba was left all alone in the castle and wandered off into the forest to eventually end up in the gardens of the royal palace of Paflagonia. No one realises she is a princess, they name her Betsinda and she is made to work at the palace as a maid for many years. When Countess Gruffanuff gives the magical ring to Betsinda, King Valoroso, Prince Giglio and Prince Bulbo all fight for her love and in a rage Princess Angelica, the Queen and Countess Gruffanuff violently chase Rosalba away from the castle without clothes or money. Because Prince Giglio had physically

attacked his uncle in the fight over Rosalba, the King decides that his nephew is to be executed. However, Captain Kutasoff Hedzoff, who is responsible for taking Giglio to the scaffold, cannot bear to put his good friend to death, he thus decides to execute Prince Bulbo instead. The King, after all, had said “seize upon the Prince, the villain dies!” and had not specifically said which prince. Princess Angelica manages to get a reprieve from her father and saves Prince Bulbo just in time. Bulbo gives her his magical rose, she is restored to her former beauty and Bulbo marries her.

Prince Giglio is reminded by Countess Gruffanuff that he had promised to marry her and rather than keeping his promise, he decides to flee the country. With some help from the Fairy Blackstick, he disguises himself as Mr. Giles, a student, and manages to study hard and to earn a degree at the University of Bosforo. Princess Rosalba, still in possession of the magical ring, tries to get back the crown of Crim Tartary but when she refuses to marry the widowed King Padella (because she is in love with Prince Giglio) he decides to throw her to the lions to be eaten alive. When Giglio hears of Rosalba’s dire circumstances, he takes back the throne of Paflagonia and leads the Paflagonian army to rescue her. They capture Prince Bulbo and use him as a hostage. King Padella, however, refuses to exchange Rosalba for his son, Prince Bulbo. King Giglio does not want to lose face and decides that Bulbo is to be executed. King Padella does not succeed in putting Rosalba to death because instead of eating her, the lions rescue her and take her on their backs to the camp of King Giglio. Now that Rosalba is safe, King Giglio allows Prince Bulbo to go free and all three return to Paflagonia.

The unrightfully reigning monarchs, King Padella and King Valoroso are both taken prisoner and are forced to repent for their sins by becoming monks. The Fairy Blackstick finally tells Giglio and Rosalba that the ring, still in Rosalba’s possession, is in fact a fairy ring. Giglio orders Rosalba to take the ring off, because he wants to prove to her that he will still love her just as much without the magical ring. She takes it off and to Giglio she still looks as lovely as before. King Giglio gives the ring to Prince Bulbo because he still feels guilty for almost having put him to death.

On Giglio’s and Rosalba’s wedding day, Countess Gruffanuff produces the document in which, the then Prince Giglio, had promised her his hand in marriage. The Fairy Blackstick refuses to help King Giglio at first; he had, after all, insulted her a short time ago by saying he did not need her to interfere in his life anymore and therefore King Giglio is forced to make his way to the old palace, to perform the civil wedding ceremony, with the old Countess

Gruffanuff by his side instead of the lovely Rosalba. On the steps of the old palace, the Fairy Blackstick turns the doorknob back into Countess Gruffanuff's husband. Jenkins Gruffanuff had been turned to a brass knocker by the fairy some twenty years ago. King Giglio and Princess Rosalba are now free to be married and they live happily ever after.

4.3 The Dutch (re)translators

A first Dutch version of *the Rose and the Ring* appeared in 1869 in a translation by Mark Prager Lindo. Lindo was born in London in 1819 and, after spending much of his youth in France and Germany, he permanently settled down in the Netherlands in 1841 at the age of twenty-two. He married a Dutch woman in 1847 and obtained dual citizenship. Lindo was fluent in Dutch and obtained his doctoral degree in Literature at the University of Utrecht in 1853 at the age of thirty-four. His doctoral dissertation was a study of Shakespeare's *Macbeth*. He began his professional career in the Netherlands as a teacher of English. He was, furthermore, founder and editor of the *(De) Nederlandsche Spectator*; he wrote articles for the *Arnhemse Courant* and reviews of Dutch translations of English novels for the magazine *De recensent: algemeen letterlievend maandschrift*. Lindo was a fervent advocate of more qualitative translations and as a critic he would severely reprimand other translators for making mistakes (Graat, 2007, pp. 76-79). In his dissertation he made a comment about the quality of nineteenth century Dutch translations:

He, who has not had an opportunity of acquiring a knowledge of the language, endeavours to make acquaintance (*sic*) with its most celebrated authors by the help of translations, containing, we grieve to say, but too often only deplorable caricatures of the original pictures. (Lindo, 1853; quoted in Graat, 2007, p. 78).

Lindo was a great admirer of W.M. Thackeray and was instrumental in the reception of Thackeray's novels in the Netherlands (Graat, 2007, p. 76). His very first translation in 1848 was one of Thackeray's novels and was published under the title *Gedenkschriften van den Heer Yellowplush*. Between 1848 and 1873 Lindo translated (or revised) thirty-two English novels and plays into Dutch (Graat, 2007, p.76) for example Henry Fielding's novel *Tom Jones* in 1862 and works by Charles Dickens, Laurence Sterne and Oliver Goldsmith.

Lindo wrote under a pseudonym and is therefore better known as De Oude Heer Smits. As an author he wrote (among other books) *Brieven en Uitboezemingen van den ouden Heer Smits* in 1853 and *Janus Snor* in 1868. Lindo died in 1877 in The Hague at the age of fifty-eight.

No information was retrieved about the second translator J. van der Hoeve, whose translation of *the Rose and the Ring* was published in 1888.

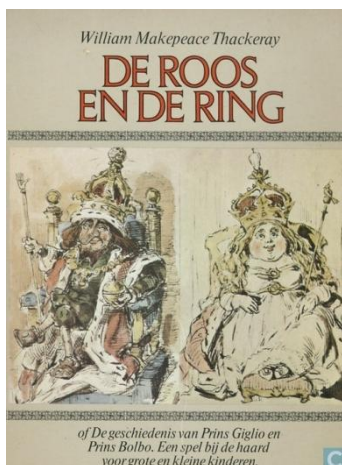
The third translation or second retranslation was published in 1961 and was the work of Toos Blom, born in 1896. She had a career of forty-seven years as a primary school teacher and she



started writing stories to tell to her pupils (Radio interview Verberne, 1984). She published her first book, titled *Chrissies eerste schooljaar*, in 1932 at the age of thirty-six. Blom was not just a teacher and author of ChL, she was also a translator of ChL; she is best known for her translations of *Winnie-the-Pooh*. In 1966 one of her children's books, *Loeloedji, kleine rode bloem*, won the literary price *Jeugdboek van het Jaar*. Blom died in 1986 at the age of ninety.

Image 3. Cover of Blom's translation: illustrations by W.J. Rozendaal.

The last Dutch retranslation of *the Rose and the Ring* was published in 1976, the translator was Yge Foppema, born in 1901. Foppema is also known under the pseudonym Herman Schrijver. Foppema began his career as a teacher and later, in 1930, he started working as a journalist. He was the editor of the weekly newsmagazine *De Groene Amsterdammer* and after the Second World War he was the editor of the magazine *Vrij Nederland*. In 1945, his



resistance poems gained him literary recognition as a poet (Van Bork, 2004). A selection of these poems was published under the title *Spijkerschrift mei 1940 – mei 1945* and for this poetry book he received the *Verzetsprijs voor Letterkundigen*, which was awarded one time only after WWII to nine Dutch authors and poets. Furthermore, Foppema was an author of ChL; in 1937 he wrote *Vaders vertellingen* which was reprinted in 1950. Foppema was also a translator of ChL, he mostly translated works by R.L. Stevenson. He died in 1993, aged ninety-two.

Image 4. Cover of Foppema's translation: illustrations by W.M. Thackeray.

5 DOMESTICATION VERSUS FOREIGNIZATION: AN ONGOING DEBATE

During the translation process a translator can adopt either of the following overall translation strategies: foreignization, domestication or neutralisation. Foreignization means that “the translator emphasizes the fact that the story is really situated in a foreign culture, letting the child readers learn new things about new cultures” (Oittinen, 2005, p. 48). Domestication, on the other hand, means that all (or most) foreign elements are removed and replaced with something from the culture of the TT, thus with elements that are more familiar to the readers of the TT. Neutralisation means that foreign elements are ‘neutralised’ by simply leaving them out.

Most scholars however only use the twofold classification with domestication versus foreignization because they consider the neutralisation strategy as a subcategory of the domestication strategy. This study will focus on the opposing view of domestication and foreignization and will also consider neutralisation or the corresponding translation strategy ‘deletion’ as highly domesticating (infra §8, step four).

The assumption that the child reader will not understand the foreign elements in the text is the reason why any translator would make a domesticating translation. But as was shown in chapter three, there are thirty-three different genres of ChL and perhaps the statement of not being able to understand is true for the very small, but what about the older children? Lathey states that “the inevitable limitation to the young reader’s world knowledge” is something that every translator who works on texts for children should take into account. She points out that adults are expected to have acquired an understanding of “other cultures, languages and geographies” (Lathey, 2006, p. 7) and that children of course are not expected to have this knowledge.

In 1995 Lawrence Venuti introduced the notions of domestication and foreignization, based on ideas previously coined by Frenchman Antoine Berman, who in turn was building on a nineteenth century theory of German philosopher Friedrich Schleiermacher. American scholar Venuti strongly believes in the foreignization strategy. He wrote in his 1995 book *The Translator’s Invisibility* that “foreignized translations in English can be a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism, in the interests of democratic geopolitical relations” (Venuti, 1995, p. 20). Venuti hereby criticises the English

and American publishing houses for not printing enough translations and for when they do bring foreign books onto the market they are almost always in domesticated translations.

The British and the Americans have always favoured their own authors and their home-grown stories over foreign translations, this is less so in the twenty-first century but was still very much the case in the twentieth century, as we can read in a comment made by Kready in her book published in 1916 *A study of fairy tales*:

Very little attempt has been made in modern times to include in our children's literature the best of foreign literature for children, for there has been very little study of foreign books for children. Certainly the field of children's literature would be enriched to receive translations of any books worthy of the name classic (Kready, 1916, p.95).

Oittinen is the most ardent defender of the domesticating strategy. Oittinen highlights the fact that “domesticating and foreignising are delicate issues” within ChL (2005, p. 48). She says that “several scholars have taken a stand against domesticating as they feel it denatures and pedagogizes children's literature”. It does need to be pointed out that she directs her theories mostly on books for the very young children. Oittinen criticises scholars such as Venuti “for failing to address the multiplicity of readers and reader response” (2006a, p. 43). She also states that scholars are most likely not to be put off by a foreignized text but, that it is a different story for a child: “the child reader may very well be unwilling to read the translated text, finding it too strange”. She goes on to ask the question how this will then influence the child's future reading habits (2006a, p. 43).

Oittinen also questions the authority of the original work and rejects the traditional idea that the translator should remain invisible. She strongly feels that any translation of ChL should be done only with the child reader in mind. For Oittinen any translation of a children's book needs to be reader-oriented: “When translating, a specialist translator edits the source text in relation to certain readers and reasons. Every act of translating for children, too, has a purpose, scopos, and all translations should be domesticated according to this scopos” (Oittinen, 2000, p. 76).

Thiel published a study in 2012 ‘*Tracking Trends and Brands in the International Children's Book Market*’. Her conclusion that foreignized translations are less popular than the original book was in its source culture certainly offers support to Oittinen's theory; Thiel wrote:

Only those translations of children's stories that have been carefully and concertedly adapted to the culture of their target audience have the potential to move beyond cultural boundaries. (...) When the cultural settings that are exposed in the stories do not undergo a thorough

adaptation while being translated for a foreign audience, as a result, they often do not receive the same appreciation as they originally did in their respective home countries (Thiel, 2012, pp. 18-19).

In contrast, Flemish scholar Jan Van Coillie (the first person ever to obtain a doctoral degree in ChL in the Dutch language area) voiced a strong critique towards Oittinen and her reader-oriented approach:

For Riitta Oittinen (2000), it is more important to be ‘loyal’ to the readers of the target text than ‘faithful’ to the source text. I would argue that the translator should strive to strike a balance between both. Respect for the original style and the author’s intention is essential, but interpretations of that intention can vary, (...). In my view, it is important that in defining their choices translators allow themselves to be guided by the basic functions they recognize in the original text. In this way, they will be faithful to both the reader and the text. (...) The crucial question for translators of children’s books is not (as in Oittinen’s view) for whom they are translating. Just like the best authors, the best translators do not consciously write for children. Their writing flows from the child within themselves. Anything else would be impossible (van Coillie, 2006, pp. 137-138).

Stolt agrees that there should be as little adaptation as possible. She concluded her article: ‘*How Emil Becomes Michel*’ with the following remarks:

The conclusion is that the original text must be accorded just as much respect as in the case of adult literature, therefore the endeavour should be a translation as faithful, as equivalent as possible. Where adaptation is absolutely necessary, it should be done with a gentle hand, as little as possible and in collaboration with the author (2006, pp. 82-83).

6 RETRANSLATION

6.1 Retranslation: A definition

The following five scholars have all formulated definitions for the term ‘retranslation’; in chronological order they are:

In his article *La retraduction, retour et détour* (1994, p. 413) Gambier gives three different definitions:

- a) La retraduction serait une nouvelle traduction, dans une même langue, d’un texte déjà traduit, en entier ou en partie.
- b) (...) un travail réalise grâce à un intermédiaire, à un texte-pivot. Cette deuxième traduction – ou traduction de traduction – (...) par exemple un ouvrage en arabe égyptien rendu en finnois via une version anglaise, (...)
- c) (...) la rétrotraduction, qui consiste à traduire de nouveau une traduction vers sa langue de départ, (...)

Thus, according to Gambier (1994) a retranslation is either a new (partial) translation of an existing one in the same language, a relay translation or a translated text which is translated back into its source language.

Jianzhong (2003) points out that there are direct and indirect retranslations:

Retranslation means to translate for a second or more times from the original or from the translated versions of the original (2003, p. 193).

In her book *The role of translators in children’s literature* (2010, p. 161) Lathey calls a retranslation a “new translation” or “fresh versions of old favourites”. Lathey claims that it takes a “strong-willed translator to disregard all predecessors”. She takes this idea into account when she says:

For the purposes of this chapter, however, only a return to the source text – in so far as that can be established – qualifies as a retranslation (2010, p. 162).

Here we see a clear discrepancy in the definitions of Jianzhong and Lathey: Lathey states that Jianzhong’s indirect retranslation does not qualify as a retranslation.

Deane-Cox refers to the three definitions of Gambier in her book *Retranslations: Translation, Literature and Reinterpretation* (2014). She also refers to retranslations as translations “done again”.

The term 'retranslation' has also been used in relation to acts of relay translation, that is translation which is effected through an intermediary language (...) In addition, 'retranslation' is sometimes used to designate retro-translation, that is the translation of a text into a given TL, and then back again into the SL. However, 'retranslation' in this book will be restricted to the concept of the repeated translation of a given work into a given language (2014, p. 194).

There appears to be a consensus among the scholars about the definition, because like Gambier and Deane-Cox, Feng also gives a similar threefold definition. It is however remarkable that Feng is the only one to make a distinction between process and result:

The most commonly used denotation of the term "retranslation" refers to either the act of translating a work that has previously been translated into the same language, or the result of such an act, i.e. the retranslated text itself. This phenomenon is also called "new translation" or "multiple translations", which refers to a text that is translated more than once into the same target language or different target languages (2014, p. 70).

Feng then formulates his own working definition for his article, and it is this definition that will be 'borrowed' from him and used as the definition for the term 'retranslation' in this study. The retranslations in this study will be new translations of the same source text into the same target language (Feng, 2014, p. 70).

6.2 Retranslation Hypothesis

Retranslation Hypothesis is a theory in Translation Studies which claims that retranslations stay closer to the ST than first translations, which are, by the same hypothesis, claimed to be more oriented towards the target culture. Paloposki and Koskinen (2004, p.27) give a similar definition, albeit in different wording: "The Retranslation hypothesis – the claim that first translations are more domesticating than retranslations (...)." This hypothesis is today in the literature and at conferences sometimes wrongly or "confusingly" referred to as "Chesterman's Retranslation Hypothesis" (Paloposki & Koskinen, 2010, p. 31). Paloposki and Koskinen say: "This is no doubt due to Chesterman's work in defining different hypothesis with the help of RH" (Paloposki & Koskinen, 2010, p. 31). They are referring to Chesterman's work described, for example, in his article *Hypothesis about translation universals* (2004) in which he classifies "explanatory" and "descriptive" hypotheses under the headings of "Potential S-Universals" and "Potential T-Universals". ("Universals" standing for "universalist thinking") The list of "S-Universals" consists of theories or claims concerned with the way in which a ST is processed in a translation. The "T-Universals", on the other hand, are concerned with the way in which the target language is processed by a translator in

his or her translation; Chesterman calls this “the relation of textual fit” (2004, p.1). The retranslation hypothesis is one of nine “S-universals” as listed by Chesterman (2004, p. 8) (the scholars who have coined these S-universals were put between brackets by Chesterman):

- Lengthening: translations tend to be longer than their source texts (cf. Berman’s expansion; also Vinay and Darbelnet 1958)
- The law of interference (Toury 1995)
- The law of standardization (Toury 1995)
- Dialect normalization (Englund Dimitrova 1997)
- Reduction of complex narrative voices (Taivalkoski 2002)
- The explicitation hypothesis (Blum-Kulka 1986, Klaudy 1996, Øverås 1998) (e.g. there is more explicit cohesion in translations)
- Sanitization (Kenny 1998) (more conventional collocations)
- The retranslation hypothesis (later translations tend to be closer to the source text; see *Palimpsestes* 4, 1990)
- Reduction of repetition (Baker 1993)

According to Chesterman, none of these hypotheses are facts, but what they are claiming is worth considering: “A hypothesis is a tentative statement. It is not a statement of fact, but a claim that something *might* be true or worth considering” (2004, p. 1). He also emphasizes that when some of these hypotheses were tested, they produced contradictory results: “Some have been corroborated more than others, and some tests have produced contrary evidence, so in most cases the jury is still out” (2004, p. 7). Chesterman is the scholar who coined the condensed version of the RH (“later translations tend to be closer to the source text”) in 2000 and based the claim (now referred to as ‘the retranslation hypothesis’) on the theories of Gambier (1994), who in turn had based his theory on those of Berman (1990) and Bensimon (1990). Thus, all four scholars are responsible for the introduction and formulation of the RH.

In 1990, issue number four of the French magazine *Palimpsestes* was entirely dedicated to retranslation. In the preface Bensimon writes that first translations are different from retranslations because first translations are ‘introductions’ to the target culture and therefore they want to be accepted by the target audience. He calls first translations ‘domestications of the foreign works’; a domesticating translation needs to ensure a positive reception by the readers of the target culture:

“Il existe des différences essentielles entre les premières traductions, qui sont des introductions, et les retraductions. La première traduction procède souvent – a souvent procédé – à une naturalisation de l’œuvre étrangère; elle tend à réduire l’altérité de cette œuvre afin de mieux l’intégrer à une culture autre. Elle s’apparente fréquemment – s’est fréquemment apparantée – à l’adaptation en ce qu’elle est peu respectueuse des formes textuelles de l’original. La première traduction vise en généralement à acclimater l’œuvre étrangère en la soumettant à des impératifs socio-culturels qui privilégient le destinataire de

l'œuvre traduite. Ainsi, par exemple, les traducteurs qui ont opéré des coupures dans le texte d'origine ont-ils eu pour préoccupation maîtresse d'assurer une meilleure réception auprès de leur public" (Bensimon, 1990, p. IX).

In the same issue of *Palimpsestes*, Berman (1990) wrote an article *La Retraduction comme espace de la traduction*, in which he describes Goethe's three modes or stages of translating. Berman never speaks of a retranslation hypothesis or a 'hypothèse de la traduction' in this article, but he does introduce the beginnings of it by claiming that first translations can never be "grande" translations. It is through the process of retranslations that "accomplished" translations can be reached:

"Le thème de cette intervention est: la retraduction comme espace de la traduction. Par "espace", il faut entendre ici espace d'accomplissement. Dans ce domaine d'essentiel inaccomplissement qui caractérise la traduction, c'est seulement aux retraductions qu'il incombe d'atteindre – de temps en temps – l'accompli" (Berman, 1990, p. 1).

Berman gives the translation modes of Goethe to answer his own question why "grande" translations are always retranslations and never first translations. Goethe's first (and least accomplished) stage is the 'word for word' translation; the second stage is the 'free' translation which adapts the ST to the language and the culture of the translator; the third and final stage is the 'literal' translation which reproduces the cultural and textual particularities of the ST:

Maintenant, pourquoi toute grande traduction est-elle nécessairement une retraduction? Ou, à l'inverse, pourquoi toute première traduction n'est elle jamais (ou presque) une grande traduction? Un premier élément de réponse peut nous être fourni par Goethe qui, dans son *Divan oriental-occidental*, présente trois modes de traductions qui sont autant d'époques de celles-ci. Le premier mode, ou la première époque, est la traduction intra ou juxtalinéaire (mot à mot) visant tout au plus à donner une idée grossière (Goethe *dixit*) de l'original. Le second mode est la traduction libre, qui adapte l'original à la langue, à la littérature, à la culture du traducteur. Le troisième mode est la traduction littérale, au sens de Goethe, c'est-à-dire celle qui reproduit les « particularités » culturelles, textuelles, etc. de l'original. (...) D'où il est évident qu'aucune première traduction ne peut être une grande traduction (Berman, 1990, p.4).

According to Berman, only retranslations show a specific abundance of rich language and textual richness:

Dans la retraduction accomplie règne une abondance spécifique : richesse de la langue, extensive ou intensive, richesse du rapport à la langue de l'original, richesse textuelle, richesse signifiante, etc. (Berman, 1990, p.5).

Also Desmidt (2009) points out that the RH is associated with the German romantic movement, in which language and race were considered to be inseparable. This movement saw the ST oriented approach as the only valid way of translating:

The retranslation hypothesis can be associated with the German romantic movement, in which 'Volk,' 'Sprache' and 'Kunst' were seen as organic entities and language and race as inseparable. The source text oriented approach was therefore seen as the only 'real' way of translating, as it was unnatural for the translator to translate as if the original author was part of the target culture. Goethe argued that translations develop from target culture oriented to source text oriented, eventually reaching the last and highest stage, "in which one tries to make the translation identical with the original" (...) Schleiermacher (1813), who at this moment formulated his famous distinction between alienated translation (leading the reader towards the text) and integrated translation (leading the text towards the reader), was convinced that a target oriented approach could not lead to anything but an adaptation (paraphrase, imitation), which by definition was (is) unable to render the original work. German romanticism has had a great influence on Translation Studies (2009, p. 671).

However, the core of the retranslation hypothesis as it is understood and described today as the claim that "later translations tend to be closer to the source text" is found in 1994 (four years after the *Palimpsestes* issue) in an article by Gambier. In this article he refers to Berman (1990) and contends that a retranslation is a "return to the source text" ("un retour au texte-source"):

Ainsi, à la suite de Berman (...), on peut prétendre qu'une première traduction a toujours tendance à être plutôt assimilatrice, à réduire l'altérité au nom d'impératifs culturels, éditoriaux : on fait des coupures, on réarrange l'original au nom d'une certaine lisibilité, elle-même critère de vente. La retraduction dans ces conditions consisterait en un retour au texte-source (Gambier, 1994, p. 414).

Dean-Cox (2014, p. 4) points out two "flaws" in the "reasoning behind the Retranslation Hypothesis": she claims that (1) the RH does not take "external influences" into account and (2) that the claim that one translation or retranslation will result in a new retranslation which is closer to the ST presupposes a linear or forward movement:

To reprise Berman's own cutting lexicon, there is a certain irony in the fact that this approach is 'blind' to the material conditions of translation production, namely to the external influences which exist beyond the confines of the text. Moreover, the idea that one (re)translation will beget a closer retranslation presumes the presence of a symbiotic link between successive versions and precludes the possibility of a move backwards. There is always the chance that a given retranslation has been carried out without a priori knowledge of an antecedent, or that actual translation choices will contradict this theoretical blueprint for advancement at any given moment: both scenarios will create a chink in the deterministic and linear chain of the Retranslation Hypothesis (Deane-Cox, 2014, p. 5).

Based on these "flaws" as described by Deane-Cox (2014) and based in particular on her statement that a "move backwards is precluded" by the RH, this element will be integrated in

the definition of RH which will apply throughout this study. In other words, Deane-Cox' assumption that the RH contains an element of linear progression will be integrated in this study. Thus, the RH will only apply in this study if the original translation is target-oriented (domesticated) and if the degree of foreignization (DF) of the three retranslations is always higher than the DF of the previous retranslation.

It may now be seen that the condensed RH ("later translations tend to be closer to the source text"), which was coined by Chesterman as a descriptive hypothesis, is by the definition for this study turned into a predictive hypothesis. (A definition which was based on Deane-Cox' statement of a "deterministic and linear chain" in the RH.) However, Chesterman does state that a descriptive hypothesis does not rule out predictive studies:

They are all descriptive hypothesis: they purport to describe universal features of translations. However, as we saw above, descriptive hypotheses also have predictive implications, and such hypotheses can also be tested predictively, against new translations (Chesterman, 2004, p. 7).

7 CULTURE-BOUND ELEMENTS

Language and culture are two entities that cannot be separated. Cultural transference, therefore, plays an important role in translation (Aixelá, 1996, p.54). Culture-specific items or culture-specific references in a source text are often referred to as cultural references or ‘realia’. A definition by Grit (1997) points out that ‘realia’ are in fact real, concrete and unique phenomena and concepts, which are specific to a certain country or area. These items have no equivalent elsewhere. If they do have an equivalent elsewhere, it is at the most a partial one. Thus, Grit’s definition highlights that the term does not apply to fictional items. According to Grit ‘realia’ denotes:

De concrete unieke verschijnselen of categorale begrippen die specifiek zijn voor een bepaald land of cultuurgebied en die elders geen of hooguit een gedeeltelijk equivalent kennen (Grit, 1997, p. 42).

When cultural references have no, or only a partial equivalent in a target language, they will be difficult to translate. This is what Aixelá (1996) stresses in his definition. He uses a different term for ‘realia’; he calls them culture-specific items (CSI) and stresses the fact that these items will pose a problem in translation:

(...) in translation a CSI does not exist of 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 to the different value (...) of the given item in the target language culture (Aixelá, 1996, p. 57).

Because the definitions by Grit and Aixelá highlight the fact that ‘realia’ are concrete items and that these items will pose a problem in translation, these definitions do not apply to the items that will be selected for this study (which in this study will be referred to as culture-bound elements) for two reasons. The first reason is that the ST that was selected for this study includes a lot of fictional character names and place names (cf. §7.1-7.2) which will be included in the study. The second reason is that this study will include items which did not pose a problem in translation. The reason for including fictional names and items which did not pose a problem in translation is explained in detail in chapter eight (Methodology, pp. 46-53). Because no suitable definition is found in the literature, a unique one for this study has to be coined: culture-bound elements in this study will be words, phrases and clauses, which refer to both fictional and non-fictional items, produced by the author to create both the characters and the setting in which these characters are brought to life.

7.1 Names: A special kind of culture-bound element

A: *I say, I say, I say. I can speak French.*

B: *You can speak French? I didn't know that.*

Let me hear you speak French.

A: *Paris, Calais, Jean-Paul Sartre, Charles de Gaulle ...*

(Crystal, 2003, p. 122)

When culture-bound elements are selected from a ST, one cannot overlook the fact that names form an important part of these items. According to Crystal (2003, p. 140) names are: “Words or phrases which uniquely identify persons, animals, places, concepts, or things.” Proper names are different from common nouns because they present “an entity as an individual instance, and not as an anonymous member of a class”. In this study a total of 480 culture-bound elements (CBE's) will be studied and used to calculate the degree of foreignization (DF) of each (re)translation (infra 8, 9-9.8). Of the 480 CBE's, 124 are proper names which are found in all seven categories: sixty-four in the first category ‘Fictional Names’, thirteen in the second category ‘Cultural Geography’, three in the third category ‘Natural Geography’, ten in the fourth category ‘Ethnography’, twelve in the fifth category ‘History’, six in the sixth category ‘Society’ and sixteen in the last category ‘Culture’. Most of these names, for example, *Mangnall* and *Margery Daw*, carry additional meaning, and it is unlikely that readers who do not belong to an English-speaking community would know who or what to associate these names with; and it is just as unlikely that they would understand the connotations of these names. This leads to important questions: are names part of the lexicon of a language and do they also have to be learned just as other items of vocabulary have to be learned? Crystal (2003, p.122) points out that although most people usually do not consider proper names to be “true vocabulary” they “cannot be so easily dismissed”. He also stresses the fact that if anyone wants to be lexically fluent in a foreign language, they indeed do have to learn the names which belong to the community where this language is spoken. He states:

There are names which form part of the idiomatic history of an English-speaking community, such as *Billy the Kid*, *The Times*, *William the Conqueror*, *The Mayflower*, *Phi Beta Kappa*, and *Woolworth's*. And there are names which have taken on an additional sense, such as *Fleet Street* (= ‘the British press’), *The White House* (= ‘the US government’), and *Fido* (= ‘any dog’). A general encyclopedia contains thousands of such cases. (...) We have to conclude that English proper names are on the boundary of the lexicon. Some of them are so closely bound up with the way meaning is structured in the language that it would be difficult to exclude them from any superdictionary (2003, p. 122).

Most layman think that names can just be copied when translating as also Nord (2003, p. 182) points out: “*Proper names are never translated* seems to be a rule deeply rooted in many people’s minds.” Crystal’s theories certainly contradict this popular belief.

7.2 Character names in children’s literature

Character names in ChL, especially in fantasy books, will often say something more about the characters’ appearance, personality or occupation, be it explicitly or inexplicitly. One of the most difficult tasks a translator of children’s fantasy books will face in translation, is finding an equivalent name in the target language which will evoke the same (or at least an equivalent) reaction in the minds of the target text’s readers. According to Fernandes (2006, p. 44) names in ChL: “Have a fundamental role in creating comic effects and portraying characters’ personality traits, which will often guide the reader throughout the plot of the story.” It is fair to assume that authors of ChL put a lot of thought into the names of their characters. As noted by Nord (2003, p.183) an author can “invent new, fantastic, absurd or descriptive names for the characters they create”. The intention behind the creation of a name may, however, not always be noticed by the reader. Looking at the names which were invented by Thackeray for the characters in *the Rose and the Ring*, it is in some instances immediately clear why he invented the character name (because it possesses a certain character trait); however, with other names it is not so clear. Firstly, a lot of the names are made to sound Italian: *Bulbo*, *Giglio*, *Glumboso*, *Savio*, *Valoroso*, *Padella*, *Gambabella*, *Rosalba*, and so on; it is however unclear why. The fictional countries in which these characters live (Paflagonia and Crim Tartary) are nowhere near Italy. In one scene Princess Angelica laughs at Prince Giglio’s ignorance when he claims that they live on the Red Sea, when in fact they live on the Black Sea. Italy is not in the vicinity of the Black Sea which is in fact surrounded by six countries: Turkey, Georgia, Russia, Ukraine, Romania and Bulgaria. Secondly, the Italian theme is also found when some names are translated; they are in fact Italian common nouns: *Cavolfiore* is the Italian word for cauliflower, *Padella* is the Italian word for frying pan, *Giglio* is the Italian word for lily (flower) and *Valoroso* is an Italian adjective meaning valiant or courageous. It is unlikely that the English speaking children of the ST, who we can assume had no knowledge of Italian, would have understood these connotations.

Other character names are easier to understand because they contain an English adjective which refers to a certain personality trait of that character: *Gruffanuff* (gruff enough = not friendly enough), *Sleibootz* (sly = deceitful), *Glumboso* (glum = sad, gloomy), *Angelica* (angelic = like an angel) and *Squaretoso* (square = fair, honest). One of the character names refers to the outward appearance of the character, *Bulbo* (see Appendix C image 17 & 18) has a rather short and stout build, the adjective bulbous, meaning round and fat, can be recognized in his first name.

Some character names are clear references to the characters' occupation: the executioner's help is called *Jack Ketch* (to catch the heads of the beheaded), the physician's name is *Pildrafto* (pil + draught: a draught being a drink with some powerful or magical property), the captain responsible for leading victims to the scaffold is named *Kutasoff Hedzoff* (cut the heads off). One of the character names has a French common noun in it to also refer to his occupation: *Marmitonio* (marmiton = kitchen help).

Some references are not so explicit: the first lord-in-waiting, for example, is named *Gambabella* (= handsome leg in Italian) this could refer to the vast amount of (leg)work he is expected to do. The story also mentions a few times that *Rosalba* is beautiful and that her skin is white as milk, her name could therefore be a reference to the flower *rosa alba* (= white rose of York). The name of the fierce and dreaded Count *Hogginarmo* could be humorous wordplay and could stand for hog (pig) in armour.

Only one character name probably refers to a real person, the court painter is named *Tomaso Lorenzo* which could be a reference to the famous English painter Sir Thomas Lawrence (1769-1830).

Van Coillie (2006, p. 123) states: "Names are sacred, but not so in children's books, where there seems to be a widespread habit of adapting names to the target culture." Chapter 9.1 (pp. 55-60) investigates how all the character names were translated by the four Dutch (re)translators. The analysis of the applied translation strategies and the calculation of the degree of foreignization (DF) of category one 'Fictional Names' will tell us whether or not Van Coillie's statement is correct. The results are found on pages 61-64.

8 METHODOLOGY

Does the retranslation hypothesis apply to four Dutch (re)translations of the English fairy tale *The Rose and the Ring*? Every subsequent translation should be less domesticating than the previous one according to this study's definition of the RH. To prove or disprove the RH, the degree of domestication of each (re)translation needs to be established. The ultimate goal of this study is to show this degree of domestication by awarding a score or degree of foreignization (DF) to the four (re)translations. This sounds contradictory, but as the concepts of foreignization and domestication (cf. §5 pp. 33-35) are in complete opposition, the degree of domestication can just as easily be established by calculating the degree of foreignization. A separate score for each (re)translation is necessary because this study's definition of the RH presupposes a linear movement (supra p. 41) and completely rules out a backward one: if e.g. the third retranslation is more domesticating than the second one, the RH does not apply. To ultimately arrive at these scores a total of six steps needs to be taken.

The first step is to compile a complete list of all culture-bound elements (cf. §7 p. 42) found in the ST. The classification by Nedergaard-Larsen (see Appendix B) is an extensive one and therefore ideal for this study. Because I also want to include names and because I initially want to extract all CBE's from the ST, some categories were added to make the classification even more comprehensive. This part of the first step might seem time-consuming; however, it is an important one. This method will give me the opportunity to go over the ST with a fine-tooth comb and it will give me the time to acquaint myself with the work in detail. The total number of CBE's will then be halved to keep this study manageable. (see Appendix A for the complete list) I will make sure that all character names, place names and brand names as well as all typical British elements are retained in the 50% that will be included in the next step of this study. Why not just extract these elements in the first place and analyse only those? Analysing only the above-mentioned elements will, in my opinion, distort the results and not give an accurate DF. Names are more subject to change in ChL than in any other form of literature as is shown in chapter 2.3 (p. 14) and therefore by evening out the numbers through adding more everyday objects, the final scores will be far more accurate.

The compiled classification as shown in Table 1 consists of seven main categories: **(1) Fictional names:** the ST selected for this study is a fairy tale which is set in royal surroundings, thus, the first category will include character names, their royal titles and their

nicknames. **(2) Cultural geography:** this category will include all geographical entities that were artificially created by humans such as countries, towns and streets. **(3) Natural geography:** this category will consist of all natural geographical features, i.e. elements that came into being without human interference such as mountains and seas plus the subcategories meteorology, fauna and flora. **(4) Ethnography:** this category includes languages, dialectal speech, nationalities, peoples. Because the ST is a fairy tale, mythical figures will also be classified under this heading. **(5) History:** the subcategories here are buildings, events and people existing in real life. **(6) Society:** this is the most elaborate category which will be divided into five subcategories that will include anything from currencies, shops, social stratification, law, political parties to food and articles for everyday use. **(7) Culture:** the last category is also an extensive one and includes four subcategories: religion, education, media and culture and leisure activities.

Table 1. Compiled classification of culture-bound elements based on Nedergaard-Larsen (1993).
[see Appendix B for Nedergaard-Larsen's original classification of 1993]

1 Fictional names	Character names	
	Titles of fictional characters	royal titles
	Nicknames of fictional characters	
2 Cultural geography		countries regions towns and villages roads and streets etc
3 Natural geography	Geography	mountains rivers wind directions etc
	Meteorology	weather climate etc
	Biology	flora fauna
4 Ethnography	Languages	standard and regional languages dialects and colloquialisms etc
	Nationalities	
	Peoples Mythical figures	
5 History	Buildings	monuments castles etc
	Events	wars and revolutions
	People	well-known historical persons

6 Society	Industrial level and economy	currencies measurements trade and industry energy supply etc
	Social organisation	social stratification, law and order: defence, judicial system police, prisons local and central authorities
	Politics	state management ministries electoral system political parties politicians political organisations
	Social conditions	groups subcultures occupations living conditions problems diseases
	Way of life and customs	housing transport food and meals clothing articles for everyday use family relations
7 Culture	Religion	churches rituals morals ministers and bishops religious holidays saints
	Education	schools colleges and universities lines of education exams
	Media	TV and radio newspapers and magazines
	Culture and leisure activities	museums and works of art literature and authors theatres, cinemas and actors musicians and idols restaurants and hotels nightclubs and cafés sports and athletes

When all CBE's found in the ST have been listed as described in step one, step two will be to complete the list with their 'equivalents' (not) found in the four translations.

The third step is to determine, for each CBE that was selected, which particular translation strategy each translator used. Because the list of CBE's will contain a lot of names, the ten strategies that are described by Van Coillie (2006, pp. 125-129) in his article *Character Names in Translation: A functional approach* will be integrated in this study. Van Coillie gives "ten possible strategies a translator can adopt when dealing with the translation of names". The ten strategies will be illustrated with examples from *The Rose and the Ring* and its translations.

- 1) **Copying:** *Betsinda* (p.4) → *Betsinda* (p.10) by translator Blom.
- 2) **Copying plus additional explanation:** *(Queen) Elizabeth* (p.49) → *(Koningin) Elizabeth van Engeland* (p.107) by translator Blom.
- 3) **Replacement of a personal name by a common noun:** *Sir Archibald Alison* (p.44) → *een kranteschrijver* (p.129) by translator Blom.
- 4) **Phonetic or morphological adaptation:** *Smith* (p.35) → *Smit* (p.78) by translator Van der Hoeve.
- 5) **Exonym:** *Charles* (p.33) → *Karel* (p.73) by translator Van der Hoeve.
- 6) **Replacement by a more widely known name from the source culture or an internationally known name:** *G.P.R. James* (p.4) → *de beroemde fransche romandichter Alexander Dumas* (p.3) by translator Lindo.
- 7) **Replacement by another name from the target language:** *Sir Archibald Alison* (p.44) → *Bilderdijk* (p.97) by translator Van der Hoeve.
- 8) **Translation of names with a particular connotation:** *the family of Sauerkraut* (p.29) → *de familie Suurkool* (p.90) by translator Blom.
- 9) **Replacement by a name with another or additional connotation:** *Baron Sleibootz* (p.17) → *Baron Rareschaats* (p.56) by translator Blom.
- 10) **Deletion:** *Squaretoso* (p.12) → Ø (p.25), Ø (p.39) by both Van der Hoeve and Blom.

Because the quantitative model devised by Van Poucke (2012) will be used in a later step to calculate the degree of foreignization of each (re)translation, a selection of the translation strategies mentioned in his article *Measuring Foreignization in Literary Translation. An attempt to operationalize the concept of Foreignization* will also be integrated into this study. Van Poucke does not devise a list of translation strategies; he merely gives an overview of

“existing taxonomies of translation shifts” (2012, p. 1). The article names a total of thirty-seven translation strategies or translation shifts as Van Poucke calls them. Only the ones on a lexico-semantic level will be given in alphabetical order. It needs mentioning, however, that a lot of these terms are synonymous and that some are hyponyms of others: adaptation, addition, borrowing, calques, creation, cultural equivalent, cultural substitution, deletion, equivalence, equivalent, explicitation, generalization, globalization, literal (or direct) translation, loanwords, loan-based neologisms, modification, modulation, mutation, naturalization, normal dictionary translation, official equivalents, omission, paraphrase, preservation, radical change of meaning, retention, specification, substitution, transcription, translation, translation by a more concrete word, transliteration, transposition, trope change, unmarked, word-for-word translation.

Van Poucke’s article is most interesting because it includes strategies such as the above mentioned *normal dictionary translation* which is regarded as a neutral strategy. They leave a translation “unmarked, i.e. where the translator did not really meet a translation problem”. (2012, p. 10) This will be an essential strategy in this study because some of the CBE’s in the ST will not have posed a problem to the translators.

The following eleven strategies will be retained and integrated into this study: they are illustrated with examples from the four translations of *The Rose and the Ring*:

- 1) **Addition:** Ø ⇒ *Nederland* (p.22) by Lindo.
- 2) **Calque:** *a five-shilling piece* (p.29) ⇒ *een vijfschellingstuk* (p.92) by Foppema.
- 3) **Equivalence:** *two lionesses’ cubs* (p.8) ⇒ *twee jonge leeuwjes* (p.25) by Blom.
- 4) **Explicitation:** *the Bear* (p.12) ⇒ *de Grote Beer* (p.40) by Blom.
- 5) **Generalization:** *the mare* (p.29) ⇒ *het paard* (p.64) by Van der Hoeve.
- 6) **Literal translation:** *Highstreet* (p.27) ⇒ *de Hoogstraat* (p.66) by Lindo.
- 7) **Loanword:** *the pages* (p.13) ⇒ *de pages* (p.42) by Blom.
- 8) **Loan-based neologism:** *Cappadocian* (p.6) ⇒ *Cappadociaans* (p.18) by Blom.
- 9) **Normal dictionary translation:** *the footmen* (p.17) ⇒ *de lakeien* (p.56) by Foppema.
- 10) **Paraphrase:** *a felon’s death* (p.26) ⇒ *al een misdadiger ter dood brengen* (p.85) by Foppema.
- 11) **Substitution:** *miles* (p.17) ⇒ *uren* (p.38) by Lindo.

Combining Van Coillie's strategies with the ones selected from Van Poucke's article will give the following list of twenty-one translation strategies. This list will be used to determine which strategy each translator used to translate all the selected CBE's.

In alphabetical order they are:

- 1) Addition (T1)
- 2) Calque (T2)
- 3) Copying (T3)
- 4) Copying plus additional explanation (T4)
- 5) Deletion (T5)
- 6) Equivalence (T6)
- 7) Exonym (T7)
- 8) Explication (T8)
- 9) Generalization (T9)
- 10) Literal translation (T10)
- 11) Loanword (T11)
- 12) Loan-based neologism (T12)
- 13) Normal dictionary translation (T13)
- 14) Paraphrase (T14)
- 15) Phonetic or morphological adaptation (T15)
- 16) Replacement by another name from the target language (T16)
- 17) Replacement by a name with another or additional connotation (T17)
- 18) Replacement by a more widely known name from the source culture or an internationally known name (T18)
- 19) Replacement of a personal name by a common noun (T19)
- 20) Substitution (T20)
- 21) Translation of names with a particular connotation (T21)

It may seem more logical to only use Van Coillie's strategies for the first category: i.e. the category Fictional Names; however, this is not an option because other categories also contain names. From now on these strategies will be referred to by their respective abbreviations, i.e. T1 to T21.

The translation strategy (or rather the respective abbreviation) will be put in front of each translated CBE in a different colour, i.e. **in green**.

Step four is to put all twenty-one translation strategies into five categories. These categories were devised by Van Poucke (2012, p. 6) and are:

- 1) Strong Foreignization (F)
- 2) Moderate Foreignization (f)
- 3) Neutral Translation (0)
- 4) Moderate Domestication (d)
- 5) Strong Domestication (D)

Table 2. Twenty-one translation strategies divided into Van Poucke's larger fields.

(F)	(f)	(0)	(d)	(D)
T3	T2	T7	T6	T1
T11	T4	T13	T9	T5
T12	T8		T14	T16
T15	T10		T19	T17
	T21		T20	T18

Step five is to compare each translation to the ST and determine which CBE's were added to the translations. This will be done for each translator and added separately under each (sub)category. In this study 'addition' (T1) is regarded as a strongly domesticating strategy; thus, determining how many CBE's each translator added is crucial. The added CBE's will be put under the category to which they belong. Lindo e.g. added the street name *de Torensteeg* on page 66 of his translation, so this street name will be found under the frame in which all CBE's belonging to category 2 Cultural geography will be listed (see page 66). Because the total number of CBE's was halved for this study, the total number of additions per translator will also be halved and rounded down.

Step six is the step that will bring this study to an end. Van Poucke's model (2012, p. 12) can now be used to make a number of calculations. The degree of foreignization (DF) for each of the four translations of *The Rose and the Ring* can be measured by bringing the quantitative results of steps four and five into the following model:

$$DF = 5 \cdot F + 2 \cdot f + (-2) \cdot d + (-5) \cdot D$$

- 1) For each of the seven main categories of CBE's the DF will be calculated. This will bring a first result and show the DF for each translation when it comes to the use of

CBE's in the categories Fictional Names, Cultural Geography, Natural Geography, Ethnography, History, Society and Culture. It will be interesting to see if these partial results are similar or different (and if they do differ, how big this difference is) to the complete DF of each translation.

- 2) Using the same model the complete DF for each of the four translations will be measured. All 480 CBE's of this study are now used to measure the DF of each translation.

The strategies that keep a translation “neutral” (the (0) field in table 2) have until this point not been brought into the model. Van Poucke (2012, p. 12) explains it as follows:

The number of cases of neutral translation is not taken into account but they do, of course, influence the final result of the calculations because they straighten out the extremes of the translation strategies. The more cases of neutral translation in the translation, the less extreme the final degree of foreignization will be. The number of cases of Neutral Translation also enters into it when the average degree of foreignization is calculated: DF/N , with N = the total number of transeemes the research results are based on.

In this study the total number of transeemes or textual units are of course the 480 CBE's.

- 3) For each of the four translations the average degree of foreignization will be calculated using the following model:

$ADF^3 = DF/N$

This study will now have a final score or the average degree of foreignization (based on the use of culture-bound elements) for each of the four translations and it will now be possible to answer the main research question of this study: Does Retranslation Hypothesis apply to the original Dutch translation and three retranslations of the English fairy tale *The Rose and the Ring*?

³ This abbreviation is my own, it is not mentioned in Van Poucke's article.

9 ANALYSIS OF THE ROSE AND THE RING AND FOUR DUTCH (RE)TRANSLATIONS

Using the compiled classification (supra pp. 47-48) a total of 972 culture-bound elements were extracted from the ST. The full list is added as Appendix A (infra pp. 149-160). Each element was given a number and the ones that have their number highlighted in yellow are the ones that are retained for further analysis in this study. Because only 50% was retained, the total number is brought down to 486. This amount again is rounded down to the nearest whole number, bringing the total down to 480. Table 3 shows how the total number was originally divided over the seven main categories and how the remaining 50% was divided for further analysis.

Table 3. 100% and 50% of all CBE's extracted from the ST in seven categories.

	100% of all CBE's in the ST	50% of all CBE's in the ST
1 Fictional names	110	64
2 Cultural geography	17	13
3 Natural geography	65	28
4 Ethnography	43	24
5 History	19	12
6 Society	629	303
7 Culture	89	36
TOTAL	972	480

Sometimes more than one translation strategy can be awarded to a character name or title because they are listed as units with title, first and last name e.g. *Jonkvrouwe Ottavia degli (dat is van, weet je) Spinazzi* (translator Blom, p.89). Here three different translation strategies can be given: T3 for the copying of *Ottavia*; T15 for the adaptation of *Spinachi* to *Spinazzi* and T4 because the translator explained the word *degli*. Because each name is considered a CBE as a unit and because only one strategy can be given per CBE, it will be decided per unit which of the strategies is the more important one. What is underlined is the word (or words) that is (are) thought to be the more important one(s) for that particular CBE based on the four different translations.

9.1 Fictional names (64/480)

Character names (44/64)

Thackeray (1854)	Lindo (1869)	Van der Hoeve (1888)	Blom (1961)	Foppema (1976)
Prince Bulbo (p.3)	T3 Z. K. H. prins <u>Bulbo</u> (p.2)	T3 Prins <u>Bulbo</u> (p.3)	T3 Prins <u>Bulbo</u> (p.9)	T15 prins <u>Bolbo</u> (p.11)
Princess Angelica (p.4)	T3 prinses <u>Angelica</u> (p.1)	T3 Prinses <u>Angelica</u> (p.4)	T3 Prinses <u>Angelica</u> (p.10)	T3 prinses <u>Angelica</u> (p.12)
Prince Giglio (p.4)	T3 prins <u>Giglio</u> (p.2)	T3 Prins <u>Giglio</u> (p.4)	T3 Prins <u>Giglio</u> (p.10)	T3 prins <u>Giglio</u> (p.12)
Betsinda (p.4)	T3 Betsinda (p.2)	T3 Betsinda (p.4)	T3 Betsinda (p.10)	T3 Betsinda (p.12)
Glumboso (p.4)	T3 Glumboso (p.3)	T3 Glumboso (p.4)	T17 Sombroso (p.10)	T17 Sombroso (p.13)
King Savio (p.5)	T15 koning <u>Saevio</u> (p.5)	T3 Koning <u>Savio</u> (p.6)	T3 Koning <u>Savio</u> (p.12)	T3 koning <u>Savio</u> (p.15)
King Valoroso XXIV (p.5)	T3 Koning <u>Valoroso</u> XXIV (p.1)	T3 Koning <u>Valoroso</u> XXIV (p.6)	T3 Koning <u>Valoroso</u> XXIV (p.9)	T17 koning <u>Cordatoso</u> XXIV (p.17)
Countess Gruffanuff (p.6)	T15 gravin douairière van <u>Grofengrog</u> (p.8)	T17 Gravin <u>Snaugrau</u> (p.10)	T17 Gravin <u>Kribbebits</u> (p.19)	T17 gravin <u>Barsendwars</u> (p.21)
the Fairy Blackstick (p.6)	T21 de Toovergodin <u>Zwartstok</u> (p.9)	T21 de fee <u>Zwartstok</u> (p.11)	T21 de fee <u>Zwartstok</u> (p.19)	T21 de fee <u>Zwartstok</u> (p.22)
Duke Padella (p.7)	T3 hertog <u>Padella</u> (p.10)	T3 Hertog <u>Padella</u> (p.12)	T3 Hertog <u>Padella</u> (p.21)	T3 hertog <u>Padella</u> (p.24)
King Cavolfiore (p.8)	T3 koning <u>Cavolfiore</u> (p.12)	T3 Koning <u>Cavolfiore</u> (p.13)	T3 Koning <u>Cavolfiore</u> (p.23)	T3 koning <u>Cavolfiore</u> (p.25)
Princess Rosalba (p.8)	T3 prinses <u>Rosalba</u> (p.12)	T3 Prinses <u>Rosalba</u> (p.13)	T3 Prinses <u>Rosalba</u> (p.23)	T3 prinses <u>Rosalba</u> (p.25)
Jenkins (Gruffanuff) (p.9)	T16 <u>Janus</u> <u>Grofengrog</u> (p.15)	T5 <u>Ø</u> <u>Snaugrau</u> (p.16)	T16 <u>Janus</u> <u>Kribbebits</u> (p.27)	T3 <u>Jenkins</u> <u>Barsendwars</u> (p.159)
Squaretoso (p.12)	T17 Mr. Janus <u>Sekurus</u> (p.24)	T5 <u>Ø</u> (p.25)	T5 <u>Ø</u> (p.39)	T21 Kwadratoso (p.40)
Count Kutasoff Hedzoff (p.12)	T21 graaf <u>Heyza</u> <u>Kopafski</u> (p.24)	T17 Graaf <u>Ø</u> <u>Koppenoff</u> (p.25)	T21 Graaf <u>Slazemar</u> <u>Coppenaf</u> (p.39)	T21 graaf <u>Hakseneir</u> <u>Kopperaf</u> (p.40)
Grumbuskin (p.12)	T17 <u>Snijopkin</u> (p.25)	T3 Grumbuskin (p.25)	T17 Barzogroff (p.39)	T3 Grumbuskin (p.40)
Marmitonio (p.12)	T5 <u>Ø</u> (p.26)	T3 Marmitonio (p.27)	T3 Marmitonio (p.41)	T3 Marmitonio (p.42)
Doctor Pildrafto (p.13)	T17 Dr. <u>Purgerio</u> (p.28)	T21 Doctor <u>Pilradiski</u> (p.28)	T21 dokter <u>Pilkracht</u> (p.43)	T21 dokter <u>Pilpoedro</u> (p.45)

Signor Tomaso Lorenzo (p.13)	T17 heer <u>Kladdiano</u> (p.28)	T3 Heer <u>Tomaso Lorenzo</u> (p.28)	T3 Signor <u>Tomaso Lorenzo</u> (p.43)	T3 baron <u>Tomaso Lorenzo</u> (p.45)
King Padella I (p.14)	T3 koning <u>Padella I</u> (p.30)	T3 Koning <u>Padella I</u> (p.30)	T3 Koning <u>Padella I</u> (p.44)	T3 koning <u>Padella I</u> (p.47)
Count Gambabella (p.16)	T15 graaf <u>Gambatella</u> (p.37)	T15 Graaf <u>Gambabelle</u> (p.35)	T3 Graaf <u>Gambabella</u> (p.53)	T15 graaf <u>Gambambella</u> (p.55)
Jacky (p.17)	T16 Pietje (p.38)	T15 Jack (p.37)	T3 Jacky (p.56)	T16 Japie (p.56)
Baron Sleibootz (p.17)	T17 baron <u>Slopousewitsch</u> (p.38)	T17 Baron <u>Rijlaarski</u> (p.37)	T17 Baron <u>Rareschaats</u> (p.56)	T21 baron <u>Gladdevos</u> (p.57)
John (p.20)	T5 Ø (p.48)	T7 Jan (p.44)	T7 Jan (p.66)	T7 Jan (p.67)
Buttons (p.20)	T5 Ø (p.48)	T21 Knoop (p.44)	T21 Knoopjes (p.66)	T17 Piccolo (p.67)
Jack Ketch (p.24)	T5 Ø (p.56)	T5 Ø (p.52)	T17 <u>Jacobus Kap</u> (p.74)	T17 <u>Jaap Rakum</u> (p.77)
Hopkins (p.29)	T16 Janssen (p.71)	T3 Hopkins (p.63)	T3 Hopkins (p.88)	T3 Hopkins (p.92)
Lord Spinachi (p.29)	T3 markgraaf van <u>Spinachi</u> (p.72)	T3 Lord <u>Spinachi</u> (p.64)	T15 Jonker <u>Spinazzi</u> (p.89)	T15 baron <u>Spinatsi</u> (p.93)
Lord Bartolomeo (p.29)	T3 graaf <u>Bartolomeo</u> (p.72)	T3 Lord <u>Bartolomeo</u> (p.64)	T15 Jonker <u>Bartholomeo</u> (p.89)	T3 jonker <u>Bartolomeo</u> (p.94)
Lord Ubaldo (p.29)	T3 graaf <u>Ubaldo</u> (p.72)	T3 Lord <u>Ubaldo</u> (p.64)	T3 Jonker <u>Ubaldo</u> (p.89)	T3 jonker <u>Ubaldo</u> (p.94)
Lady Catarina (p.29)	T15 gravin <u>Catharina</u> (p.72)	T3 Lady <u>Catarina</u> (p.64)	T15 Jonkvrouwe <u>Catharina</u> (p.89)	T3 jonkvrouwe <u>Catarina</u> (p.94)
Lady Ottavia degli Spinachi (p.29)	T16 gravin <u>Otteline Spinachi</u> (p.72)	T3 Lady <u>Ottavia Degli Spinachi</u> (p.64)	T3 Jonkvrouwe <u>Ottavia degli</u> (dat is <i>van</i> , weet je) <u>Spinazzi</u> (p.89)	T3 jonkvrouwe <u>Ottavia degli Spinatsi</u> (p.94)
the Articiocchi (p.29)	T3 de Articiocchi (p.72)	T3 de Articiocchi (p.64)	T21 de Artisjoks (p.89)	T21 de Artitsjokki's (p.94)
the family of Sauerkraut (p.29)	T17 het geslacht der <u>Snyboniani</u> (p.72)	T3 de familie <u>Sauerkraut</u> (p.64)	T21 de familie <u>Suurkool</u> (p.90)	T21 de familie <u>Surcoli</u> (p.94)
Count Hogginarino (p.30)	T17 graaf <u>Slamaaropski</u> (p.75)	T17 Graaf <u>Valanski</u> (p.66)	T17 Graaf <u>Hogewapen</u> (p.93)	T17 graaf <u>Vechtswyno</u> (p.97)
Mr. Giles (p.32)	T15 de heer <u>Gilles</u> (p.81)	T15 mijnheer <u>Gilles</u> (p.71)	T15 Mijnheer <u>Gilles</u> (p.99)	T16 meneer <u>Gillissen</u> (p.103)
Charles (p.33)	T16 Piet (p.85)	T7 Karel (p.73)	T7 Karel (p.101)	T7 Karel (p.106)
Thomas (p.33)	T16 Klaas (p.85)	T3 Thomas (p.73)	T15 Tomas (p.101)	T3 Thomas (p.106)

Smith (p.35)	T15 Smits (p.90)	T15 Smit (p.78)	T15 Smit (p.105)	T15 Smit (p.112)
Jones (p.35)	T7 Jansen (p.90)	T7 Jansen (p.78)	T7 Jansen (p.105)	T7 Jansen (p.112)
Dr. Prugnaro (p.35)	T5 Ø (p.91)	T3 Doctor <u>Prugnaro</u> (p.78)	T3 Dr. <u>Prugnaro</u> (p.105)	T3 prof. dr. <u>Prugnaro</u> (p.113)
Elephant and Castle (p.39)	T5 Ø (p.101)	T21 <u>Olifant en Kasteel</u> (p.86)	T21 <u>Olifant-en-Burcht</u> (p.115)	T21 <u>Olifant</u> Ø (p.125)
Prince Punchikoff (p.44)	T5 Ø (p.115)	T17 Prins <u>Kommarop</u> (p.97)	T3 Prins <u>Punchikoff</u> (p.129)	T21 prins <u>Knoknikof</u> (p.141)
Mrs. Jenkins (p.50)	T5 Ø (p.130)	T17 mevrouw <u>Snaugrau</u> (p.110)	T16 Mevrouw <u>Janus</u> (p.145)	T3 mevrouw <u>Jenkins</u> (p.159)

Titles of fictional characters (13/64)

Thackeray (1854)	Lindo (1869)	Van der Hoeve (1888)	Blom (1961)	Foppema (1976)
the First Lord of the Billiard Table (p.12)	T14 de <u>hofceremoniemeester en marqueur</u> in 's konings biljartzaal (p.24)	T10 de eerste Lord van de <u>biljart</u> (p.25)	T10 de Opper Hofmeester van de <u>Biljart Tafel</u> (p.39)	T6 de minister van <u>biljartzaken</u> (p.40)
the Groom of the Tennis Court (p.12)	T5 Ø (p.24)	T20 de bediende van de <u>kaatsbaan</u> (p.25)	T10 de Kamerheer van het <u>Tennisveld</u> (p.39)	T14 de kamerheer belast met het toezicht op de <u>tennisbanen</u> (p.40)
His Royal Highness Bulbo, Crown Prince of Crim Tartary, Duke of Acroceraunia, Marquis of Poluphloisboio, and Knight Grand Cross of the Order of the Pumpkin (p.14)	T10 <u>Zijne Koninklijke Hoogheid den kroonprins van Tartarije, Bulbo, hertog van Acroceraunië, markies van Poluphloisboio en ridder-grootkruis van de koninklijke huisorde van de Pompoen</u> (p.30)	T10 <u>Zijn Koninklijke Hoogheid Bulbo, Kroonprins van de Krim, Hertog van Acroceraunia, Markies van Poluphloisboio en Ridder-Grootkruis der Orde van den Pompoen</u> (p.29)	T10 <u>Zijne Koninklijke Hoogheid Prins Bulbo, Kroonpretendent van Krim-Tartarije, Hertog van Acroceraunia, Markies van Poluphloisboio en Ridder van het Groot Kruis in de Orde van de Pompoen</u> (p.44)	T10 <u>zijn koninklijke hoogheid Bolbo, kroonprins van Krimtartarije, hertog van Acroceraunië, markies van Poluphloisboio en grootkruis in de orde van de Pompoen</u> (p.47)

the King of Ograria (p.14)	T3 den koning van <u>Ograria</u> (p.30)	T3 den Koning van <u>Ograria</u> (p.30)	T15 de Koning van <u>Ograrië</u> (p.44)	T15 de koning van <u>Ograrië</u> (p.47)
the King of Circassia (p.14)	T20 den koning van <u>Ciropië</u> (p.30)	T3 den Koning van <u>Circassia</u> (p.30)	T3 de Koning van <u>Circassia</u> (p.45)	T7 de koning van <u>Circassië</u> (p.47)
Monsieur, the Prince of Crim Tartary's valet (p.20)	T13 "M'sieu" den <u>kamerdienaar</u> van den prins van Tartarije (p.48)	T13 Mijnheer, de <u>bediende</u> van den Prins van de Krim (p.44)	T3 Monsieur de <u>valet</u> van de Prins van Krim-Tartarije (p.66)	T13 Monsieur, de <u>bediende</u> van de prins van Krimtartarije (p.67)
First Lord of the Toothpick and Joint Keeper of the Snuffbox (p.29)	T20 Bewaarder van de <u>snuifdoos</u> ,– en koninklijke <u>laarzentrekker</u> (p.72)	T13 Eerste Lord van den <u>Tandenstoker</u> en drager van de <u>Snuifdoos</u> (p.64)	T13 Eerste Edele van de <u>Tandenstoker</u> en Medebewaarder van de <u>Snuifdoos</u> (p.89)	T13 Opperkamerheer van de <u>Tandenstoker</u> en medebewaarder van de <u>Snuifdoos</u> (p.93)
knight of the second class of our Order of the Pumpkin (p.29)	T13 ridder 2 ^{de} klasse onzer huisorde van de <u>Pompoen</u> (p.72)	T13 ridder tweede klasse onzer Orde van den <u>Pompoen</u> (p.64)	T9 Ridder van de Orde van de <u>Kalebas</u> tweede klasse (p.89)	T13 ridder tweede klasse in onze orde van de <u>Pompoen</u> (p.93)
Marquis of Spinachi (p.29)	T20 <u>ridder en markgraaf</u> van Spinachi (p.72)	T13 <u>Markies</u> van Spinachi (p.64)	T13 <u>Markies</u> van Spinazzi (p.89)	T13 <u>markies</u> van Spinatsi (p.94)
The House of Broccoli (p.29)	T13 de <u>familie</u> Broccoli (p.72)	T20 Het Huis <u>Brocedi</u> (p.64)	T10 Het <u>Huis</u> Broccoli (p.89)	T10 Het <u>huis</u> Broccoli (p.94)
Giglio, King of Paflagonia, Grand Duke of Cappadocia, Sovereign Prince of Turkey and the Sausage Islands (p.39)	T16 Giglio I, Koning van Paflagonië, Groothertog van Kappadocië, Markies van <u>Balkenbrei</u> , Heer van de Saucijsenbroodjes-eilanden (p.102)	T10 Giglio, Koning van Paflagonie (<i>sic</i>), Groothertog van Cappadocië, <u>Souverein vorst van Turkije</u> en de Worsten-eilanden (p.87)	T10 Giglio, Koning van Paflagonië, Groot-Hertog van Cappadokia, <u>Soevereine Vorst van Turkije</u> en de Soucijzeneilanden (p.116)	T10 Giglio, koning van Paflagonië, groothertog van Kappadocië, <u>soeverein vorst van Turkije</u> en de Worsteilanden (p.126)
a Queen Dowager (p.48)	T5 Ø (p.126)	T10 een Koningin-weduwe (p.106)	T10 Koningin-Weduwe (p.141)	T10 koningin-weduwe (p.154)
First Grandee of the Crim Tartar Empire (p.49)	T20 <u>Hertog en Grande</u> van Tartarije (p.128)	T10 <u>Eersten Edele</u> van de Krim (p.107)	T10 <u>Eerste Edele</u> van het koninkrijk Krim-Tartarije (p.143)	T10 <u>eerste edele</u> van het Krimtartaarse rijk (p.156)

Nicknames of fictional characters (7/64)

Thackeray (1854)	Lindo (1869)	Van der Hoeve (1888)	Blom (1961)	Foppema (1976)
Gruffy (p.19)	T5 Ø (p.45)	T17 Snautje (p.42)	T17 Kribbeltje (p.62)	T17 Barsje (p.65)
Griselda Paflagonia (p.20)	T16 <u>Griseldis Paflagoniae Regina</u> (p.46)	T15 <u>Griselda Paflagonië</u> (p.43)	T3 <u>Griselda Paflagonia</u> (p.63)	T15 <u>Griselda Paflagonië</u> (p.65)
Barbara Regina (p.20)	T3 <u>Barbara Regina</u> (p.46)	T4 <u>Barbara Regina</u> (Koningin Barbare {sic}) (p.43)	T3 <u>Barbara Regina</u> (p.63)	T3 <u>Barbara Regina</u> (p.65)
bulbul (p.21)	T5 Ø (p.48)	T3 Bul – bul (p.45)	T15 Bulle-bul (p.66)	T20 bolleboos (p.67)
Glum (p.26)	T20 vriendje (p.62)	T3 Glum (p.57)	T17 Som (p.80)	T17 Som (p.83)
the bold Hogginarmo (p.30)	T5 Ø (p.76)	T13 de stoutmoedige Valanski (p.68)	T13 Hogewapen <u>de Stoute</u> (p.93)	T13 <u>de dappere</u> Vechtswyno (p.98)
Tuffskin Hedzoff (p.40)	T16 <u>Jakob Kopafski</u> (p.103)	T5 Ø Koppenoff (p.88)	T5 Ø Coppenaf (p.117)	T10 <u>Taayvel Kopperaf</u> (p.127)

Comment

See chapter 7.2 (pp. 44-45) for an explanation of most character names.

In the ST there are four family names derived from vegetables: Spinachi, Broccoli, Articiocchi and Sauerkraut. It is remarkable that Van der Hoeve chose not to keep the name Broccoli. According to the Dutch website *MijnTuin.org*, broccoli was already a popular vegetable in Italy in the seventeenth century, but was only sold for the first time in the Netherlands in 1979. Van der Hoeve's translation was written almost a hundred years earlier and therefore, it is not remarkable at all that he did not retain broccoli.

Additions

Lindo:

- 1) Saevio I (p.10)
- 2) Jan, Piet en Klaas (p.12)
- 3) Valoroso I. Rex. (p.56)
- 4) GIGLIO Rex. (p.103)

$T1(D) = 4 : 2 = 2$

Van der Hoeve:

- 1) (R. P. is de afkorting van Ridder van den Pompoen) (p.31)
- 2) (Griselda Barbara, Koningin van Paflagonië) (p.43)

$T1(D) = 2 : 2 = 1$

Blom:

- 1) Ridder van de Pompoen (p.48)

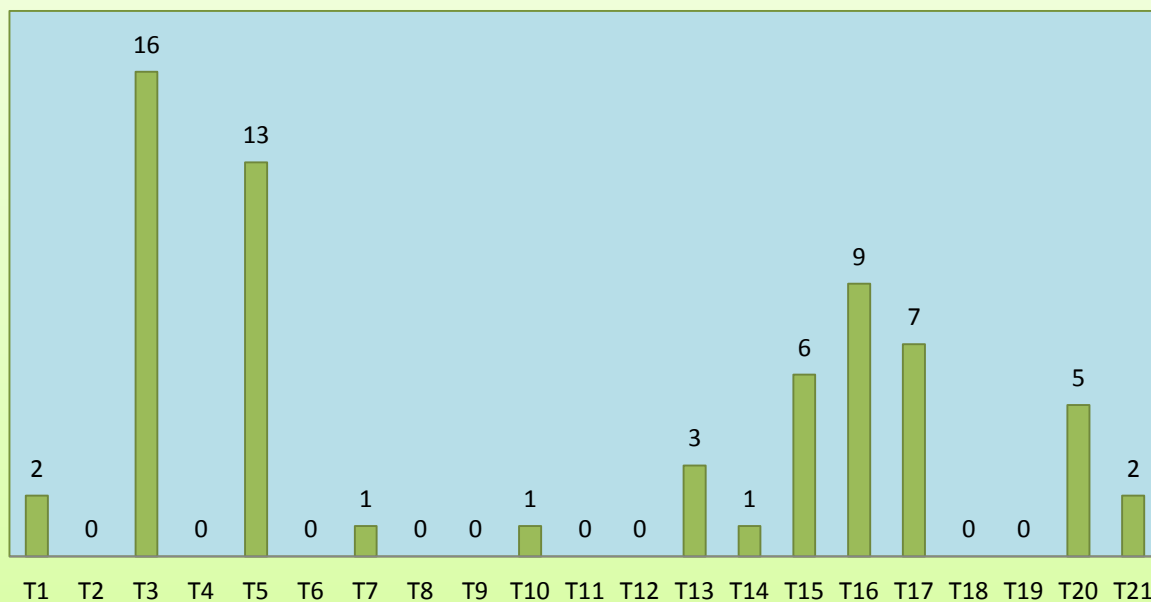
$T1(D) = 1 : 2 = 0,5 = 0$

Foppema:

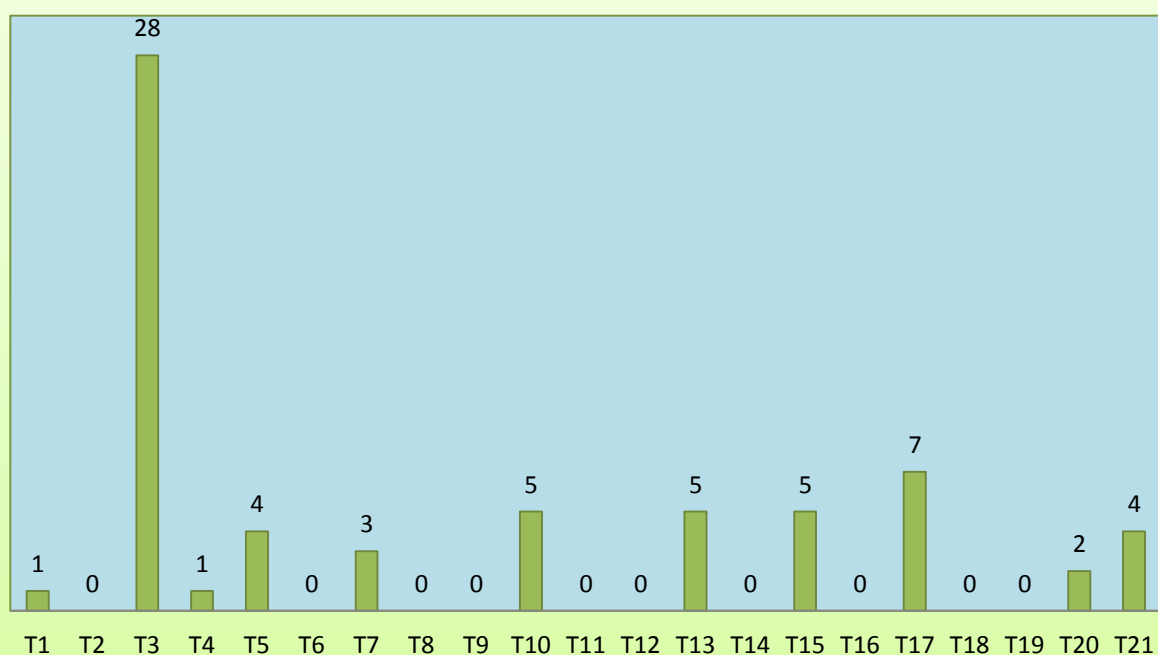
- 1) Corda (p.13)

$T1(D) = 1 : 2 = 0,5 = 0$

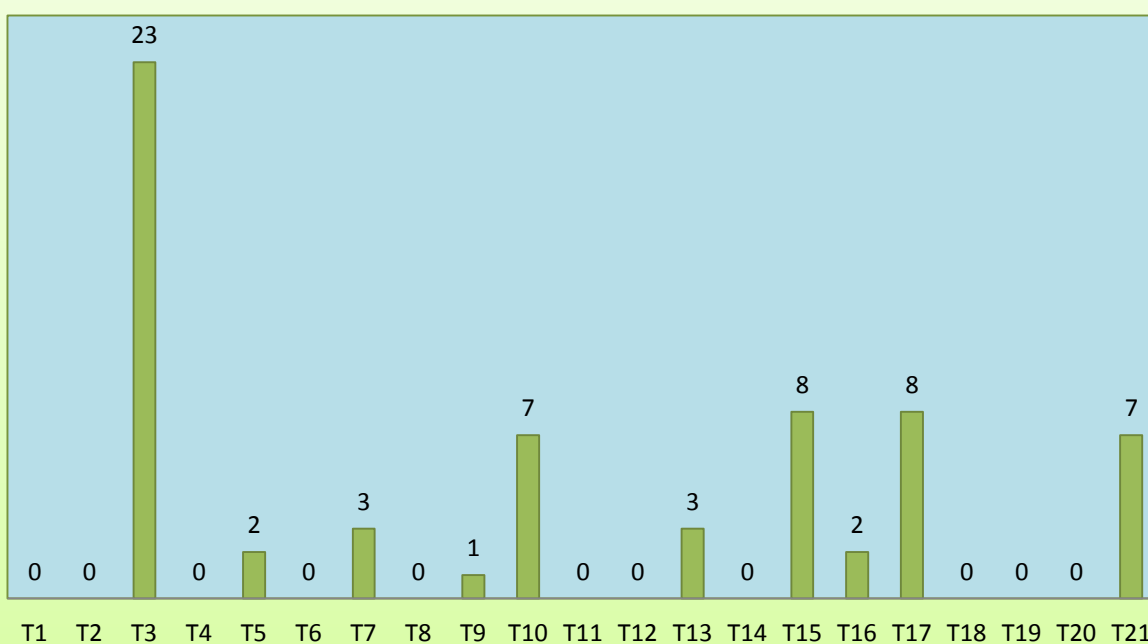
LINDO'S translation strategies for Fictional Names



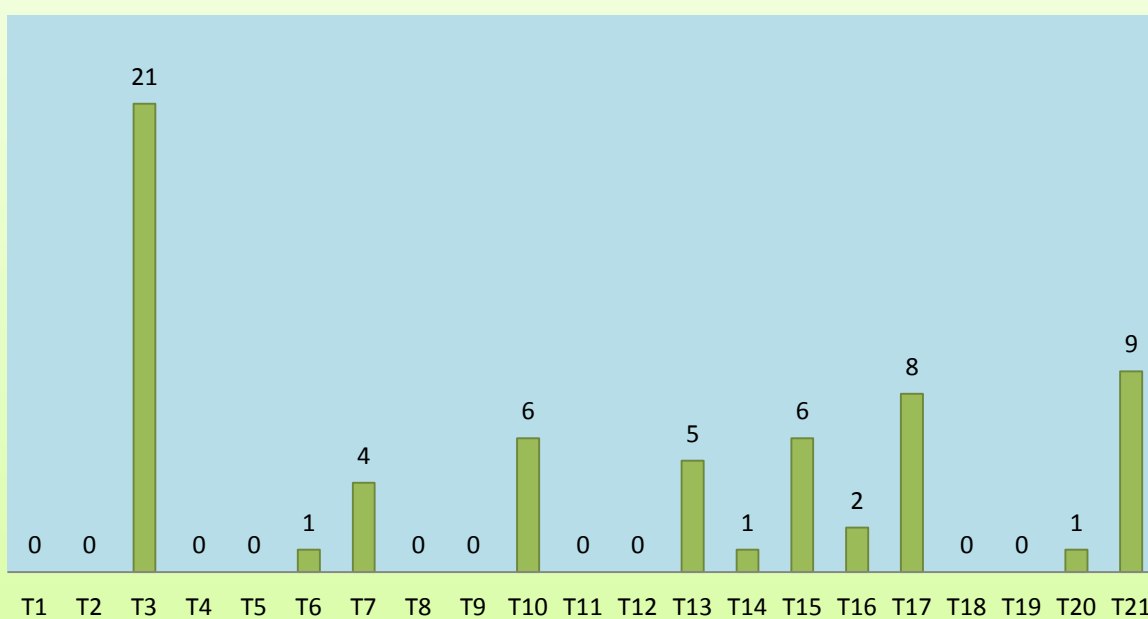
VAN DER HOEVE'S translation strategies for Fictional Names



BLOM'S translation strategies for Fictional Names



FOPPEMA'S translation strategies for Fictional Names



Interpretation of results:
translation strategies for Fictional Names

Lindo used the most strategies: twelve, but the difference is negligible as Van der Hoeve and Foppema used eleven and Blom, who has the least, still used ten different strategies. The most remarkable difference is the number of deletions (T5): thirteen for Lindo and zero for Foppema. Twenty-eight names were copied (T3) by Van der Hoeve, twenty-three by Blom, twenty-one by Foppema and Lindo did the least copying with a total of sixteen. This means that the percentages for copying range between 43,75% and 25%. This also means that between 56 and 75 per cent of all names were changed in some way. This supports the claim made by Van Coillie (2006) that names are more subject to change in ChL than in any other form of literature.

DF for Category 1: Fictional names

Table 4. Total number of translation strategies for Fictional Names divided into Van Poucke's larger fields.

	(F)	(f)	(0)	(d)	(D)
Lindo	22	3	4	6	31
Van der Hoeve	33	10	8	2	12
Blom	31	14	6	1	12
Foppema	27	15	9	3	10

$$DF = 5 * F + 2 * f + (-2) * d + (-5) * D$$

Table 5. Lindo's DF for Fictional Names.

$$DF = (5 \times 22) + (2 \times 3) + (-2 \times 6) + (-5 \times 31)$$

$$DF = 110 + 6 - 12 - 155$$

$$DF = -51$$

Table 6. Van der Hoeve's DF for Fictional Names.

$$DF = (5 \times 33) + (2 \times 10) + (-2 \times 2) + (-5 \times 12)$$

$$DF = 165 + 20 - 4 - 60$$

$$DF = 121$$

Table 7. Blom's DF for Fictional Names.

$$DF = (5 \times 31) + (2 \times 14) + (-2 \times 1) + (-5 \times 12)$$

$$DF = 155 + 28 - 2 - 60$$

$$DF = 121$$

Table 8. Foppema's DF for Fictional Names.

$$DF = (5 \times 27) + (2 \times 15) + (-2 \times 3) + (-5 \times 10)$$

$$DF = 135 + 30 - 6 - 50$$

$$DF = 109$$

Interpretation of results:

degree of foreignization for Fictional Names

The negative result for Lindo means that his original translation is a domesticating translation and the positive results for the other three retranslations mean that they are all foreignizing translations. Based on the category Fictional Names only, the retranslation hypothesis would not apply. Even though the first translation is indeed a domesticating translation with the lowest DF (negative 51) the following two retranslations have the same DF (121) and the third retranslation has a DF which is lower than retranslations one and two (109). If the RH were to apply, then the first translation would have the lowest DF, the second translation (or first retranslation) would have a DF which is higher than the original translation, the second retranslation would have a higher DF than the first retranslation and the third retranslation would again have a higher DF than the second retranslation.

Table 9. RH does not apply based on Fictional Names only.

Original translation	First retranslation	Second retranslation	Third retranslation
DF – 51	DF 121	DF 121	DF 109

9.2 Cultural geography (13/480)

Thackeray (1854)	Lindo (1869)	Van der Hoeve (1888)	Blom (1961)	Foppema (1976)
England's (p.5)	T5 Ø (p.4)	T6 Engelsche (p.5)	T10 Englands (p.12)	T5 Ø (p.14)
Paflagonia (p.5)	T7 Paflagonië (p.6)	T7 Paflagonië (p.6)	T7 Paflagonië (p.15)	T7 Paflagonië (p.17)
Crim Tartary (p.7)	T8 Ø Tartarije (p.9)	T8 de Krim Ø (p.11)	T10 Krim-Tartarije (p.21)	T10 Krimtartarije (p.23)
Australia (p.10)	T5 Ø (p.18)	T7 Australië (p.18)	T5 Ø (p.30)	T7 Australië (p.32)
America (p.10)	T7 Amerika (p.18)	T7 Amerika (p.18)	T7 Amerika (p.30)	T7 Amerika (p.32)
Blombodinga (p.14)	T3 Blombodinga (p.32)	T3 Blombodinga (p.31)	T3 Blombodinga (p.48)	T17 Plumpuddinga (p.49)
Europe (p.21)	T7 Europa (p.50)	T7 Europa (p.46)	T7 Europa (p.67)	T7 Europa (p.70)
Asia (p.21)	T7 Azië (p.50)	T7 Azië (p.46)	T7 Azië (p.67)	T7 Azië (p.70)
Africa (p.21)	T7 Afrika (p.50)	T7 Afrika (p.46)	T7 Afrika (p.67)	T7 Afrika (p.70)
Fore Street (p.27)	T16 de Breëstraat (p.66)	T10 de Voorstraat (p.59)	T10 de Voorstraat (p.83)	T10 de Voorstraat (p.86)
High Street (p.27)	T10 de Hoogstraat (p.66)	T16 de Hoornstraat (p.59)	T10 de Hoogstraat (p.83)	T10 de Hoogstraat (p.86)
the Market-place (p.27)	T16 de Vischmarkt (p.66)	T10 het Marktpllein (p.59)	T10 het Marktpllein (p.83)	T10 het Marktpllein (p.86)
Bosforo (p.34)	T16 Leidrecht (p.87)	T3 Bosforo (p.76)	T3 Bosforo (p.103)	T3 Bosforo (p.109)

Comment

Blom added a strange comment to his translation on page 67 by adding next to Australia in brackets that the country had not yet been discovered (*al is dat ook nog niet ontdekt*). Foppema also added this to his translation on page 70 and wrote: *maar dat is nog niet ontdekt*. These translations were published in 1961 and 1976; thus, almost two hundred years after Australia had been claimed by Captain James Cook. Even if they were referring to the year 1865 in which the story takes place, Australia can hardly be described as a country that is yet to be discovered as is made clear on the website of the Australian government:

Between 1606 and 1770, an estimated 54 European ships from a range of nations made contact. Many of these were merchant ships from the Dutch East Indies Company and included the ships of Abel Tasman. Tasman charted parts of the north, west and south coasts of Australia which was then known as New Holland. In 1770, Englishman Lieutenant James Cook charted the Australian east coast in his ship HM Barque *Endeavour*. Cook claimed the east coast under instruction from King George III of England on 22 August 1770 at Possession Island, naming eastern Australia 'New South Wales' (Australian Government, 2015).

Additions

Lindo:

- 1) Nederland (p.22)
- 2) de Torensteeg (p.66)
- 3) het Groote Plein (p.66)
- 4) Parijs (p.111)

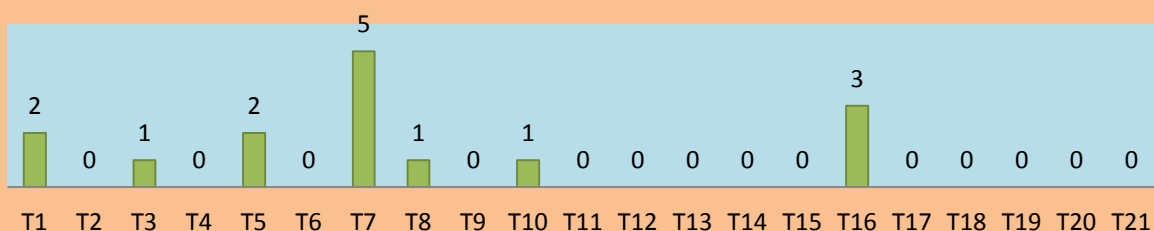
T1 (D) = 4 : 2 = 2

Van der Hoeve: 0

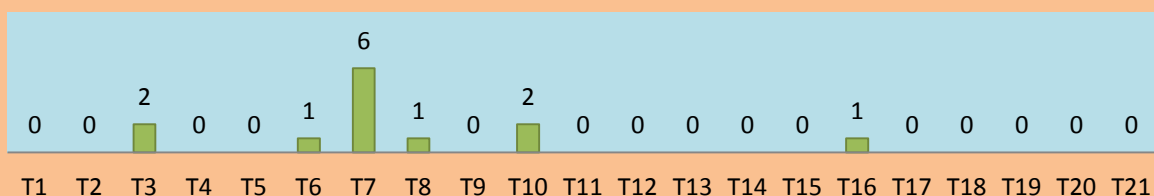
Blom: 0

Foppema: 0

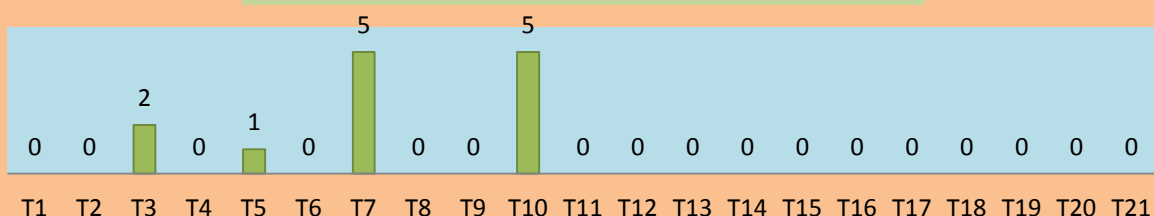
LINDO'S translation strategies for Cultural Geography



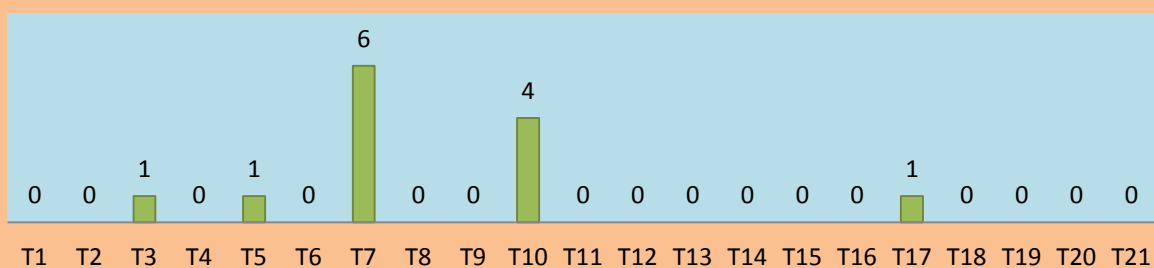
VAN DER HOEVE'S translation strategies for Cultural Geography



BLOM'S translation strategies for Cultural Geography



FOPPEMA'S translation strategies for Cultural Geography



Interpretation of results:
translation strategies for Cultural Geography

Lindo again used the most strategies: seven and he is also the only one who added some place names to the story. Blom has the least variation in strategies: she only used four different ones.

DF for Category 2: Cultural Geography

Table 10. Total number of translation strategies for Cultural Geography divided into Van Poucke's larger fields.

	(F)	(f)	(0)	(d)	(D)
Lindo	1	2	5	0	7
Van der Hoeve	2	3	6	1	1
Blom	2	5	5	0	1
Foppema	1	4	6	0	2

$$DF = 5 \cdot F + 2 \cdot f + (-2) \cdot d + (-5) \cdot D$$

Table 11. Lindo's DF for Cultural Geography.

$$DF = (5 \times 1) + (2 \times 2) + (-2 \times 0) + (-5 \times 7)$$

$$DF = 5 + 4 - 35$$

$$DF = -26$$

Table 12. Van der Hoeve's DF for Cultural Geography.

$$DF = (5 \times 2) + (2 \times 3) + (-2 \times 1) + (-5 \times 1)$$

$$DF = 10 + 6 - 2 - 5$$

$$DF = 9$$

Table 13. Blom's DF for Cultural Geography.

$$DF = (5 \times 2) + (2 \times 5) + (-2 \times 0) + (-5 \times 1)$$

$$DF = 10 + 10 - 5$$

$$DF = 15$$

Table 14. Foppema's DF for Cultural Geography.

$$DF = (5 \times 1) + (2 \times 4) + (-2 \times 0) + (-5 \times 2)$$

$$DF = 5 + 8 - 10$$

$$DF = 3$$

Interpretation of results:
degree of foreignization for Cultural Geography

Lindo's translation is again the only one with a negative result for the category Cultural Geography (negative 26) which means that this small category also shows that his original translation is the only domesticating one. Based on the category Cultural Geography only, the retranslation hypothesis would not apply because the degree of foreignization of the third translation is lower than the DF of the second and even of the DF of the first retranslation. The results are however similar to the category Fictional Names: the third retranslation has again the lowest DF and there is not a lot of difference between the DF of the first and the second retranslation.

Table 15. RH does not apply based on Cultural Geography only.

Original translation	First retranslation	Second retranslation	Third retranslation
DF – 26	DF 9	DF 15	DF 3

9.3 Natural geography (28/480)

Geography (4/28)

Thackeray (1854)	Lindo (1869)	Van der Hoeve (1888)	Blom (1961)	Foppema (1976)
the heavenly bodies (p.12)	T5 Ø (p.25)	T13 de hemellichamen (p.26)	T13 deze hemellichamen (p.40)	T13 de hemellichamen (p.42)
the Bear (p.12)	T8 de groote beer (p.25)	T10 de Beer (p.26)	T8 de Grote Beer (p.40)	T8 de Grote Beer (p.42)
the Red Sea (p.16)	T7 Roode zee (p.34)	T7 de Roode Zee (p.34)	T7 de Rode Zee (p.50)	T7 de Rode Zee (p.53)
the Black Sea (p.16)	T7 de Zwarte zee (p.34)	T7 de Zwarte Ø (p.34)	T7 de Zwarte Zee (p.50)	T7 de Zwarte Zee (p.53)

Meteorology (4/28)

Thackeray (1854)	Lindo (1869)	Van der Hoeve (1888)	Blom (1961)	Foppema (1976)
the blazing summer day (p.9)	T10 den heeten zomerdag (p.17)	T10 de verschroeide zomerdagen (p.17)	T9 de zomerdag (p.28)	T9 's zomers (p.31)
the bitter winter nights (p.9)	T9 's winters (p.17)	T10 barre winternachten (p.17)	T6 de winterdag (p.28)	T10 bitter koude winternachten (p.31)
icicles (p.9)	T13 de ijskegels (p.17)	T13 ijskegels (p.17)	T13 de ijspegels (p.28)	T13 ijspegels (p.31)
thunder (p.38)	T5 Ø (p.98)	T8 een onweerswolk (p.84)	T8 een donderwolk (p.112)	T8 onweersbuien (p.121)

Biology (20/28)

Thackeray (1854)	Lindo (1869)	Van der Hoeve (1888)	Blom (1961)	Foppema (1976)
Fauna	(14/20)			
partridge (p.4)	T5 Ø (p.4)	T13 patrijzen (p.5)	T13 patrijs (p.12)	T8 vluchtende patrijs (p.14)
snipe (p.4)	T8 de borstelige snip (p.4)	T13 snippen (p.5)	T13 snip (p.12)	T13 snip (p.14)
antlered deer (p.4)	T20 het snelvliegende	T13 geweide herten (p.5)	T9 hert (p.12)	T9 hert (p.14)

	everzwijn (p.4)			
vipers (p.7)	T9 slangen (p.10)	T13 adders (p.12)	T9 slangen (p.21)	T13 adders (p.24)
toads (p.7)	T13 padden (p.10)	T13 padden (p.12)	T13 padden (p.21)	T13 padden (p.24)
baboons (p.7)	T9 apen (p.11)	T13 bavianen (p.12)	T13 bavianen (p.22)	T13 bavianen (p.24)
two lionesses' cubs (p.8)	T6 twee kleine leeuwtjes (p.14)	T6 twee jonge leeuwen (p.15)	T6 twee jonge leeuwtjes (p.25)	T6 twee jonge leeuwtjes (p.28)
parrot (p.11)	T13 papegaai (p.20)	T13 papagaai (<i>sic</i>) (p.21)	T13 papegaai (p.34)	T13 papegaai (p.34)
the mare (p.29)	T9 paard (p.73)	T9 het paard (p.64)	T9 paard (p.90)	T13 de merrie (p.94)
bugs (p.31)	T5 Ø (p.79)	T13 wandluizen (p.70)	T13 wandluizen (p.96)	T20 luizen (p.101)
serpents (p.31)	T13 slangen (p.79)	T13 slangen (p.70)	T13 slangen (p.96)	T13 slangen (p.101)
a cat (p.31)	T13 eene poes (p.80)	T13 een kat (p.70)	T13 een kat (p.96)	T13 een kat (p.101)
ostrich feathers (p.36)	T9 pluimen (p.93)	T13 struisvederen (p.80)	T13 struisveren (p.107)	T13 struisveren (p.116)
hare (p.37)	T5 Ø (p.95)	T13 haas (p.81)	T8 de gevluichte haas (p.109)	T20 de beer (p.117)
Flora	(6/20)			
a flower-bed (p.10)	T14 een parterre met bloemen (p.20)	T13 een bloembed (p.20)	T13 een bloemperk(p.33)	T13 een bloembed (p.34)
polyanthuses (p.10)	T5 Ø (p.20)	T13 sleutelbloemen (p.20)	T20 lupines (p.33)	T13 primula's (p.34)
rhododendrons (p.10)	T5 Ø (p.20)	T13 rhododendrons (p.20)	T13 rododendrons (p.33)	T13 rododendrons (p.34)
the black pines (p.28)	T13 de zwarte dennenboomen (p.69)	T6 de donkere pijnboomen (p.62)	T9 de dennen (p.87)	T13 zwarte dennebomen (p.90)
straw (p.32)	T13 stroo (p.83)	T13 stroo (p.72)	T13 stro (p.100)	T13 stro (p.105)
a wreath of white roses (p.47)	T20 oranjebloesems (p.122)	T13 een krans van witte rozen (p.103)	T13 een krans van witte rozen (p.137)	T13 een krans van witte rozen (p.149)

Additions**Lindo:**

- 1) de kabbelende beek (p.4)
- 2) een grachtje (p.17)
- 3) bij zonsondergang (p.93)
- 4) het heelal (p.96)
- 5) de nieuwe maan (p.103)
- 6) vóór zonsopgang (p.103)

-
- 7) eene vlieg (p.17)
 - 8) spinnen (p.79)
 - 9) schoothondjes (p.109)
 - 10) strijdros (p.115)

-
- 11) modder (p.17)
 - 12) den steel van eene roos (p.40)

T1 (D) = 12 : 2 = 6

Van der Hoeve:

- 1) het beekje (p.5)
- 2) alle windstreken (p.69)

-
- 3) een leeuwenhuid (p.85)

-
- 4) de struiken (p.5)

T1 (D) = 4 : 2 = 2

Blom:

- 1) het beekje (p.12)
- 2) de maan (p.95)

T1 (D) = 2 : 2 = 1

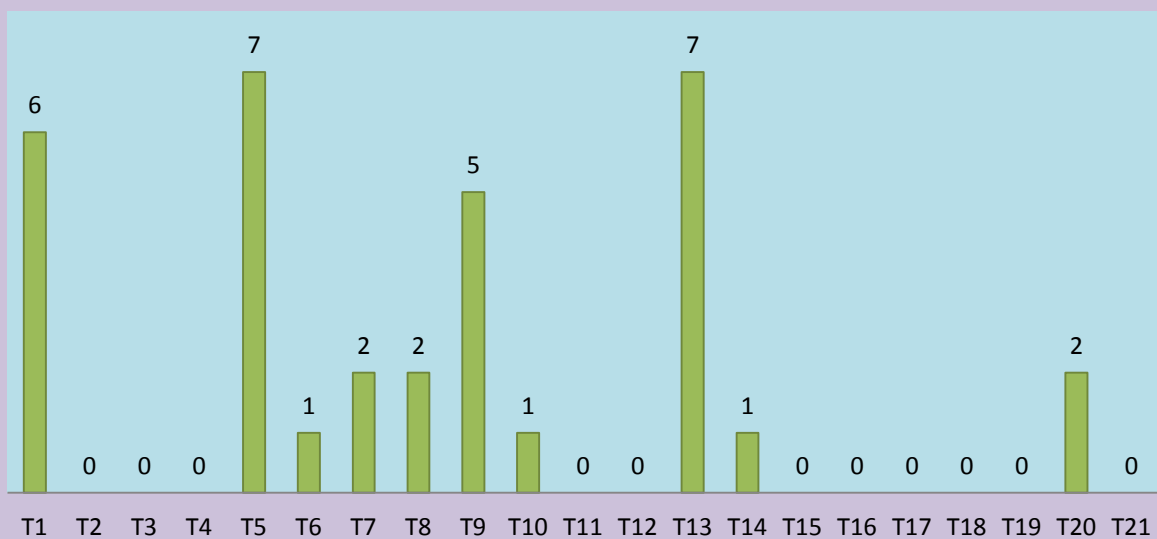
Foppema:

- 1) bos en veld (p.14)

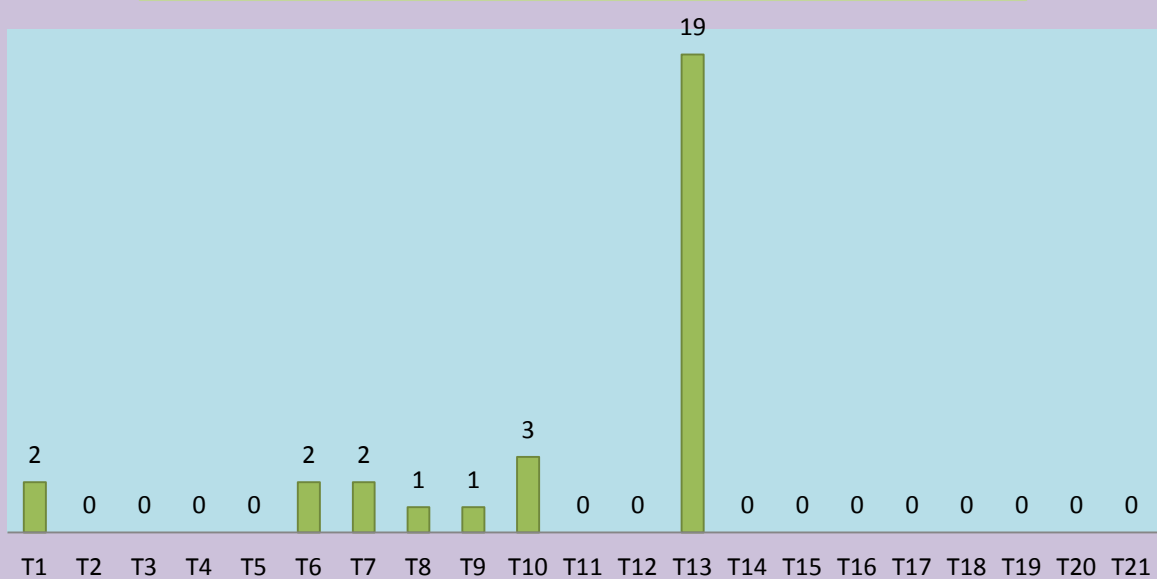
- 2) te paard (p.58)
3) paradijsvogel (p.67)

$$T1(D) = 3 : 2 = 1,5 = 1$$

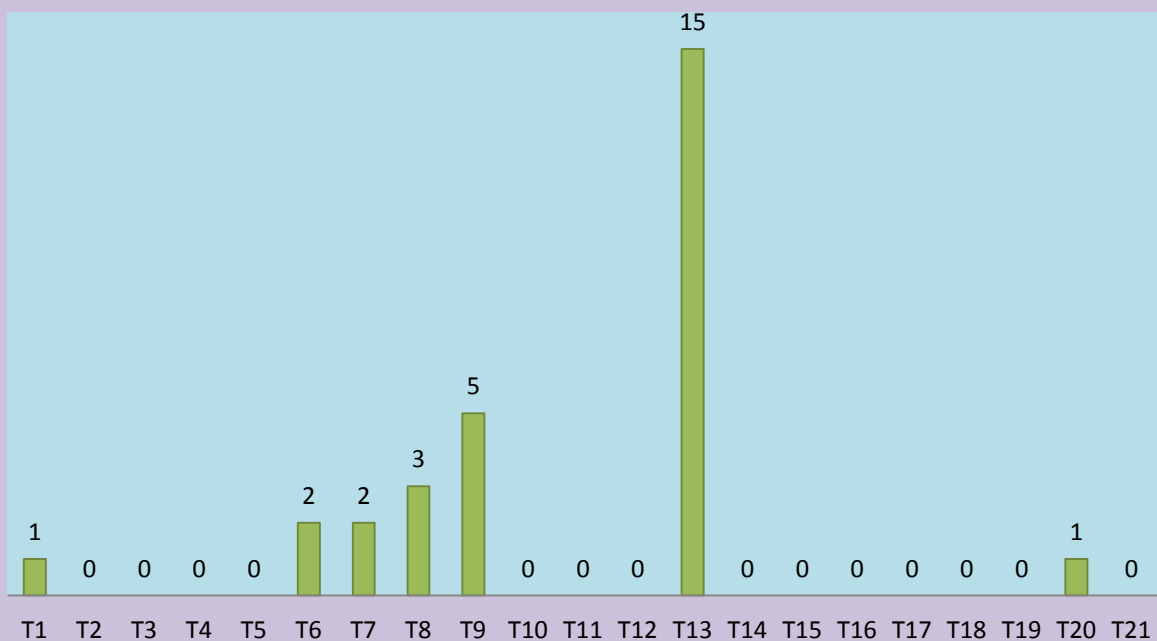
LINDO'S translation strategies for Natural Geography



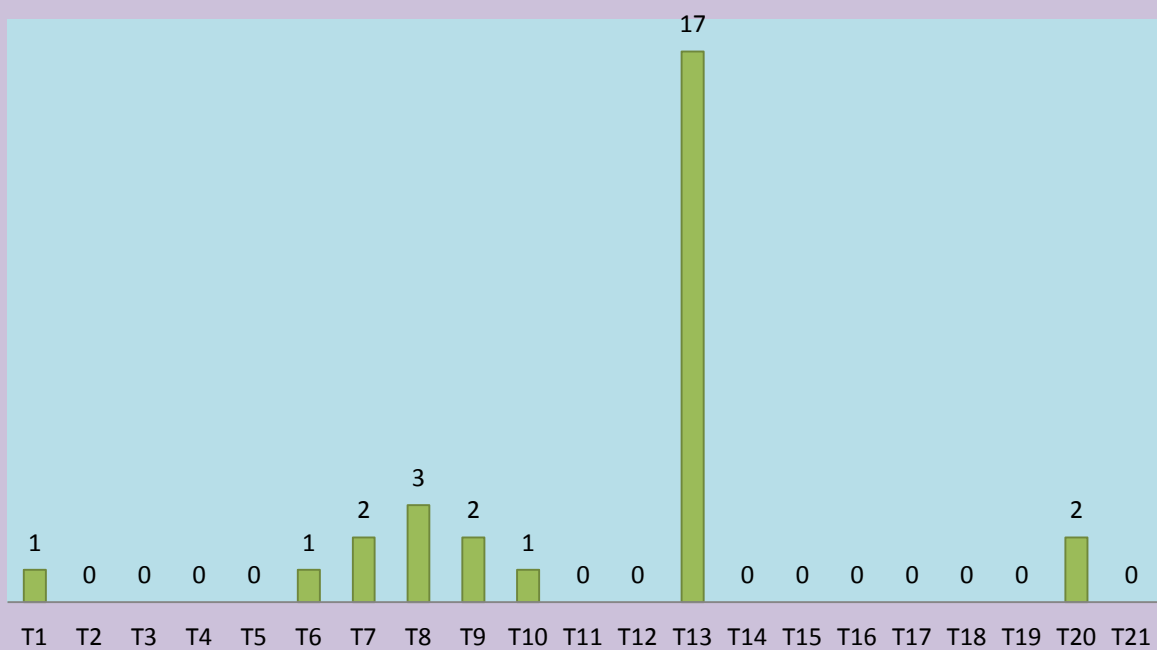
VAN DER HOEVE'S translation strategies for Natural Geography



BLOM'S translation strategies for Natural Geography



FOPPEMA'S translation strategies for Natural Geography



Interpretation of results:**translation strategies for Natural Geography**

Lindo again has the most strategies (ten) and used the normal dictionary translation (T13) only half as many times as the others: seven compared to nineteen, fifteen and seventeen. This is more evidence of his domesticating translation. Lindo also has the most additions and is the only translator who has any deletions (T5).

DF for Category 3: Natural Geography

Table 16. Total number of translation strategies for Natural Geography divided into Van Poucke's larger fields.

	(F)	(f)	(0)	(d)	(D)
Lindo	0	3	9	9	13
Van der Hoeve	0	4	21	3	2
Blom	0	3	17	8	1
Foppema	0	4	19	5	1

$$DF = 5 \cdot F + 2 \cdot f + (-2) \cdot d + (-5) \cdot D$$

Table 17. Lindo's DF for Natural Geography.

$$DF = (5 \times 0) + (2 \times 3) + (-2 \times 9) + (-5 \times 13)$$

$$DF = 6 - 18 - 65$$

$$DF = -77$$

Table 18. Van der Hoeve's DF for Natural Geography.

$$DF = (5 \times 0) + (2 \times 4) + (-2 \times 3) + (-5 \times 2)$$

$$DF = 8 - 6 - 10$$

$$DF = -8$$

Table 19. Blom's DF for Natural Geography.

$$DF = (5 \times 0) + (2 \times 3) + (-2 \times 8) + (-5 \times 1)$$

$$DF = 6 - 16 - 5$$

$$DF = -15$$

Table 20. Foppema's DF for Natural Geography.

$$DF = (5 \times 0) + (2 \times 4) + (-2 \times 5) + (-5 \times 1)$$

$$DF = 8 - 10 - 5$$

$$DF = -7$$

Interpretation of results:
degree of foreignization for Natural Geography

This category gives a negative result for all four translations which contradicts the results of categories one and two. This result (falsely) suggests that all four (re)translations are domesticating. Fauna and flora items make up the largest part of this category, so for the first time translation strategy number 13 or the normal dictionary translation comes into play. Because this translation strategy is considered to be a neutral one, it is not brought into the calculation and that is probably the reason for this distorted result. Based on the category Natural Geography only, the retranslation hypothesis would not apply because the degree of foreignization of the second retranslation is lower than the DF of the third retranslation.

Table 21. RH does not apply based on Natural Geography only.

Original translation	First retranslation	Second retranslation	Third retranslation
DF – 77	DF – 8	DF – 15	DF – 7

9.4 Ethnography (24/480)

Languages (18/24)

Thackeray (1854)	Lindo (1869)	Van der Hoeve (1888)	Blom (1961)	Foppema (1976)
Standard languages	(8/18)			
French (p.6)	T13 Fransch (p.8)	T13 Fransch (p.10)	T13 Frans (p.18)	T13 Frans (p.21)
Italian (p.6)	T13 Italiaansch (p.8)	T13 Italiaansch (p.10)	T13 Italiaans (p.18)	T13 Italiaans (p.21)
Spanish (p.6)	T20 Nederlandsch (p.8)	T13 Spaansch (p.10)	T13 Spaans (p.18)	T13 Spaans (p.21)
Hebrew (p.6)	T13 Hebreeuwsch (p.8)	T13 Hebreeuwsch (p.10)	T13 Hebreeuws (p.18)	T13 Hebreeuws (p.21)
Greek (p.6)	T13 Grieksch (p.8)	T13 Grieksch (p.10)	T13 Grieks (p.18)	T13 Grieks (p.21)
Cappadocian (p.6)	T12 Kapadocisch (p.8)	T12 Cappadocisch (p.10)	T12 Cappadociaans (p.18)	T12 Kappadocisch (p.21)
Samothracian (p.6)	T12 Samothracisch (p.8)	T12 Samothraciaansch (p.10)	T12 Samotrachisch (p.18)	T12 Samothracisch (p.21)
Aegean (p.6)	T20 Javaansch (p.8)	T13 Aegeïsch (p.10)	T13 Aegeïsch (p.18)	T13 Egeïsch (p.21)
Child speak	(5/18)			
“Tountess, Duttess” (p.8)	T3 “Grawin, hertodin!” (p.14)	T3 Gaaffin, Hettogin (p.14)	T3 “Hettegin, Gafin” (p.24)	T3 “Chavin, Hettegin” (p.27)
“Div me dat bun” (p.10)	T5 “Geef mij dat koekje!” (p.19)	T5 “Geef mij dat brood” (p.20)	T3 “Ik die bood” (p.32)	T3 “Ikke dat bloodje” (p.33)
“me vely hungry” (p.10)	T5 “ik heb honger!” (p.19)	T5 “ik heb zoo’n honger” (p.20)	T3 “ikke so honne!” (p.32)	T3 “ikke elleg hongel.” (p.33)
“Oh, pooty, pooty!” (p.10)	T5 “O heerlijk, prachtig!” (p.19)	T5 “O, mooi, mooi!” (p.20)	T3 “O, mooie, mooie!” (p.32)	T5 “O wat mooi, o wat mooi!” (p.34)
“Little lion was my brudder; great big lioness my mudder; neber heard of any udder.” (p.10)	T5 “Het leeuwte, dat was mijn broeder, de leeuwin zelve was mijn moeder!” (p.20)	T5 “Mijn kleine broertje was een leeuw, Mijn moeder een leeuwin; Mijn paatje heb ik nooit gekend, Mijn zusjes evenmin.” (p.21)	T3 “Ikke, ikke is een zoetje, Kleine leeuwte is me boetje, Gote leeuwte is me moetje.” (p.33)	T3 “Kleine leeuwte was me bloel, leeuwmoedel blacht me voel, veldel niks geen mallemoel.” (p.34)
Dialect	(5/18)			

“this is a good un!” (p.9)	T3 “Da’s nog al haardig!” (p.16)	T5 “zoo gaat het goed!” (p.16)	T5 “die is goed!” (p.28)	T5 “die is goed!” (p.30)
“How beyoutiful you do look, mum, today, mum!” (p.17)	T5 “wat ziet mevrouw heden er prachtig uit!” (p.38)	T5 “hoe schoon ziet mevrouw er vandaag uit, mevrouw!” (p.37)	T3 “wat binnu moui fedaag, mefroauw!” (p.56)	T3 “wat bent u mooi mfrouw, vandaag mfrouw!” (p.56)
“had a took hup His Roilighnessesses ...” (p.26)	T5 ..., dat hij al een uur geleden wat (...) naar boven had gebracht, ... (p.62)	T5 ... voor Zijn Koninklijke Hoogheid naar boven had gebracht, ... (p.57)	T3 Sekonekloogheit se gebrach had (p.80)	T3 dat hij zijkohoogheid (...) boven had gebracht (p.83)
he sposed His Royliness was just stepped trout (p.26)	T5 het waagde te veronderstellen, dat hij ergens anders zou zijn. (p.62)	T5 hij veronderstelde, dat Zijn Koninklijke Hoogheid een wandeling was gaan doen. (p.57)	T3 dachtie, dat Sekonekloogheit een luchje was gaan scheppe. (p.80)	T3 hij dacht dat zijkohoogheid even een straatje om was gaan lopen (p.83)
“Git up, your Royal Ighness, if you please” (p.41)	T3 “Sta maar hop, as je blijft, Oogeid!” (p.108)	T5 “Zou Uw Koninklijke Hoogheid asjeblieft op willen staan” (p.92)	T3 “Opstaan, Konikloogaid, asjeblief” (p.122)	T5 “Opstaan, koninklijke hoogheid, asteblief” (p.132)

Nationalities (2/24)

Thackeray (1854)	Lindo (1869)	Van der Hoeve (1888)	Blom (1961)	Foppema (1976)
Paflagonians (p.36)	T13 Paflagoniërs (p.94)	T13 Paflagoniërs (p.81)	T13 Paflagoniërs (p.108)	T13 Paflagoniërs (p.117)
Russians (p.44)	T5 Ø (p.115)	T13 Russen (p.97)	T20 barbaren (p.129)	T5 Ø (p.141)

Peoples and mythical figures (4/24)

Thackeray (1854)	Lindo (1869)	Van der Hoeve (1888)	Blom (1961)	Foppema (1976)
the necromancers (p.7)	T6 tooverwereld (p.11)	T13 der tovenaars (p.12)	T13 de geestenbezweerders (p.21)	T13 de tovenaars (p.24)
nymph (p.21)	T5 Ø (p.48)	T13 nimf (p.45)	T13 nimf (p.66)	T6 fee (p.68)
fiddlestick (p.23)	T5 Ø (p.54)	T6 dood (p.50)	T20 barabiesjes (p.73)	T20 larium (p.74)
negroes (p.30)	T13 negers (p.76)	T13 negers (p.67)	T13 negers (p.93)	T13 negers (p.98)

Comment

On page 23 of *The Rose and the Ring* the character Gruffanuff says ‘Lead him to fiddlestick, Hedzoff’ when she is urging Captain Hedzoff to hang Prince Bulbo. Thus, she is saying something like ‘lead him to death’ but I have not found the expression ‘to lead someone to fiddlestick’ in any English dictionary. Van Dale gives on page 283 ‘lariekoek’ and ‘kletskoek’ as translations for ‘fiddlesticks’ which explains Foppema’s translation ‘Naar de lariumefarie!’. However, this Dutch expression makes no sense, as you cannot send someone to ‘the nonsense’. As Thackeray makes other allusions to Shakespeare in this fairy tale, it is possible that he created this expression after the Shakespearean proverb ‘The devil rides on a fiddlestick’.

When the ‘child speak’ or the dialect was retained in the translations, those items were awarded translation strategy T3 or copying. Not because the actual words were copied but because the style was copied. When these types of speech were not retained and they were translated in standard Dutch, strategy T5 or deletion was awarded.

Additions

Lindo:

- 1) “Wa’s dat? Laat me er haf, houwe!” (p.16)

-
- 2) de jeugdige toovenares (p.10)
 - 3) “Semiramis, Semiramis!” (p.80)

T1 (D) = 3 : 2 = 1,5 = 1

Van der Hoeve: 0

Blom:

- 1) een fee (p.66)

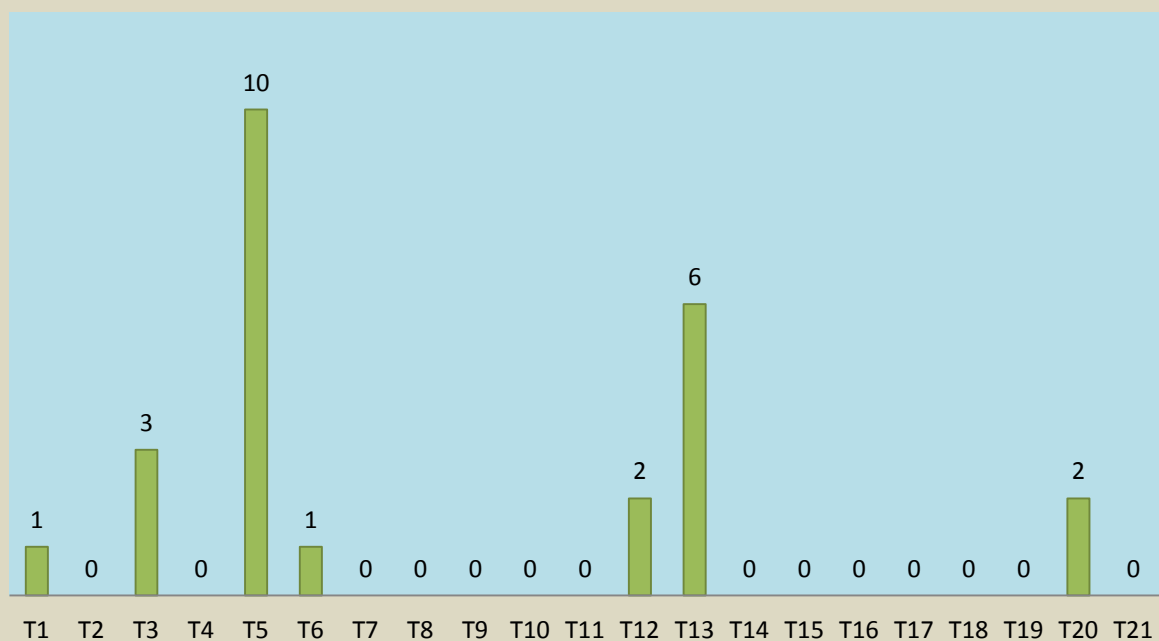
T1 (D) = 1 : 2 = 0,5 = 0

Foppema:

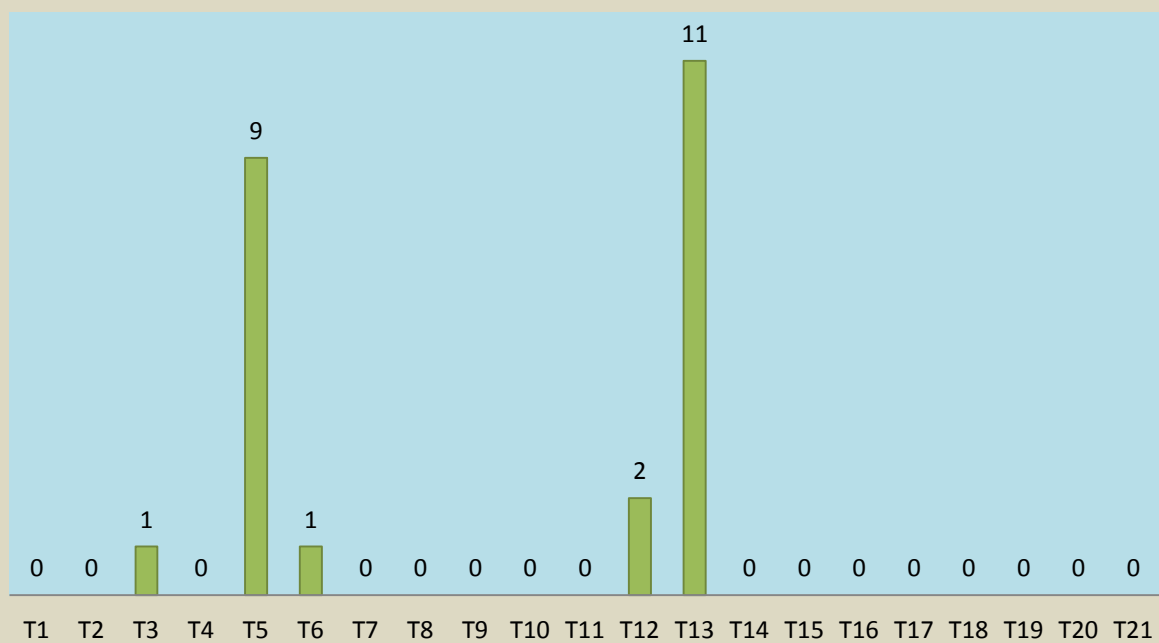
- 1) de Krimtartaren (p.15)

T1 (D) = 1 : 2 = 0,5 = 0

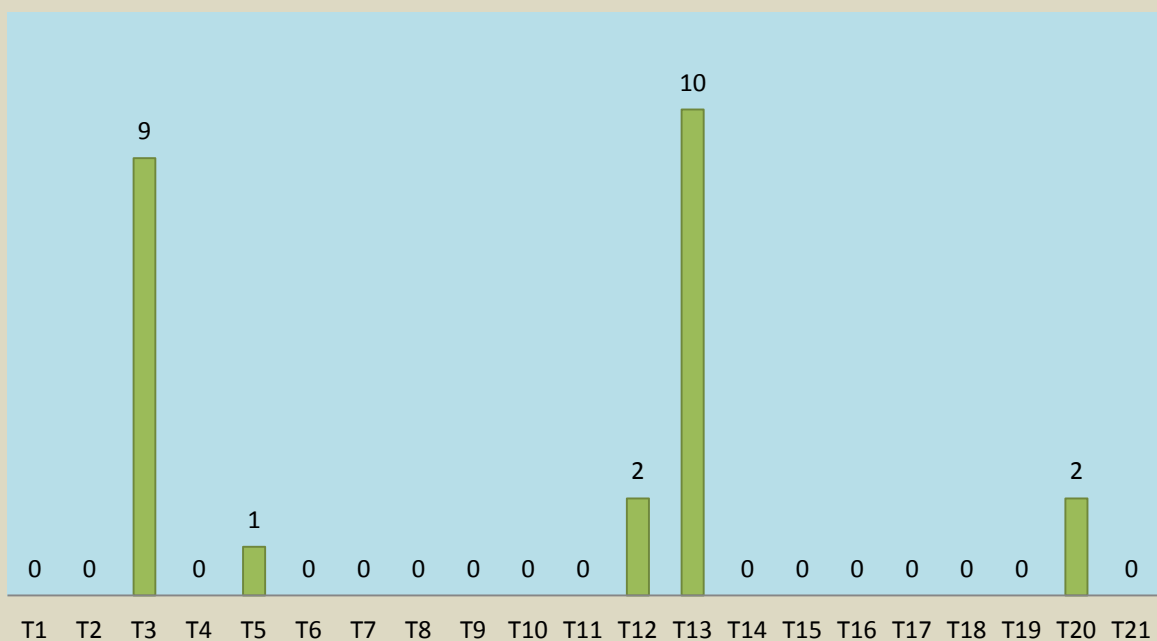
LINDO'S translation strategies for Ethnography



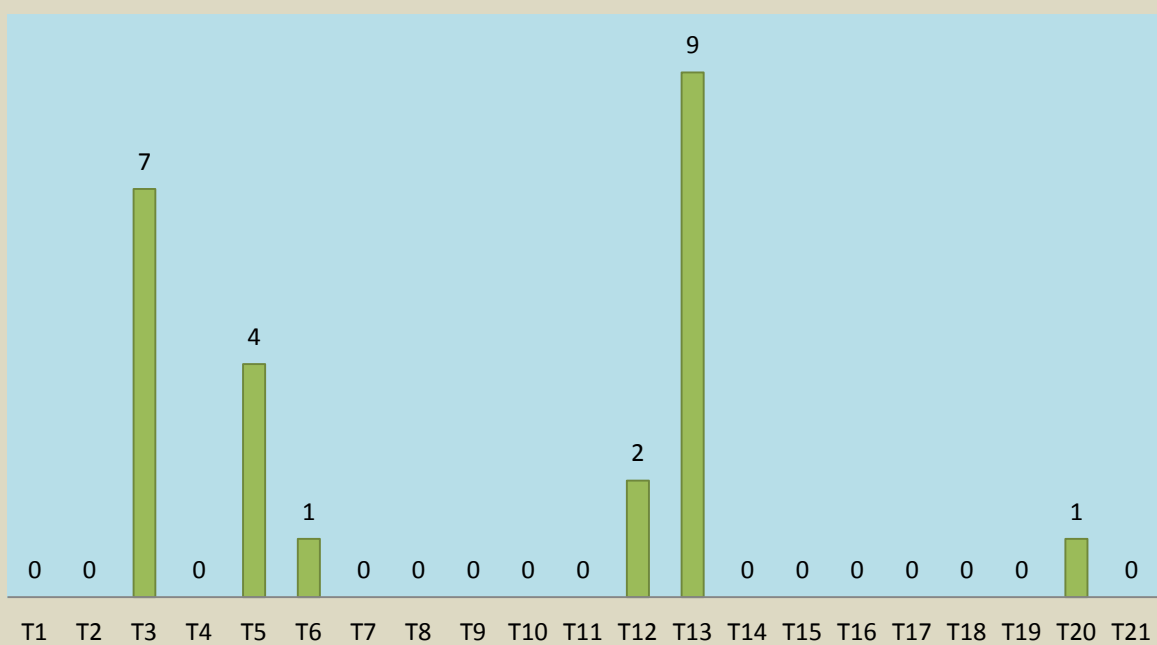
VAN DER HOEVE'S translation strategies for Ethnography



BLOM'S translation strategies for Ethnography



FOPPEMA'S translation strategies for Ethnography



Interpretation of results:
translation strategies for Ethnography

Lindo again shows the most variation with the use of seven translation strategies. Because this category consists mainly of items of spoken language in either ‘child speak’ or dialect all four translators were faced with the same decision whether or not to retain this specific style. Out of these ten items Van der Hoeve deleted nine, Lindo seven, Foppema three and Blom only deleted one.

DF for Category 4: Ethnography

Table 22. Total number of translation strategies for Ethnography divided into Van Poucke’s larger fields.

	(F)	(f)	(0)	(d)	(D)
Lindo	5	0	6	3	11
Van der Hoeve	3	0	11	1	9
Blom	11	0	10	2	1
Foppema	9	0	9	2	4

$$DF = 5 * F + 2 * f + (-2) * d + (-5) * D$$

Table 23. Lindo’s DF for Ethnography.

$$DF = (5 \times 5) + (2 \times 0) + (-2 \times 3) + (-5 \times 11)$$

$$DF = 25 - 6 - 55$$

$$DF = -36$$

Table 24. Van der Hoeve’s DF for Ethnography.

$$DF = (5 \times 3) + (2 \times 0) + (-2 \times 1) + (-5 \times 9)$$

$$DF = 15 - 2 - 45$$

$$DF = -32$$

Table 25. Blom’s DF for Ethnography.

$$DF = (5 \times 11) + (2 \times 0) + (-2 \times 2) + (-5 \times 1)$$

$$DF = 55 - 4 - 5$$

$$DF = 46$$

Table 26. Foppema’s DF for Ethnography.

$$DF = (5 \times 9) + (2 \times 0) + (-2 \times 2) + (-5 \times 4)$$

$$DF = 45 - 4 - 20$$

$$DF = 21$$

Interpretation of results:
degree of foreignization for Ethnography

This category gives a negative result for Lindo and Van der Hoeve which again contradicts the results of categories one, two and three. This result (falsely) suggests that Van der Hoeve's retranslation is domesticating. This result also suggests that smaller categories are less likely to give accurate results and that they cannot be representative for an entire translation. Based on the category Ethnography only, the retranslation hypothesis would not apply because the degree of foreignization of the third retranslation is lower than the DF of the second retranslation.

So far, the results for the RH are consistent: the RH does not apply for the four categories that have thus far been tested.

Table 27. RH does not apply based on Ethnography only.

Original translation	First retranslation	Second retranslation	Third retranslation
DF – 36	DF – 32	DF 46	DF 21

9.5 History (12/480)

Buildings (6/12)

Thackeray (1854)	Lindo (1869)	Van der Hoeve (1888)	Blom (1961)	Foppema (1976)
the Imperial Theatre (p.14)	T6 het koninklijk tooneel (p.30)	T6 de koninklijke schouwburg (p.30)	T6 de Keizerlijke Schouwburg (p.45)	T6 de koninklijke schouwburg (p.47)
Newgate (p.32)	T5 Ø (p.81)	T19 de gevangenis (p.71)	T19 de Staatsgevangenis (p.99)	T19 de gevangenis (p.103)
Wombwell's (p.38)	T16 Heer Martin uit Rotterdam (p.99)	T19 een of ander beestenspel (p.85)	T19 het circus (p.114)	T16 Artis (p.123)
Astley's (p.38)	T5 Ø (p.99)	T5 Ø (p.85)	T5 Ø (p.114)	T16 Boltini (p.124)
Snapdragon Castle (p.42)	T5 Ø (p.109)	T3 het kasteel <u>Snapdragon</u> (p.92)	T16 het kasteel <u>Drakenstein</u> (p.123)	T17 het kasteel <u>Cloquenhamer</u> (p.133)
the House of Correction (p.46)	T13 een verbeterhuis (p.119)	T13 een verbeterhuis (p.101)	T13 het Verbeteringsgesticht (p.134)	T20 de strafgevangenis (p.146)

Events (4/12)

Thackeray (1854)	Lindo (1869)	Van der Hoeve (1888)	Blom (1961)	Foppema (1976)
the battle of Rimbombamento (p.14)	T3 den grooten veldslag van <u>Rimbombamento</u> (p.30)	T3 den slag van <u>Rimbombamento</u> (p.30)	T3 de slag van <u>Rimbombamento</u> (p.44)	T3 de slag bij <u>Rimbombamento</u> (p.47)
the battle of Blunderbusco (p.34)	T17 den slag bij <u>Blufdoorma</u> (p.88)	T3 den slag van <u>Blunderbusco</u> (p.77)	T3 de slag van <u>Blunderbusco</u> (p.104)	T15 de slag bij <u>Donderbusco</u> (p.110)
the battle of Bombardaro (p.40)	T3 den slag van <u>Bombardaro</u> (p.103)	T3 den slag van <u>Bombardaro</u> (p.88)	T3 de slag van <u>Bombardaro</u> (p.117)	T3 de slag bij <u>Bombardaro</u> (p.127)
Alma (p.44)	T5 Ø (p.114)	T18 den slag van <u>Waterloo</u> (p.96)	T5 Ø (p.129)	T5 Ø (p.140)

People (2/12)

Thackeray (1854)	Lindo (1869)	Van der Hoeve (1888)	Blom (1961)	Foppema (1976)
Linnaeus (p.12)	T3 Linnaeus (p.26)	T3 Linnaeus (p.26)	T3 Linnaeus (p.40)	T3 Linnaeus (p.42)
Queen Elizabeth (p.49)	T4 de toekomstige Engelsche koningin <u>Elizabeth</u> (p.128)	T3 Koningin Elizabeth (p.107)	T4 Koningin Elizabeth van <u>Engeland</u> (p.107)	T5 Ø (p.155)

Comment

Newgate is the name of a prison that once existed in central London:

Newgate Prison was once the most notorious prison in London. Commissioned in the 12th century by King Henry II, Newgate Prison remained in use all the way through to 1902. The prison itself was originally built into a gate on the old Roman wall (hence the name “Newgate”) (...). For over 600 years the prison was renowned for its appalling conditions. It was said that the prison was so dirty and squalid that the floors crunched as you walked due to all of the lice and bedbugs (Johnson, s.d.).

Wombwell’s refers to George Wombwell (1777-1850) who was the owner of a travelling circus with wild animals.

Astley’s refers to Philip Astley (1742 – 1814), who is often referred to as the father or the founder of the modern circus:

Long-faded in popular memory, “Astley’s” in its day occupied a huge space in the public imagination, among Londoners in particular. Combining for the first time the then-disparate entertainments of trick-riding, acrobatics, clowns and pantomime, it was the world’s first modern circus. Mentioned in the popular fiction of Dickens, Austen and Thackeray among others. Dickens himself loved the place. It was based just south of Westminster Bridge in part of the site of today’s St Thomas’ Hospital. Astley’s Amphitheatre, as it was most commonly known, existed under various names and proprietors from the 1770s until 1893, nearly 80 years after the death of its founder, the remarkable Philip Astley (Paterson, 2011).

Alma refers to a real battle (Battle of the Alma) which took place during the Crimean War (1853-1856) in September 1854, when the British and the French fought the Russians.

Linnaeus refers to Carolus Linnaeus, who is also called Carl Linnaeus or Swedish Carl von Linné (1707-1778). “He was a Swedish naturalist and explorer who was the first to frame principles for defining natural genera and species of organisms and to create a uniform system for naming them” (Müller-Wille, s.d.).

Queen Elizabeth I (1533-1603) or the Virgin Queen is the queen who Thackeray refers to in *The Rose and the Ring* when on page 49 princess Rosalba says: “*I will live and die unmarried like Queen Elizabeth, (...).*” Elizabeth I reigned from 1558 till her death in 1603. It is unclear why Lindo added the remark ‘the future queen’ to his translation in the year 1869 when at that time she had been dead for over two hundred years.

Additions**Lindo:**

- 1) het Mauritshuis (p.7)
- 2) het Trippenhuys (p.7)
- 3) het stadhuis (p.62)
- 4) het kasteel (p.76)
- 5) de groote kerk (p.119)
- 6) de strafgevangenis te Leeuwarden (p.120)

-
- 7) het jaar 1865 (p.1)
 - 8) de schepping der wereld (p.1)

-
- 9) Czerny (p.8)
 - 10) Hendrik VIII van Engeland (p.52)

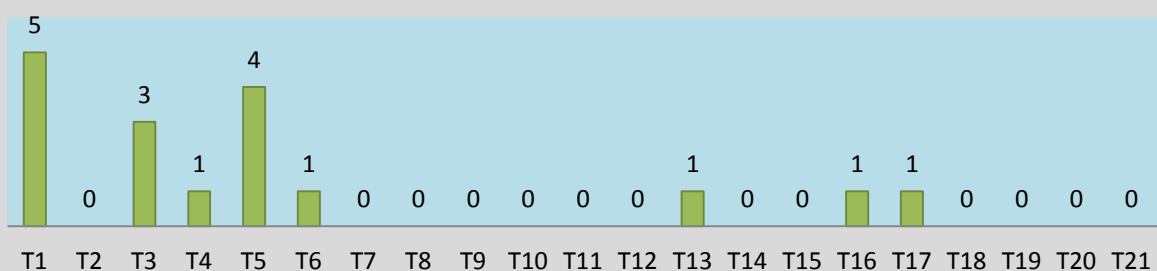
T1 (D) = 10 : 2 = 5

Van der Hoeve: 0**Blom: 0****Foppema:**

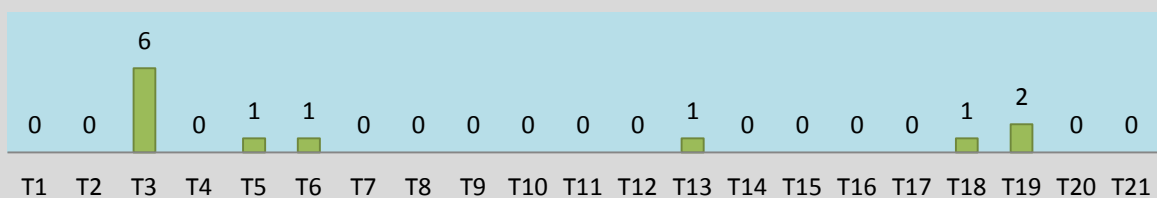
- 1) het koninklijk paleis (p.32)

T1 (D) = 1 : 2 = 0,5 = 0

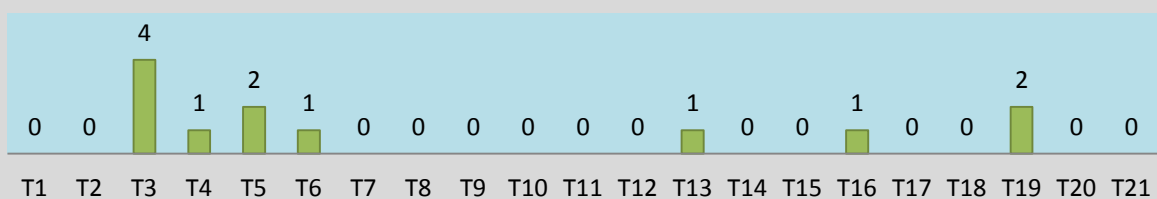
LINDO'S translation strategies for History



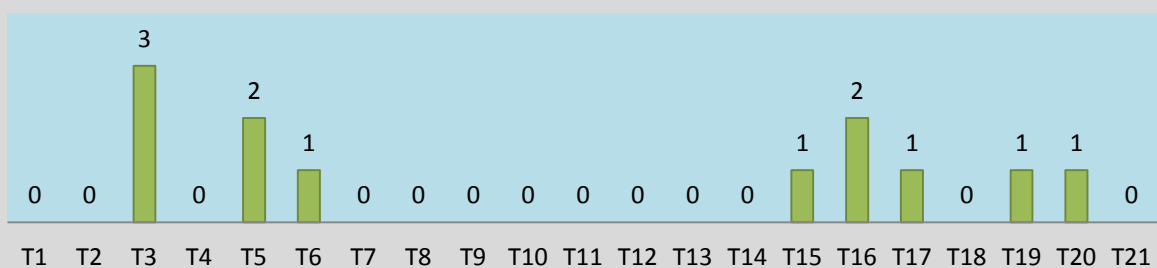
VAN DER HOEVE'S translation strategies for History



BLOM'S translation strategies for History



FOPPEMA'S translation strategies for History



Interpretation of results:
translation strategies for History

Lindo and Foppema both used eight different translation strategies, which is rather remarkable considering this fifth category only has twelve CBE's. Van der Hoeve did the most copying: six out of the twelve items, Lindo and Foppema only copied three items.

DF for Category 5: History

Table 28. Total number of translation strategies for History divided into Van Poucke's larger fields.

	(F)	(f)	(0)	(d)	(D)
Lindo	3	1	1	1	11
Van der Hoeve	6	0	1	3	2
Blom	4	1	1	3	3
Foppema	4	0	0	3	5

$$DF = 5 \cdot F + 2 \cdot f + (-2) \cdot d + (-5) \cdot D$$

Table 29. Lindo's DF for History.

$$DF = (5 \times 3) + (2 \times 1) + (-2 \times 1) + (-5 \times 11)$$

$$DF = 15 + 2 - 2 - 55$$

$$DF = -40$$

Table 30. Van der Hoeve's DF for History.

$$DF = (5 \times 6) + (2 \times 0) + (-2 \times 3) + (-5 \times 2)$$

$$DF = 30 - 6 - 10$$

$$DF = 14$$

Table 31. Blom's DF for History.

$$DF = (5 \times 4) + (2 \times 1) + (-2 \times 3) + (-5 \times 3)$$

$$DF = 20 + 2 - 6 - 15$$

$$DF = 1$$

Table 32. Foppema's DF for History.

$$DF = (5 \times 4) + (2 \times 0) + (-2 \times 3) + (-5 \times 5)$$

$$DF = 20 - 6 - 25$$

$$DF = -11$$

Interpretation of results:
degree of foreignization for History

Based on the results for History only, there would be two domesticating translations: Lindo and this time also Foppema's retranslation. This is again a contradictory result compared to the previous four categories. One result which remains consistent though, is the falsification of the RH. Based on the category History only, the retranslation hypothesis would not apply because the degree of foreignization of the third retranslation is lower than the DF of the second retranslation and also because the DF of the second retranslation is lower than the DF of the first retranslation.

Table 33. RH does not apply based on History only.

Original translation	First retranslation	Second retranslation	Third retranslation
DF – 40	DF 14	DF 1	DF – 11

9.6 Society (303/480)

9.6.1 Industrial level and economy (22/303)

Thackeray (1854)	Lindo (1869)	Van der Hoeve (1888)	Blom (1961)	Foppema (1976)
Money	(7/22)			
pounds (p.4)	T20 ton (p.3)	T13 pond (p.4)	T13 pond (p.10)	T20 daalders (p.13)
guineas (p.7)	T20 rijksdaalders (p.11)	T20 gulden (p.13)	T20 tientjes (p.22)	T20 tientjes (p.25)
shillings (p.13)	T5 Ø (p.26)	T6 stuivers (p.27)	T3 shillings (p.42)	T6 stuivers (p.44)
sixpence (p.13)	T5 Ø (p.26)	T5 Ø (p.27)	T5 Ø (p.42)	T20 zes en een halve duit (p.44)
halfpenny (p.13)	T10 halve cent (p.26)	T5 Ø (p.27)	T6 stuiver (p.42)	T5 Ø (p.44)
twopenny (p.16)	T5 Ø (p.35)	T6 dubbeltjes (p.34)	T6 dubbeltjes (p.51)	T6 een dubbeltje (p.53)
a five-shilling piece (p.29)	T9 een geldstuk (p.71)	T4 een vijf shilling (drie gulden) stuk (p.63)	T6 een rijksdaalder (p.88)	T2 een zilveren vijfshillingstuk (p.92)
Shops and services	(10/22)			
the print-shops (p.6)	T5 Ø (p.7)	T20 platenwinkels (p.9)	T20 boekwinkel (p.17)	T5 Ø (p.19)
the public-house (p.10)	T13 de kroeg (p.18)	T6 de herberg (p.18)	T13 het café (p.30)	T6 de herberg (p.32)
the pastry-cook (p.13)	T13 den suikerbakker (p.27)	T13 den banketbakker (p.27)	T13 de banketbakker (p.42)	T13 de banketbakker (p.44)
the haberdasher (p.13)	T5 Ø (p.27)	T14 den winkelier in linten en strikken (p.27)	T20 de herenmodezaak (p.42)	T20 de modewinkel (p.44)
Charity Bazaars (p.13)	T20 armen-loterijen (p.29)	T6 liefdadigheidsverkoopingen (p.28)	T12 liefdadigheidsbazaars (p.44)	T12 liefdadigheidsbazars (p.46)

the diligence office (p.32)	T1 het kantoor der diligences van <u>Van Gend en Loos</u> (p.81)	T13 de afrijplaats van den <u>postwagen</u> (p.71)	T13 de wachtkamer van de <u>diligence</u> (p.99)	T13 het kantoor van de <u>diligence</u> (p.103)
a coffee-house (p.34)	T13 een koffiehuis (p.88)	T13 een koffiehuis (p.77)	T13 een koffiehuis (p.104)	T13 een koffiehuis (p.110)
a livery stable (p.36)	T20 de Fransche manége (p.93)	T6 een huurkoetsier (p.80)	T13 stalhouderij (p.108)	T13 een stalhouder (p.116)
a hostel (p.36)	T6 een logement (p.93)	T20 een hotel (p.80)	T6 een uitspanning (p.108)	T6 een herberg (p.116)
the tavern (p.36)	T13 de herberg (p.94)	T13 de herberg (p.81)	T13 de herberg (p.108)	T13 de herberg (p.117)
Quantities	(4/22)			
half a dozen (p.24)	T13 een half dozijn (p.59)	T13 een half dozijn (p.54)	T13 een half dozijn (p.78)	T14 vijf, zes (p.80)
a pint bottle (p.32)	T20 een veldfleschje (p.83)	T20 een groote flesch (p.73)	T9 een flesje (p.100)	T9 een fles (p.105)
a quarter of a pound (p.34)	T5 Ø (p.86)	T10 een kwart pond (p.76)	T20 een ons (p.103)	T20 een ons (p.108)
a pat (p.44)	T5 Ø (p.116)	T13 een kluitje (p.98)	T5 Ø (p.131)	T13 een kluitje (p.142)
Distances	(1/22)			
miles (p.17)	T20 uren (p.38)	T13 mijlen (p.37)	T13 mijl (p.56)	T20 kilometer (p.58)

Comment

It would seem that all four translators experienced some difficulty in translating the British currency system that was in place in the nineteenth century. This is not surprising as it is rather complicated; Bloy (2006) on 'The Victorian Web' explains it as follows:

In these days of decimalisation of currency, it is difficult to understand the currency used in Britain before that country 'went decimal' in 1971. The following chart may help to explain it. Money was divided into pounds (£) shillings (s. or /-) and pennies (d.). Thus, 4 pounds, eight shillings and fourpence would be written as £4/8/4d. or £4-8-4d.

There were 20 shillings in £1 - a shilling was often called 'bob', so 'ten bob' was 10/-
 12 pennies in 1 shilling
 240 pennies in £1

Pennies were broken down into other coins:

 a farthing (a fourth- thing) was $\frac{1}{4}$ of a penny
 a halfpenny (hay-p'ny) was $\frac{1}{2}$ of a penny
 three farthings was $\frac{3}{4}$ of a penny

Other coins of a value less than 1/- were

 a half-groat (2d)
 a threepenny bit (3d) made of silver
 a groat (4d)
 sixpence (silver) - often called a 'tanner'

Coins of more than 1/- but less than £1 in value were

 a two shilling piece (called a florin)
 a half-crown (2/6d)
 a crown (5/-)
 ten shillings (a half-sovereign)
 a half-guinea (10/6d)

A £1 coin was called a Sovereign and was made of gold. A paper pound often was called a 'quid'.

Coins of more than £1 were

 a guinea (£1/1/-)
 a £5 coin

A **haberdasher** is (in British English) a shop which sells sewing supplies such as threads and ribbons and this is how Van der Hoeve translated it using translation strategy T14 (Paraphrase). Blom translated it in the American sense of the word: i.e. a shop with men's clothing.

Additions**Lindo:**

- 1) 25 cents port (p.2)
- 2) eene onbetaalde rekening (p.15)
- 3) de renten (p.27)
- 4) baar geld (p.27)
- 5) een aardigen duit (p.28)
- 6) een footje (p.67)
- 7) een paar kwartjes (p.67)
- 8) eene civiele lijst (p.75)
- 9) zeven en een halven cent (p.75)
- 10) een stuiver (p.75)
- 11) de gekwiteerde rekening (p.93)
- 12) dubbeltjes (p.98)

13) guldens (p.125)

- 14) stokerij te Schiedam (p.4)
- 15) den dierentuin (p.21)
- 16) den winkel van Bahlman (p.66)
- 17) de vischmarkt (p.87)
- 18) de dierentuinen te Amsterdam en te Rotterdam (p.89)
- 19) de bureaux van den burgerlijken stand (p.128)

$T1 (D) = 19 : 2 = 9,5 = 9$

Van der Hoeve: 0

Blom: 0

Foppema: 0

9.6.2 Social organisation (44/303)

Thackeray (1854)	Lindo (1869)	Van der Hoeve (1888)	Blom (1961)	Foppema (1976)
Social stratification	(21/44)			
the Monarch (p.4)	T5 Ø (p.2)	T6 den vorst (p.3)	T6 de Vorst (p.9)	T6 de vorst (p.12)
Duchess (p.8)	T5 Ø (p.14)	T13 Hertogin (p.14)	T13 Hertogin (p.24)	T13 Hertogin (p.27)
the clergy (p.14)	T5 Ø (p.30)	T13 de geestelijkheid (p.30)	T13 de geestelijkheid (p.45)	T6 de kerk (p.47)
the Archbishop (p.28)	T13 den aartsbisschop (p.68)	T13 den Aartsbisschop (p.60)	T13 de Aartsbisschop (p.85)	T13 de aartsbisschop (p.89)
liege (p.29)	T20 vorstin (p.71)	T13 leenheer (p.64)	T20 Vorstin (p.89)	T20 leenvrouwe (p.93)
First Lord (p.29)	T5 Ø (p.72)	T20 Eersten Minister (p.64)	T2 Eerste Edele (p.89)	T6 opperkamerheer (p.93)
Marquises (p.30)	T6 Markgraven (p.75)	T13 Markiezen (p.66)	T13 Markiezen (p.93)	T13 markies (p.97)
Earls (p.30)	T20 Rijksvorsten (p.75)	T13 Graven (p.66)	T13 Graven (p.93)	T13 graaf (p.97)
Baronets (p.30)	T5 Ø (p.75)	T20 Baronnen (p.66)	T20 Baronnen (p.93)	T20 baron (p.97)
the aristocracy (p.30)	T6 edele (p.76)	T14 alle aanzienlijken (p.68)	T13 de aristocraten (p.93)	T13 de aristocratie (p.99)
cavaliers (p.36)	T6 ruiters (p.93)	T6 ruiters (p.80)	T11 kavaliers (p.108)	T6 ridders (p.116)
potentate (p.39)	T5 Ø (p.101)	T11 potentaat (p.86)	T11 potentaat (p.115)	T13 de alleenheerser (p.125)
a Herald (p.39)	T13 een heraut (p.101)	T13 een heraut (p.86)	T13 een Heraut (p.115)	T13 een heraut (p.125)
pursuivant (p.39)	T5 Ø (p.101)	T20 gouvernements-koerier (p.86)	T6 de Onderwapenheraut (p.115)	T6 de wapenheraut (p.125)
patroness (p.46)	T6 beschermster (p.120)	T6 beschermster (p.101)	T6 weldoenster (p.136)	T6 weldoenster (p.147)
Lord Mayor (p.49)	T5 Ø (p.128)	T13 de Burgemeester (p.107)	T13 de Burgemeester (p.144)	T13 de burgemeester (p.156)
outcast (p.11)	T20 landloopster (p.21)	T13 verschoppeling (p.21)	T13 verschoppeling (p.34)	T20 stakkertje (p.36)
hussy (p.19)	T5 Ø (p.45)	T20 driedekker (p.42)	T20 oude vos (p.62)	T20 oude heks (p.64)

vulgar, low people (p.21)	T20 lomperds (p.48)	T6 ellendig, onbeschaamd volk (p.44)	T20 brutale vlegels (p.66)	T6 ordinair volk (p.67)
beggar (p.25)	T5 Ø (p.61)	T13 bedelares (p.56)	T20 landloopster (p.79)	T13 schooier (p.81)
ruffian (p.39)	T20 schelm (p.101)	T20 vlegel (p.86)	T6 schurk (p.115)	T6 schurk (p.125)
Law and (dis)order	(23/44)			
dragoons (p.16)	T13 die dragonders (p.34)	T13 de dragonders (p.34)	T13 de dragonders (p.50)	T13 de dragonders (p.53)
hangmen (p.22)	T13 scherprechters (p.52)	T13 beulen (p.48)	T13 een beul (p.69)	T13 beulen (p.72)
the executioner (p.23)	T13 beul (p.55)	T13 den beul (p.51)	T13 de Scherprechter (p.74)	T13 de beul (p.77)
the Sheriff (p.23)	T13 den provoost (p.56)	T6 den rechter (p.52)	T13 de Schout (p.74)	T20 de commandant van de wacht (p.77)
a felon's death (p.26)	T6 een onteerenden dood (p.64)	T14 als een boosdoener sterven (p.58)	T6 een schurkendood (p.82)	T14 als een misdadiger ter dood brengen (p.85)
the reprieve (p.27)	T14 een bewijs, dat hij begenadigd is (p.64)	T13 een bevel tot uitstel (p.58)	T6 invrijheidsstelling (p.82)	T6 het vonnis herroepen is (p.85)
counter-proclamations (p.30)	T5 Ø (p.74)	T2 tegenproclamaties (p.65)	T6 tegenbesluiten (p.90)	T2 tegenproclamaties (p.95)
the Usurper's troops (p.30)	T20 de vijandige partij (p.75)	T13 troepen van den <u>Overweldiger</u> (p.66)	T6 de troepen van de <u>Indringer</u> (p.93)	T13 leger van de <u>overweldiger</u> (p.97)
Army of Fidelity (p.30)	T6 het leger der Getrouwen (p.75)	T6 het leger der Getrouwen (p.66)	T10 het Leger van Trouw (p.93)	T6 de strijdmacht van Door de Jaren Trouw (p.97)
Privy Council (p.31)	T13 Geheime Raad (p.78)	T13 de leden van den <u>geheimen raad</u> (p.69)	T20 de Lijfwacht (p.95)	T6 de leden van de <u>kroonraad</u> (p.100)
Corporal (p.36)	T13 korporaal (p.94)	T13 korporaal (p.81)	T13 Korporaal (p.108)	T13 korporaal (p.117)
the beef-eaters (p.38)	T9 de lijfwachten (p.98)	T6 de garde-soldaten (p.84)	T13 de soldaten van de Lijfwacht (p.113)	T13 de leden van 's konings lijfwacht (p.121)

the archers (p.39)	T13 de boogschutters (p.101)	T13 de boogschutters (p.86)	T9 de schutters (p.115)	T13 boogschutters (p.125)
rack-men (p.40)	T5 Ø (p.104)	T12 radbrakers (p.88)	T5 Ø (p.118)	T6 pijnigers (p.128)
the pincers (p.40)	T13 nijptangen (p.104)	T20 de ijzers (p.88)	T20 de brandijzers (p.118)	T13 de tangen (p.128)
the Grenadiers (p.41)	T11 de grenadiers (p.106)	T11 de grenadiers (p.90)	T11 de Grenadiers (p.121)	T11 de grenadiers (p.131)
artillery (p.42)	T11 artillerie (p.110)	T11 artillerie (p.94)	T11 artillerie (p.126)	T11 artillerie (p.136)
advance guard (p.42)	T13 voorhoede (p.111)	T13 de voorhoede (p.94)	T13 de voorposten (p.126)	T13 de voorhoede (p.136)
cavalry (p.44)	T5 Ø (p.115)	T13 de ruitery (p.97)	T13 het paardenvolk (p.129)	T13 de ruitery (p.141)
infantry (p.44)	T5 Ø (p.115)	T13 het voetvolk (p.97)	T11 de infanterie (p.129)	T13 het voetvolk (p.141)
aides-de-camp (p.45)	T13 adjudanten (p.116)	T13 de adjudanten (p.98)	T13 adjudant (p.131)	T11 aides de camp (p.143)
a Field-Marshal (p.45)	T13 maarschalk (p.118)	T2 Veldmaarschalk (p.100)	T2 Veldmaarschalk (p.132)	T2 veldmaarschalk (p.145)
sent to the galleys (p.46)	T14 tot levenslangen dwangarbeid veroordeeld (p.119)	T10 naar de galeien gezonden (p.101)	T10 naar de galeien gestuurd (p.101)	T10 naar de galeien gezonden (p.146)

Comment

Titles in England are, in descending order: prince, duke, marquess, earl, viscount, baron, **baronet**, and knight. Lindo left the word 'baronet' out but the other three translators all translated it as baron. The two titles are however not the same because a baron is higher in rank.

The Yeoman Warders or **beefeaters** as they are nicknamed are ceremonial guards of the Tower of London. The beefeaters formed the Royal Bodyguard since the sixteenth century. The warders are all retired from the armed forces and are required to have served for at least twenty-two years and this with an honourable record (Historic Royal Palaces, 2015).

Additions

Lindo:

- | | |
|---|--|
| 1) erfgenaam (p.2) | |
| 2) den keizer (p.41) | |
| 3) de opperrechter (p.66) | |
| 4) voorzitters (p.74) | |
| 5) penningmeesters (p.74) | |
| 6) edelman (p.76) | |
| 7) de Voorzitter (p.78) | |
| 8) miljoenair (p.98) | |
| 9) Heeren Burgemeester en
Wethouders (p.102) | |
| 10) Geheimen Raad (p.102) | |
| 11) advies van den koninklijken
klepperman, no. 20171 lett. B. 99 ^{ste}
afd. (p.102) | |
| 12) Constitutioneel-Despotisch Vorst
(p.102) | |
| 13) den kantonrechter (p.119) | |
| 14) den Nederlandschen consul-
generaal (p.120) | |
| 15) het burgerlijk wetboek (p.131) | |
| | |
| | 18) den strop (p.32) |
| | 19) den genadebrief (p.66) |
| | 20) eerbewijzen (p.72) |
| | 21) generaals (p.74) |
| | 22) de gevangenis (p.79) |
| | 23) 1 ^{ste} luitenant der Marine te paard
(p.93) |
| | 24) op marsch (p.94) |
| | 25) zit in arrest (p.104) |
| | 26) ketels olie (p.104) |
| | 27) scherpe priemen (p.104) |
| | 28) de traliën (p.108) |
| | 29) eene sterke wacht patrouilleerde
daar buiten heen en weêr (p.108) |
| | 30) het cachot (p.108) |
| | 31) het peleton (p.108) |
| | 32) de kleine tamboer (p.108) |
| | 33) den doodmarsch (p.108) |
| | 34) genie (p.110) |
| | 35) de marine (p.110) |
| 16) hofklepperluî (p.75) | |
| 17) slaaf (p.77) | |

$T1(D) = 35 : 2 = 17,5 = 17$

Van der Hoeve: 0**Blom:**

- 1) het vijandelijke leger (p.24)
- 2) de verklaring (p.62)
- 3) een krijgstoct (p.91)

T1 (D) = 3 : 2 = 1,5 = 1

Foppema:

- 1) hoge heren (p.120)
- 2) eminentie (p.150)

-
- 3) blaag (p.15)

-
- 4) de paleiswacht (p.57)
 - 5) uitdaging tot een duel (p.71)
 - 6) het schavot (p.74)
 - 7) het moordend staal (p.87)
 - 8) een inval (p.95)

T1 (D) = 8 : 2 = 4

9.6.3 Politics (6/303)

Thackeray (1854)	Lindo (1869)	Van der Hoeve (1888)	Blom (1961)	Foppema (1976)
the Lord Chancellor (p.12)	T6 de heer Aartskanselier (p.24)	T2 de Lord Kanselier (p.25)	T6 de Rijkskanselier (p.39)	T13 de opperrechter (p.40)
autocrat (p.22)	T11 autokraat (p.51)	T13 alleenheerscher (p.47)	T13 alleenheerser (p.69)	T13 alleenheerser (p.72)
the party of Fidelity (p.30)	T6 partij, “de Getrouwen,” (p.74)	T6 de partij van de Getrouwen (p.66)	T6 de partij van de getrouwen (p.90)	T6 de partij Door de Jaren Trouw (p.95)
ex-minister (p.40)	T10 ex-minister (p.103)	T13 voormalige minister (p.88)	T10 Ex-Minister (p.117)	T13 gewezen minister (p.127)
Lord Chamberlain (p.42)	T6 den opperkamerheer (p.110)	T2 Lord Kamerheer (p.94)	T20 Staatssecretaris (p.126)	T6 de opperkamerheer (p.136)
the Ex-Prime Minister (p.45)	T5 Ø (p.119)	T10 den ex-eersten minister (p.101)	T9 de Ex-Minister (p.133)	T13 de voormalige eerste minister (p.146)

Comment

The **Lord Chancellor** is one of the most ancient offices of state, dating back many centuries. The Lord Chancellor is appointed by the Queen on the advice of the Prime Minister and is a senior member of the Cabinet. They head the Ministry of Justice as the Secretary of State for Justice. The Lord Chancellor was also head of the judiciary and the senior judge of the House of Lords in its judicial capacity. The Lord Chief Justice is now head of the judiciary, and the Lord Chancellor may no longer sit as a judge (Parliament UK, s.d.).

The **Lord Chamberlain** is the senior official of the Royal Household. Until 1924, the appointment was a political one (The British Monarchy, s.d.).

Additions

Lindo: 0

Van der Hoeve:

- 1) de regeering (p.6)

$T1(D) = 1 : 2 = 0,5 = 0$

Blom: 0

Foppema: 0

9.6.4 Social conditions (49/303)

Thackeray (1854)	Lindo (1869)	Van der Hoeve (1888)	Blom (1961)	Foppema (1976)
Occupations	(40/49)			
the tailor (p.4)	T13 den kleêrmaker (p.3)	T13 den kleermaker (p.4)	T13 de kleermaker (p.10)	T13 de kleermaker (p.13)
the jeweller (p.5)	T13 den juwelier (p.5)	T13 den juwelier (p.6)	T13 de juwelier (p.13)	T13 de juwelier (p.15)
governess (p.6)	T13 gouvernante (p.8)	T13 gouvernante (p.10)	T13 gouvernante (p.19)	T13 gouvernante (p.21)
lady-in-waiting (p.6)	T13 hofdame (p.8)	T9 gezelschapsdame (p.10)	T13 Hofdame (p.19)	T13 hofdame (p.21)
maid-servant (p.6)	T13 dienstmeid (p.8)	T13 meid (p.11)	T13 dienstmeisje (p.19)	T13 dienstmeisje (p.22)
a washerwoman (p.8)	T13 eene waschvrouw (p.12)	T13 een waschvrouw (p.13)	T13 een wasvrouw (p.23)	T13 een wasvrouw (p.25)
porter (p.9)	T13 den portier (p.15)	T13 portier (p.16)	T13 de portier (p.27)	T13 portier (p.29)
a tradesman (p.9)	T13 een winkelier (p.15)	T20 een koopman (p.16)	T20 een koopman (p.27)	T13 een winkelier (p.29)
the postman (p.9)	T5 Ø (p.17)	T13 de brievenbesteller (p.17)	T13 de postbode (p.28)	T13 de postbode (p.32)
the housemaid (p.9)	T6 de schoonmaakster (p.17)	T12 de werkmeid (p.18)	T13 de werkster (p.29)	T12 het buitenmeisje (p.32)
the painters (p.9)	T13 de verwers (p.17)	T13 de schilders (p.18)	T13 de schilders (p.29)	T13 de schilders (p.32)
a lady's-maid (p.11)	T13 kamenier (p.22)	T13 kamenier (p.22)	T13 kamenier (p.34)	T13 kamenier (p.37)
the milliner (p.11)	T8 de fransche modiste (p.22)	T6 de modemaakster (p.22)	T13 een naaister (p.35)	T13 de naaister (p.37)
gamekeepers (p.12)	T8 den opperjagermeester (p.24)	T20 de pluimgraaf (p.25)	T5 Ø (p.39)	T13 jachtopzieners (p.40)
the grooms (p.13)	T13 de stalknechts (p.27)	T13 de stalknechts (p.27)	T9 de knechts (p.42)	T13 de staljongens (p.44)
the pages (p.13)	T11 de pages (p.27)	T6 de hofknappen (p.27)	T11 de pages (p.42)	T11 de pages (p.44)
bodyguard (p.14)	T13 de lijfwacht (p.30)	T13 de lijfwacht (p.30)	T13 de lijfwacht (p.44)	T13 lijfwacht (p.47)
the first lord-in-waiting (p.16)	T6 de dienstdoende kamerheer (p.37)	T13 de eerste kamerdienaar (p.35)	T13 de Opperkamerheer (p.53)	T5 Ø (p.55)
the footmen (p.17)	T6 de knechten (p.37)	T13 de lakeien (p.36)	T13 de lakeien (p.55)	T13 de lakeien (p.56)

the groom-porter (p.17)	T6 den grooten portier (p.37)	T20 den portiersjongen (p.37)	T9 de portier (p.56)	T9 de portier (p.56)
carrier (p.17)	T1 besteller van <u>Van Gend en Loos</u> (p.39)	T20 voerman (p.38)	T6 vrachtrijder (p.57)	T20 voerman (p.59)
the housekeeper (p.20)	T13 de huishoudster (p.48)	T13 de huishoudster (p.44)	T13 de huishoudster (p.65)	T13 de huishoudster (p.67)
the kitchen-maid (p.20)	T13 de keukenmeid (p.48)	T13 de keukenmeid (p.44)	T13 het keukenmeisje (p.65)	T13 het keukenmeisje (p.67)
coachman (p.20)	T13 den lijfkoetsier (p.48)	T13 de koetsier (p.44)	T13 de koetsier (p.66)	T13 de koetsier (p.67)
valet (p.20)	T20 den kamerdienaar (p.48)	T13 de bediende (p.44)	T11 de valet (p.66)	T13 de bediende (p.67)
chambermaid (p.21)	T5 Ø (p.49)	T6 kamenier (p.46)	T6 kamermeid (p.67)	T2 kamermeisje (p.69)
a lighter of lamps (p.27)	T5 Ø (p.66)	T13 een lantaarnopsteker (p.59)	T20 een glazenwasser (p.84)	T5 Ø (p.86)
the conductor (p.28)	T13 de conducteur (p.69)	T13 de conducteur (p.61)	T20 de koetsier (p.87)	T13 de conducteur (p.90)
a woodman (p.28)	T13 houthakker (p.69)	T13 boswachter (p.62)	T13 houthakker (p.87)	T13 houthakker (p.90)
the carter (p.28)	T13 de voerman (p.69)	T13 de voerman (p.62)	T20 de karrevoerder (p.87)	T20 de karrevoerder (p.90)
the gaolers (p.31)	T13 de cipiers (p.79)	T13 de gevangenvaarders (p.70)	T9 de bewakers (p.97)	T9 de bewakers (p.101)
the turnkey (p.31)	T13 den cipier (p.80)	T20 den deurwachter (p.70)	T20 de portier (p.97)	T13 de cipier (p.101)
the landlady (p.33)	T13 waardin (p.85)	T13 de kasteleines (p.74)	T13 de waardin (p.102)	T13 de herbergierster (p.107)
attendants (p.34)	T13 volgelingen (p.88)	T13 bedienden (p.77)	T13 bedienden (p.104)	T6 verzorgers (p.111)
proctors (p.36)	T5 Ø (p.93)	T14 de opzichters van de hoogeschool (p.80)	T20 professor (p.108)	T5 Ø (p.116)
ambassador (p.40)	T13 afgezant (p.105)	T13 gezant (p.89)	T20 adjudant (p.120)	T13 afgezant (p.129)
the Undertaker (p.41)	T20 de lijkbidder (p.107)	T6 de lijkbezorger (p.90)	T13 de begrafenisondernemer (p.122)	T13 de doodgraver (p.131)
the Barber (p.41)	T13 de barbier (p.107)	T13 de barbier (p.91)	T13 de barbier (p.122)	T13 de barbier (p.132)
the beadle (p.42)	T20 de diender (p.108)	T20 den bode (p.92)	T6 de wacht (p.123)	T20 de stadhuisbode

				(p.133)
a messenger (p.43)	T13 een besteller (p.114)	T13 een boodschapper (p.96)	T13 een bode (p.128)	T8 een ijlode (p.140)
Groups	(4/49)			
the courtiers (p.8)	T13 de hovelingen (p.12)	T13 de hovelingen (p.13)	T13 de hovelingen (p.23)	T13 de hovelingen (p.26)
tale-bearers (p.13)	T13 kwaadsprekers (p.28)	T13 de kwaadsprekers (p.27)	T20 klikspanen (p.42)	T13 roddelaars (p.45)
the gentry (p.29)	T6 de aanzienlijken (p.72)	T5 Ø (p.64)	T6 de eerste families (p.90)	T5 Ø (p.94)
subjects (p.46)	T13 onderdanen (p.120)	T13 onderdanen (p.101)	T13 onderdanen (p.136)	T13 onderdanen (p.147)
Problems	(5/49)			
the smallpox (p.16)	T6 pokdalig (p.36)	T13 de pokken (p.35)	T20 sproeten (p.52)	T13 de pokken (p.54)
plagues (p.26)	T5 Ø (p.64)	T13 plagen (p.58)	T20 een staart (p.82)	T20 duivels (p.85)
the gout (p.30)	T14 een aanval van “het pootje” (p.75)	T13 de jicht (p.66)	T6 de reumatiek (p.96)	T13 de jicht (p.97)
the devastations (p.31)	T13 verwoesting (p.77)	T13 de verwoestingen (p.68)	T13 de vernietigingen (p.95)	T13 de verwoestingen (p.99)
the tortures (p.31)	T13 martelingen (p.77)	T13 de kwellingen (p.68)	T13 de martelingen (p.95)	T13 de martelingen (p.99)

Comment

A **lady-in-waiting** can sometimes also be called a lady-of-the-bedchamber or, if she is unmarried a maid of honour (not to be confused with the American English sense of the word of first bridesmaid). The official website of the British Monarchy tells us what nowadays the function of a lady-in-waiting is:

Their duties are varied and include attending to private and personal matters for Her Majesty, and handling a substantial proportion of The Queen's general correspondence. The Ladies-in-Waiting accompany Her Majesty on her engagements at home and abroad and, since the beginning of The Queen's reign, when she is not accompanied by The Duke of Edinburgh, the Lady-in-Waiting on duty travels with Her Majesty in her vehicle. The post of Lady-in-Waiting is not open to application. In addition to The Queen, other female Members of the Royal Family appoint their own Ladies-in-Waiting (The British Monarchy, s.d.).

Only translator Blom comes close to translating **beadle** in accordance to its historical meaning. The sentence in which the word appears is as follows: *A roar of wild beasts was heard. And who should come riding into the town, frightening away the boys and even the beadle and policeman, (...).* (p.42) Because Thackeray writes "*and even the beadle*" the translators should have known that he did not mean a messenger. Even though the Dutch word 'bode' or messenger is a correct translation, it is not correct in this sentence.

In some parts of London constables were assisted in their duties by beadles. A beadle was a minor officer employed to communicate orders and execute them, and can be found in a wide range of eighteenth-century institutions (London Lives, 2012).

Additions

Lindo:

- 1) de dienstdoende kamerheer (p.1)
- 2) medewerkers (p.3)
- 3) een notaris (p.6)
- 4) den hofkapper (p.19)
- 5) de hofjonkers (p.25)
- 6) hofceremoniemeester (p.39)
- 7) de opperhofceremoniemeester (p.40)
- 8) eene naaister (p.52)
- 9) een timmerman (p.66)
- 10) den koster (p.68)
- 11) de veldwachter (p.74)
- 12) omroeper (p.102)
- 13) de rijksveldwachters (p.110)

- 14) schrijver (p.113)
 15) de deurwaarder (p.123)

-
- 16) bezoekers (p.9)
 17) mijne lezers (p.23)
 18) de dienders (p.74)
-

- 19) eksteroogen (p.78)

$T1(D) = 19 : 2 = 9,5 = 9$

Van der Hoeve: 0

Blom: 0

Foppema:

- 1) rijknecht (p.100)

$T1(D) = 1 : 2 = 0,5 = 0$

9.6.5 Way of life and customs (182/303)

Thackeray (1854)	Lindo (1869)	Van der Hoeve (1888)	Blom (1961)	Foppema (1976)
Meals	(6/182)			
the matin meal (p.4)	T6 ontbijt (p.4)	T6 ontbijt (p.5)	T6 ontbijt (p.11)	T6 ontbijt (p.14)
dinner (p.5)	T5 Ø (p.5)	T13 middagmaal (p.6)	T5 Ø (p.13)	T5 Ø (p.16)
feasts (p.7)	T13 feesten (p.11)	T13 feesten (p.13)	T13 feesten (p.23)	T13 feesten (p.25)
luncheon (p.8)	T20 dejeuneeren (p.14)	T6 het tweede ontbijt (p.15)	T20 koffie drinken (p.25)	T20 een hapje (p.28)
supper (p.28)	T5 Ø (p.69)	T13 avondmaaltijd (p.62)	T13 het avondeten (p.87)	T13 de avondmaaltijd (p.91)
lunch (p.42)	T20 soupers (p.111)	T5 Ø (p.94)	T20 koffiemaaltijd (p.126)	T11 lunch (p.136)
Food	(34/182)			
muffins (p.4)	T6 de waterkadetjes (p.1)	T6 kadetjes (p.3)	T6 kadetjes (p.9)	T9 broodjes (p.12)
sugarplums (p.5)	T20 taartjes (p.4)	T9 suikergoed (p.5)	T6 suikerboontjes (p.12)	T9 snoep (p.15)
pap (p.5)	T20 knikkers (p.4)	T13 pap (p.5)	T13 pap (p.12)	T13 pap (p.15)
sweetmeats (p.5)	T6 gebakjes (p.6)	T13 lekkers (p.7)	T8 chocolaatjes (p.16)	T13 lekkers (p.17)
a black pudding (p.7)	T9 een worst (p.10)	T2 een zwarten pudding (p.12)	T2 een zwarte pudding (p.21)	T2 een zwarte pudding (p.23)
a plum bun (p.10)	T20 taart (p.20)	T13 een rozijnenbroodje (p.20)	T9 boodje (<i>sic</i>) (p.32)	T13 een klentebol (<i>sic</i>) (p.34)
tarts (p.13)	T5 Ø (p.27)	T13 taartjes (p.27)	T13 taartjes (p.42)	T13 vruchtentaartjes (p.44)
gruel (p.15)	T20 slappe thee (p.33)	T6 gerstenwater (p.32)	T9 pap (p.48)	T9 pap (p.50)
jelly (p.15)	T20 spekpannekoek (p.33)	T13 gelei (p.33)	T20 de compote (p.50)	T20 de compote (p.50)
bread-sauce (p.15)	T14 de saus voor de kip (p.33)	T20 broodpap (p.33)	T20 de broodpudding (p.50)	T9 de saus (p.50)
drumsticks (p.15)	T5 Ø (p.33)	T5 Ø (p.33)	T12 trommelbeentje (p.50)	T5 Ø (p.52)
merry-thought (p.15)	T5 Ø (p.33)	T5 Ø (p.33)	T13 vorkbeentje (p.50)	T5 Ø (p.52)
pope's nose (p.15)	T5 Ø (p.33)	T5 Ø (p.33)	T6 stuitbeentje (p.50)	T5 Ø (p.52)
the fowl (p.15)	T5 Ø (p.34)	T6 den vogel (p.33)	T6 kippetje (p.50)	T13 de kip (p.52)

a goose (p.19)	T8 eene gebraden gans (p.43)	T13 een gans (p.41)	T13 een gans (p.60)	T8 een gevulde gans (p.63)
stuffing (p.19)	T5 Ø (p.43)	T13 opvulsel (p.41)	T13 vulsel (p.60)	T13 de vulling (p.63)
onion sauce (p.19)	T6 de vette saus (p.43)	T20 rumsaus (p.41)	T9 saus (p.60)	T13 uiensaus (p.63)
pancake (p.22)	T5 Ø (p.52)	T13 pannekoek (p.48)	T13 pannekoek (p.69)	T5 Ø (p.73)
sausages (p.26)	T20 koude kip (p.62)	T8 saucijzen (p.56)	T8 saucijsjes (p.80)	T8 saucijsjes (p.83)
raspberry jam (p.26)	T5 Ø (p.62)	T6 frambozen gelei (p.56)	T13 frambozenjam (p.80)	T20 aardbeienjam (p.83)
tongue (p.26)	T5 Ø (p.62)	T13 tong (p.57)	T8 ossetong (p.80)	T13 tong (p.83)
a saveloy (p.26)	T5 Ø (p.62)	T20 voorproefje (p.57)	T13 cervelaatworst (p.80)	T13 cervelaatworstje (p.83)
mustard (p.26)	T20 het zout (p.63)	T13 mosterd (p.57)	T13 mosterd (p.81)	T13 mosterd (p.84)
cold bacon (p.28)	T9 spek (p.69)	T13 koud spek (p.62)	T20 ham (p.87)	T13 spek (p.90)
slices of ham (p.32)	T13 sneden ham (p.83)	T13 sneedjes ham (p.73)	T13 plakken ham (p.101)	T13 plakken ham (p.105)
cold plum-pudding (p.32)	T20 eene roomtaart (p.83)	T11 plumpudding (p.73)	T6 vruchtencake (p.101)	T11 plumpudding (p.105)
loaf-sugar (p.33)	T5 Ø (p.86)	T13 broodsuiker (p.75)	T20 suikerklontjes (p.103)	T20 rietsuikerklontjes (p.108)
cream (p.34)	T20 melk (p.86)	T13 room (p.75)	T13 room (p.103)	T13 room (p.108)
eggs nicely done (p.34)	T6 hard en zacht gekookte eieren (p.86)	T10 goed gekookte eieren (p.75)	T8 keurige spiegeleieren (p.103)	T6 zacht gekookte eieren (p.108)
Epping butter (p.34)	T16 Delftsche grasboter (p.86)	T9 boter (p.76)	T6 roomboter (p.103)	T9 boter (p.108)
a brown loaf (p.34)	T20 een groot brood (p.86)	T13 een tarwebrood (p.76)	T13 een tarwebrood (p.103)	T13 een bruin brood (p.108)
cheese (p.36)	T13 kaas (p.94)	T13 kaas (p.80)	T13 kaas (p.108)	T13 kaas (p.116)
an orange (p.37)	T5 Ø (p.95)	T13 een sinaasappel (p.82)	T13 een sinaasappel (p.110)	T13 een sinaasappel (p.119)
sandwiches (p.45)	T20 een zak ulevellen (p.117)	T6 broodjes met vleesch (p.99)	T11 sandwiches (p.131)	T6 boterhammen (p.144)
Beverages	(12/182)			
port (p.4)	T20 jenever (p.2)	T11 port (p.4)	T11 port (p.10)	T11 port (p.12)
brandy (p.4)	T20 Beiersch bier (p.2)	T13 brandewijn (p.4)	T13 brandewijn (p.10)	T20 cognacgrog (p.12)

a bottle of right Nantz or Cognac (p.4)	T20 een flesch jenever (p.4)	T6 een flesch echten Cognac (p.5)	T9 een fles cognac (p.11)	T9 een fles cognac (p.14)
the hot brandy wine (p.4)	T5 Ø (p.4)	T6 den verhittenden brandewijn (p.5)	T9 de brandewijn (p.12)	T6 cognac, dat gloeiend vocht (p.14)
sherry (p.19)	T11 xeres (p.43)	T11 sherrij (p.42)	T11 sherry (p.62)	T11 sherry (p.64)
Madeira (p.19)	T5 Ø (p.43)	T11 mader (p.42)	T11 madeira (p.62)	T11 madeira (p.64)
champagne (p.19)	T11 champagne (p.43)	T11 champagne (p.42)	T11 champagne (p.62)	T11 champagne (p.64)
marsala (p.19)	T11 marsala (p.43)	T11 marsala (p.42)	T11 marsala (p.62)	T11 marsala (p.64)
cherry-brandy (p.19)	T20 morellen op brandewijn (p.43)	T2 sherrij-brandewijn (p.42)	T13 kersenbrandewijn (p.62)	T11 cherry brandy (p.64)
cup of tea (p.20)	T13 een kopje thee (p.47)	T13 kopje thee (p.44)	T13 kopje thee (p.65)	T13 een kop thee (p.66)
Bass's pale ale (p.32)	T16 Beiersch bier (p.83)	T19 lekker bier (p.73)	T19 fris bier (p.100)	T16 Grolsch bier (p.105)
chocolate (p.33)	T8 een kopje chocolade (p.85)	T13 chocolade (p.74)	T13 chocola (p.101)	T8 cacao (p.106)
Articles for everyday use	(40/182)			
the egg-cups (p.4)	T13 een eierdopje (p.4)	T13 eierdopjes (p.5)	T13 de eierdopjes (p.11)	T13 de eierdopjes (p.14)
curl-papers (p.4)	T9 papillotten (p.2)	T9 papillotten (p.4)	T13 papieren papillotten (p.10)	T9 papillotten (p.12)
millstones (p.7)	T13 molensteenen (p.10)	T13 molensteenen (p.12)	T13 molenstenen (p.21)	T13 molenstenen (p.23)
pumps (p.7)	T13 pompen (p.10)	T13 pompen (p.12)	T13 pompen (p.21)	T13 pompen (p.23)
boot jacks (p.7)	T13 laarzentrekkers (p.10)	T13 laarzentrekkers (p.12)	T13 laarzeknechten (p.21)	T13 laarzeknechts (p.23)
a silver papboat (p.7)	T20 een zilveren beker (p.11)	T13 een zilveren papbord (p.13)	T13 een zilveren papbordje (p.22)	T20 een zilveren paplepel (p.25)
a Fortunatus's purse (p.7)	T10 de beurs van Fortunatus (p.11)	T10 een beurs van Fortuna (p.13)	T6 een toverbeurs (p.23)	T14 een beurs die nooit leegraakte (p.25)
a knocker (p.9)	T13 klopper (p.17)	T8 een deureklopper (p.17)	T8 een koperen klopper (p.28)	T8 een sierklopper (p.31)
snuff-boxes (p.13)	T13 snuifdozen (p.26)	T13 snuifdoozen (p.27)	T13 snuifdozen (p.42)	T13 snuifdozen (p.44)
a smelling-bottle (p.14)	T9 flakon (p.31)	T9 flacon (p.30)	T6 reukflesje (p.46)	T6 reukflesje (p.48)
a looking-glass (p.14)	T13 een spiegel (p.31)	T13 een spiegel (p.31)	T13 een spiegel (p.46)	T13 een spiegel (p.48)
the chandeliers (p.15)	T6 de kroon (p.34)	T6 de kandelaars (p.33)	T6 de kandelaars (p.50)	T13 de kroonluchters (p.52)

albums (p.15)	T11 albums (p.34)	T11 albums (p.33)	T11 albums (p.50)	T11 albums (p.52)
the dinner-bell (p.18)	T5 Ø (p.42)	T10 de bel voor het diner (p.41)	T10 de bel voor het diner (p.60)	T10 de bel voor het diner (p.61)
fan (p.19)	T13 waaier (p.43)	T13 waaier (p.41)	T13 waaier (p.60)	T13 waaier (p.63)
the warming pan (p.20)	T13 de beddepan (p.47)	T13 de beddepan (p.43)	T13 beddewarmer (p.65)	T13 de beddepan (p.67)
tow (p.21)	T20 deurmat (p.50)	T13 uitgelopen touw (p.47)	T5 Ø (p.68)	T13 uitgelopen touw (p.71)
poker (p.25)	T13 den pook (p.60)	T13 den pook (p.56)	T13 de pook (p.79)	T13 de pook (p.81)
the urn (p.26)	T6 het theewater (p.62)	T5 Ø (p.56)	T6 de theeketel (p.80)	T8 de kraantjestheepot (p.83)
shaving-water (p.26)	T6 warm water (p.62)	T13 scheerwater (p.57)	T13 scheerwater (p.80)	T13 scheerwater (p.83)
spectacles (p.27)	T13 bril (p.64)	T13 bril (p.58)	T13 bril (p.82)	T13 bril (p.85)
the pewter spoon (p.29)	T13 den tinnen lepel (p.72)	T13 den tinnen lepel (p.64)	T20 de pollepel (p.89)	T13 de tinnen lepel (p.94)
trunks (p.32)	T13 koffers (p.81)	T13 koffers (p.70)	T13 koffers (p.99)	T13 koffers (p.103)
a blacking-brush (p.33)	T9 een borstel (p.86)	T6 een schoenborstel (p.74)	T6 een schoenborstel (p.103)	T6 een schoenborstel (p.108)
a pot of Warren's jet (p.33)	T19 een potje schoensmeer (p.86)	T19 een potje met schoensmeer (p.74)	T16 een doos Erdal (p.103)	T16 een doosje Erdal (p.108)
a napkin (p.33)	T13 een servet (p.86)	T13 een servet (p.75)	T6 een vingerdoekje (p.103)	T13 een servet (p.108)
a sugar-basin (p.33)	T13 een suikerpot (p.86)	T13 een suikervas (p.75)	T13 een suikerpot (p.103)	T13 een suikerpot (p.108)
saucer (p.34)	T13 een schoteltje (p.86)	T13 een schoteltje (p.75)	T13 een schoteltje (p.103)	T13 een schoteltje (p.108)
slop-basin (p.34)	T13 een spoelkom (p.86)	T13 een spoelkom (p.75)	T13 een spoelkom (p.103)	T20 een ontbijtbordje (p.108)
a jug (p.34)	T8 een melkkan (p.86)	T13 een kannetje (p.75)	T13 een kannetje (p.103)	T13 een kannetje (p.108)
a canister (p.34)	T8 een theebusje (p.86)	T8 een theebusje (p.75)	T13 een trommeltje (p.103)	T13 een busje (p.108)
a saucepan (p.34)	T20 een schotel (p.86)	T9 een pannetje (p.75)	T9 een pannetje (p.103)	T13 een steelpannetje (p.108)
carpet-bag (p.34)	T5 Ø (p.87)	T8 handkoffer (p.76)	T8 handkoffer (p.103)	T13 reistas (p.109)
a writing-book full of	T9 papier (p.87)	T10 een boek schrijfpapier	T13 een schrijfblok	T6 een dictaatcahier

paper (p.34)		(p.76)	(p.104)	(p.109)
an inkstand (p.34)	T9 inkt (p.87)	T9 een inktkoker (p.76)	T9 een inktpot (p.104)	T13 een inktstel (p.109)
the sheath (p.36)	T8 eene rood fluweelen scheede (p.92)	T13 de scheede (p.80)	T8 een fluwelen schede (p.106)	T8 roodfluwelen schede (p.115)
opera-glass (p.38)	T13 tooneelkijker (p.100)	T13 tooneelkijker (p.86)	T13 toneelkijker (p.114)	T13 toneelkijker (p.124)
bugles (p.44)	T5 Ø (p.115)	T13 horens (p.97)	T13 hoorns (p.129)	T20 trompetten (p.141)
eyeglasses (p.47)	T13 bril (p.124)	T13 bril (p.104)	T13 bril (p.138)	T13 bril (p.151)
essence (p.49)	T9 reukwerk (p.127)	T9 reukgoed (p.106)	T9 reukmiddel (p.143)	T11 essence (p.155)
Weapons	(5/182)			
blunderbuss (p.4)	T13 donderbus (p.4)	T13 donderbus (p.5)	T13 donderbus (p.12)	T13 donderbus (p.14)
a sword and buckler (p.38)	T13 schild en zwaard (p.100)	T13 een zwaard en een schild (p.86)	T13 een zwaard en een schild (p.114)	T13 een zwaard en een schild (p.124)
lance (p.39)	T13 lans (p.101)	T13 lans (p.86)	T13 lans (p.115)	T13 lans (p.125)
battle-axe (p.39)	T5 Ø (p.103)	T13 strijdbijl (p.87)	T20 de pijl (p.117)	T13 strijdbijl (p.126)
singlestick (p.39)	T5 Ø (p.103)	T9 stok (p.87)	T20 de knuppel (p.117)	T6 batonneerstok (p.126)
Furniture	(8/182)			
the cupboard (p.4)	T14 de kast in den muur (p.4)	T13 de kast (p.5)	T13 de kast (p.11)	T13 de kast (p.14)
the cradle (p.7)	T13 de wieg (p.11)	T13 de wieg (p.13)	T13 de wieg (p.23)	T13 de wieg (p.25)
the great staircase (p.8)	T13 de groote trap (p.14)	T13 de groote trap (p.14)	T13 de grote trap (p.24)	T13 de grote trap (p.27)
the royal sideboard (p.15)	T9 het buffet (p.32)	T13 het koninklijk buffet (p.31)	T13 het koninklijk buffet (p.48)	T13 het koninklijke buffet (p.49)
arm-chairs (p.19)	T13 fauteuils (p.43)	T2 armstoelen (p.42)	T6 luie stoelen (p.61)	T13 leuningstoel (p.63)
the writing-table (p.19)	T5 Ø (p.45)	T2 de schrijftafel (p.42)	T2 de schrijftafel (p.62)	T2 de schrijftafel (p.65)
the side-table (p.26)	T9 tafel (p.62)	T20 het buffet (p.57)	T20 het buffet (p.80)	T2 het zijtafeltje (p.83)
desk (p.27)	T13 lessenaar (p.65)	T13 lessenaar (p.58)	T13 lessenaar (p.82)	T13 schrijfbureau (p.85)
Housing	(11/182)			
the drawing-room (p.9)	T20 de tuinkamer (p.15)	T13 de salon (p.16)	T13 de salon (p.28)	T13 de salon (p.29)
the duck-pond (p.10)	T2 den eendenvijver (p.19)	T13 den vijver (p.19)	T13 de vijver (p.32)	T2 de eendenvijver (p.33)
the royal parlour (p.15)	T5 Ø (p.32)	T13 de koninklijke	T13 de koninklijke	T13 de koninklijke salon

		huiskamer (p.31)	huiskamer (p.48)	(p.49)
chamber (p.15)	T13 kamer (p.32)	T13 kamer (p.32)	T13 kamer (p.48)	T13 kamer (p.50)
sitting-room (p.15)	T5 Ø (p.33)	T2 zitkamer (p.32)	T5 Ø (p.48)	T2 zitkamer (p.50)
a mess-room (p.16)	T5 Ø (p.34)	T20 een kazerne (p.34)	T13 de kantine (p.50)	T13 een kantine (p.53)
the anteroom (p.17)	T5 Ø (p.38)	T13 de voorkamer (p.37)	T11 de antichambre (p.56)	T13 het voorvertrek (p.57)
the servants' hall (p.20)	T20 de keuken (p.48)	T6 de dienstbodenkamer (p.44)	T13 de dienstbodenvleugel (p.65)	T6 de bediendenkamer (p.67)
the landing (p.22)	T6 den gang (p.51)	T20 de trap (p.47)	T13 de overloop (p.69)	T13 de overloop (p.72)
dressing-room (p.26)	T13 kleedkamer (p.62)	T13 kleedkamer (p.56)	T9 kamer (p.80)	T13 kleedkamer (p.83)
cottage (p.28)	T13 hutje (p.69)	T13 de hut (p.62)	T13 het huisje (p.87)	T13 de hut (p.90)
Transport	(5/182)			
the diligence (p.28)	T11 de diligence (p.69)	T11 de diligence (p.61)	T13 de postkoets (p.87)	T11 de diligence (p.90)
a cart (p.28)	T13 eene kar (p.69)	T13 een kar (p.61)	T13 een kar (p.87)	T13 een boerenwagen (p.90)
a horse-van (p.31)	T6 beestenwagen (p.79)	T20 een kar (p.69)	T6 een veewagen (p.95)	T6 een veewagen (p.100)
the express (p.32)	T11 een expres (p.81)	T13 de ijlbode (p.71)	T13 de ijlbode (p.99)	T13 de ijlbode (p.103)
a coach-and-four (p.49)	T13 wagen met vier paarden (p.128)	T13 een rijtuig bespannen met vier paarden (p.107)	T13 een rijtuig met vier paarden (p.143)	T13 een koets met vier paarden (p.156)
Clothing	(27/182)			
blue velvet (p.4)	T6 blauwe japon (p.3)	T8 blauw fluweelen kleed (p.4)	T13 blauwfluwelen (p.10)	T8 blauwfluwelen japon (p.10)
dressing-gown (p.4)	T5 Ø (p.3)	T13 kamerjapon (p.5)	T13 kamerjapon (p.11)	T13 kamerjas (p.13)
ermine (p.6)	T13 hermelijn (p.7)	T13 hermelijn (p.9)	T13 hermelijn (p.16)	T8 hermelijnbont (p.18)
an old kid glove (p.9)	T5 Ø (p.17)	T9 oude lederen handschoenen (p.18)	T9 een oude leren handschoen (p.29)	T13 een oude glacé handschoen (p.32)
a cloak (p.10)	T13 manteltje (p.19)	T13 een mantel (p.20)	T13 een manteltje (p.32)	T13 een manteltje (p.33)
frocks (p.11)	T9 kleêren (p.20)	T13 jurken (p.21)	T13 jurken (p.34)	T13 jurken (p.36)
laces (p.13)	T13 kanten (p.26)	T13 kanten (p.27)	T13 kanten (p.41)	T8 kanten kraagjes (p.44)
court habit (p.16)	T20 costuum (p.37)	T20 costuum (p.35)	T5 Ø (p.53)	T6 staatsiekleidij (p.55)
gala liveries (p.17)	T6 groot livrei (p.37)	T11 gala livrei (p.36)	T11 galalivrei (p.55)	T11 galalivrei (p.56)

tunics (p.17)	T5 Ø (p.37)	T9 uniformen (p.36)	T11 tuniek (p.55)	T9 uniform (p.56)
train (p.17)	T13 sleep (p.37)	T13 sleep (p.37)	T13 sleep (p.56)	T13 sleep (p.56)
waistcoat (p.18)	T20 knoopsgat (p.40)	T13 vest (p.38)	T20 knoopsgat (p.58)	T20 vestzak (p.60)
silk stocking (p.20)	T13 zijden kousen (p.47)	T13 zijden kousen (p.44)	T9 kous (p.65)	T13 zijden kous (p.66)
ribbons (p.20)	T20 strikken (p.48)	T20 strikken (p.44)	T20 strikken (p.65)	T20 strikken (p.67)
the night-cap (p.23)	T13 de slaapmuts (p.53)	T13 de nachtmuts (p.49)	T13 de nachtmuts (p.73)	T13 de slaapmuts (p.74)
the tails of his dressing-gown (p.23)	T13 de slippers van zijn kamerjapon (p.53)	T13 de slippers van zijn huisjas (p.50)	T13 de slippers van zijn kamerjas (p.73)	T13 de slippers van zijn kamerjas (p.74)
petticoat (p.25)	T20 japon (p.60)	T20 rok (p.55)	T20 schort (p.79)	T13 onderrok (p.80)
sandal (p.25)	T5 Ø (p.61)	T9 schoentje (p.56)	T20 kinderschoentje (p.79)	T13 sandaaltje (p.81)
slippers (p.33)	T13 pantoffels (p.85)	T13 pantoffels (p.74)	T13 pantoffels (p.101)	T13 pantoffels (p.106)
a student's cap and gown (p.34)	T5 Ø (p.87)	T6 een studentenpet en jas (p.76)	T14 een toga en een baret, zoals in dat land de studenten gewoonlijk droegen (p.103)	T6 een studentenbaret met bijbehorende mantel (p.109)
a cuirass (p.36)	T5 Ø (p.93)	T9 een harnas (p.80)	T9 een harnas (p.108)	T11 een kuras (p.116)
pair of jack-boots (p.36)	T6 een paar groote rijlaarzen (p.93)	T9 paar rijlaarzen (p.80)	T6 paar hoge rijlaarzen (p.108)	T13 paar kaplaarzen (p.116)
nightgown (p.38)	T5 Ø (p.98)	T6 nachtgewaad (p.84)	T13 nachtponnetje (p.113)	T13 nachtpon (p.121)
a pair of yellow morocco boots (p.43)	T10 een paar geel marokijnen laarzen (p.112)	T10 een paar geel marokijnen laarzen (p.95)	T6 een paar laarzen van geel Marokkaans leer (p.127)	T9 marokijnleren laarzen (p.139)
riding-habit (p.45)	T5 Ø (p.118)	T20 rijkleed (p.100)	T6 rijkostuum (p.132)	T6 rijkostuum (p.145)
bonnet (p.47)	T20 Parijsch hoedje (p.122)	T13 hoed (p.103)	T13 hoedje (p.137)	T13 hoed (p.149)
yellow livery (p.50)	T5 Ø (p.130)	T13 gele livrei (p.110)	T13 gele livrei (p.145)	T13 gele livrei (p.159)
Jewellery	(5/182)			
necklace (p.4)	T11 collier (p.3)	T6 halssieraad (p.4)	T13 ketting (p.10)	T11 collier (p.13)
bracelets (p.4)	T13 armbanden (p.3)	T13 armbanden (p.4)	T13 armbanden (p.10)	T13 armbanden (p.13)

pearls (p.7)	T13 parelen (p.10)	T13 paarlen (p.12)	T13 paarlen (p.21)	T13 parels (p.24)
watches (p.13)	T13 horloges (p.26)	T13 horloges (p.27)	T13 horloges (p.42)	T13 horloges (p.44)
marriage-ring (p.16)	T13 de trouwring (p.35)	T13 trouwring (p.34)	T13 de trouwring (p.51)	T13 trouwring (p.53)
Royal regalia	(5/182)			
the sceptral rod (p.5)	T20 de koninklijke plak (p.4)	T13 den scepter (p.5)	T13 de scepter (p.12)	T13 de skepter (p.14)
the royal orb (p.5)	T13 den rijksappel (p.4)	T5 Ø (p.5)	T13 de rijksappel (p.12)	T13 rijksappel (p.14)
sceptre (p.5)	T13 schepter (p.4)	T13 schepter (p.5)	T13 scepter (p.12)	T5 Ø (p.15)
the royal robes (p.5)	T13 het koninklijke gewaad (p.6)	T6 de koninklijke kleederen (p.8)	T6 de koningsmantel (p.16)	T6 de koningsmantel (p.17)
the royal box (p.38)	T20 een hoog balkon (p.98)	T6 vorstelijke loge (p.84)	T13 de koninklijke loge (p.112)	T13 de koninklijke loge (p.121)
Customs	(13/182)			
an adieu (p.8)	T13 vaarwel (p.12)	T13 een afscheid (p.13)	T13 tot afscheid (p.23)	T20 goedendag (p.26)
put hair in papers (p.20)	T5 Ø (p.46)	T13 papillotten in haar zetten (p.43)	T20 haar in krulspelden zetten (p.65)	T13 papillotten in haar zetten (p.66)
a curtsy (p.25)	T13 eene nijging (p.59)	T13 een buiging (p.54)	T13 een buiging (p.78)	T13 een buiginkje (p.80)
“by Jove” (p.27)	T6 “Zoo waar ik leef ...” (p.64)	T6 “Lieve hemel!” (p.58)	T6 “Bij Jupiter” (p.82)	T6 “Alle grutjes!” (p.85)
‘God save the Queen!’ (p.30)	T5 Ø (p.74)	T10 “God behoeve de Koningin!” (p.66)	T13 “Leve de Koningin!” (p.91)	T13 “Leve de koningin!” (p.95)
a demivolte, two semilunes, and three caracols (p.39)	T6 drie groote sprongen en zeven vierkante voltes (p.103)	T9 eenige recht kunstige zwenkingen (p.87)	T4 een korte boogsprong, twee halve manen en vijf caracols, d.w.z. drie halve draaien links en twee rechts (p.117)	T6 een halve volte, twee slangevoltes en drie achten (p.127)
the Maid of Honour (p.43)	T13 de hofdame (p.113)	T13 de hofdame (p.95)	T13 de Hofdame (p.127)	T6 de eredame (p.139)
the grand Cordon of the Pumpkin (p.45)	T20 de versiersels van de Tartaarsche Orde van den Pompoen (in diamanten gezet) (p.118)	T6 het grootkruis van den Pompoen (p.100)	T20 de grote <u>Rozet</u> van de Pompoen (p.132)	T13 het brede <u>ordelint</u> van de Pompoen (p.145)

the joy-bells ringing (p.47)	T5 Ø (p.122)	T5 de <u>Ø</u> klokken luiden (p.103)	T6 de feestklokken luiden (p.137)	T2 de vreugdeklokken luiden (p.149)
bridesmaid (p.47)	T13 bruidsmeisje (p.122)	T13 bruidsmeisje (p.103)	T13 bruidsmeisje (p.137)	T13 bruidsmeisjes (p.149)
the bells pealed <u>triple-bobmajors</u> (p.48)	T5 de klokken luidden <u>Ø</u> (p.126)	T5 de klokken luidden <u>Ø</u> (p.106)	T6 <u>jubelden</u> de klokken (p.141)	T6 de klokken luidden <u>zoals ze nog nooit hadden geluid</u> (p.154)
sign the book (p.49)	T5 Ø (p.128)	T10 het boek teekenen (p.107)	T10 naam in het boek zetten (p.143)	T20 naam in het felicitatieregister zetten (p.155)
the bells were ringing <u>double peals</u> (p.50)	T5 de klokken luidden <u>Ø</u> (p.130)	T6 de bellen luidden <u>met dubbele slagen</u> (p.110)	T6 <u>jubelden</u> de klokken <u>luide</u> (p.146)	T6 de klokken luidden <u>uit alle macht</u> (p.159)
Family relations	(11/182)			
nephew (p.4)	T14 broeders zoon (p.3)	T13 neef (p.4)	T13 neef (p.10)	T13 neef (p.13)
guardian (p.5)	T13 voogd (p.6)	T13 voogd (p.6)	T13 voogd (p.15)	T13 voogd (p.17)
orphan infant (p.5)	T20 minderjarigen zoon (p.6)	T20 minderjarigen zoon (p.6)	T20 zoontje (p.15)	T13 weeskind (p.17)
cousin (p.5)	T13 nicht (p.6)	T13 nicht (p.8)	T13 nichtje (p.16)	T13 nichtje (p.17)
only child (p.5)	T8 de eenige dochter (p.6)	T8 de eenige dochter (p.8)	T13 het enige kind (p.16)	T13 het enige kind (p.17)
uncle (p.5)	T13 oom (p.6)	T13 oom (p.8)	T13 oom (p.16)	T13 oom (p.17)
papa (p.7)	T9 ouders (p.11)	T13 vader (p.13)	T13 papa (p.23)	T13 papa (p.25)
mamma (p.7)	T9 ouders (p.11)	T13 moeder (p.13)	T13 mama (p.23)	T13 mama (p.25)
first cousins (p.14)	T5 Ø (p.30)	T14 eigen neef en nicht in den eersten graad (p.30)	T13 volle neef en nicht (p.45)	T13 volle neef en nicht (p.47)
a consort (p.31)	T5 Ø (p.77)	T13 een gemalin (p.68)	T13 een gemalin (p.94)	T13 een gemalin (p.99)
father-in-law (p.40)	T13 de schoonvader (p.103)	T13 de schoonvader (p.88)	T13 de schoonvader (p.117)	T13 de schoonvader (p.127)

Comment

An English muffin is not to be confused with what we nowadays call a muffin. All four translators translated it as a type of bread, which is indeed what it is. Loaf sugar (pain de sucre) can be translated as 'suikerbrood' or 'broodsuiker' in Dutch; however, two translators substituted the word with the Dutch word for sugar cubes. A silver container shaped like a boat (called a pap boat) was perhaps an unknown item to the translators: it was twice substituted and translated as beker and spoon.



Image 5. Bays English muffins.



Image 6. Loaf sugar or white sugar cones.



Image 7. A silver pap-boat.

Additions

Lindo:

- 1) koffie-partijen (p.111)
- 2) diners (p.111)

-
- 3) koek (p.14)
 - 4) de aardappels (p.42)
 - 5) stroop (p.42)
 - 6) beschuiten met muisjes (p.42)
 - 7) lekkernijen en fijne schotels (p.42)
 - 8) beschuitbollen (p.62)
 - 9) boterhammen (p.62)
 - 10) een hard of een zacht ei (p.62)
 - 11) vet gesmeerde kadetjes (p.62)
 - 12) blikje met sardinen (p.65)
 - 13) bokking (p.66)
 - 14) amandelen en rozijnen (p.83)
 - 15) een amandelgebak (p.117)

-
- 16) kopje slemp (p.28)
 - 17) balletjes bij de thee (p.75)
 - 18) suikerwater (p.95)

-
- 19) het netje (p.1)
 - 20) een zilveren presenteerblad (p.1)
 - 21) de post (p.1)
 - 22) een dik lak (p.1)
 - 23) de geurige theepot (p.4)
 - 24) de Goudsche pijp (p.15)
 - 25) een cornet-à-piston (p.15)
 - 26) wit krijt (p.17)
 - 27) groene verw (p.17)
 - 28) gomelastiek (p.23)
 - 29) sigaren (p.27)
 - 30) eene pijp (p.27)
 - 31) pillen (p.28)
 - 32) de waskaarsen (p.34)
 - 33) prentenboeken (p.34)
 - 34) de koffers (p.39)

- 35) ijzers (p.42)
- 36) lepel en vork (p.43)
- 37) valsche tanden (p.46)
- 38) de dekens (p.47)
- 39) de groote koperen beddepan, met den langen steel (p.47)
- 40) de toiletspiegel (p.47)
- 41) de pendule op den schoorsteen (p.62)
- 42) liniaal en potlood (p.65)
- 43) een blaker (p.65)
- 44) een kruiwagen (p.66)
- 45) eene groote ebbenhouten lijkkist (p.66)
- 46) eene sigaar (p.66)
- 47) de kussens (p.69)
- 48) parapluies (p.75)
- 49) vergrootglas (p.77)
- 50) een paardedeken (p.83)
- 51) zakdoek (p.102)
- 52) een lantarenpaal (p.109)
- 53) vischmanden (p.118)

-
- 54) knuppels (p.78)
 - 55) degens (p.93)

-
- 56) eene tuinbank (p.20)
 - 57) een tabouretje (p.38)
 - 58) stoel (p.44)
 - 59) schrijftafel (p.46)
 - 60) het bed (p.65)

-
- 61) de logeerkamer (p.3)
 - 62) slaapkamer (p.51)
 - 63) den schoorsteenmantel (p.65)
 - 64) provisiekamer (p.77)
 - 65) 't portaal (p.78)

66) eene hofvigilante (p.68)
 67) een ezelwagentje (p.73)
 68) de snelste locomotief (p.114)
 69) de trekschuit (p.128)

83) de klompen (p.73)
 84) broek (p.92)
 85) pijpen (p.119)

86) goud (p.114)
 87) edelgesteenten (p.122)

70) koninklijke kamerjapon (p.1)
 71) rood fluweelen muilen (p.1)
 72) breikous (p.15)
 73) glacé handschoenen (p.27)
 74) nieuwe dassen (p.27)
 75) de knopen van zijne uniform
 (p.32)
 76) rok (p.42)
 77) groen zijden japon (p.47)
 78) een mooien strik (p.47)
 79) pluimmuts (p.52)
 80) de slip van zijne das (p.55)
 81) de gepoetste laarzen (p.62)
 82) pet (p.67)

88) stopte de gaten (p.50)
 89) lakte den brief dicht met het
 rijkszegel (p.65)
 90) à la fortune du pot (p.79)
 91) voor twee dagen den rouw
 aannemen (p.89)
 92) geene “besproken plaatsen” meer te
 krijgen (p.98)
 93) nam een vel papier, trok er lijnen
 op (p.107)
 94) op zegel geschreven (p.124)

$T1(D) = 94 : 2 = 47$

Van der Hoeve:

- 1) pijlen (p.35)
 - 2) den bok (p.107)
-

- 3) nachttafeltje (p.91)

$T1(D) = 3 : 2 = 1,5 = 1$

Blom:

- 1) kwasten (p.29)
 - 2) bagage (p.48)
 - 3) een kussen (p.56)
-

- 4) het buskruit (p.59)

$T1(D) = 4 : 2 = 2$

Foppema:

- 1) een kussen (p.57)
- 2) het zaagsel (p.124)
- 3) de vuilnisemmer (p.132)

4) degen (p.40)

5) de vloer (p.59)

6) een veewagen (p.100)

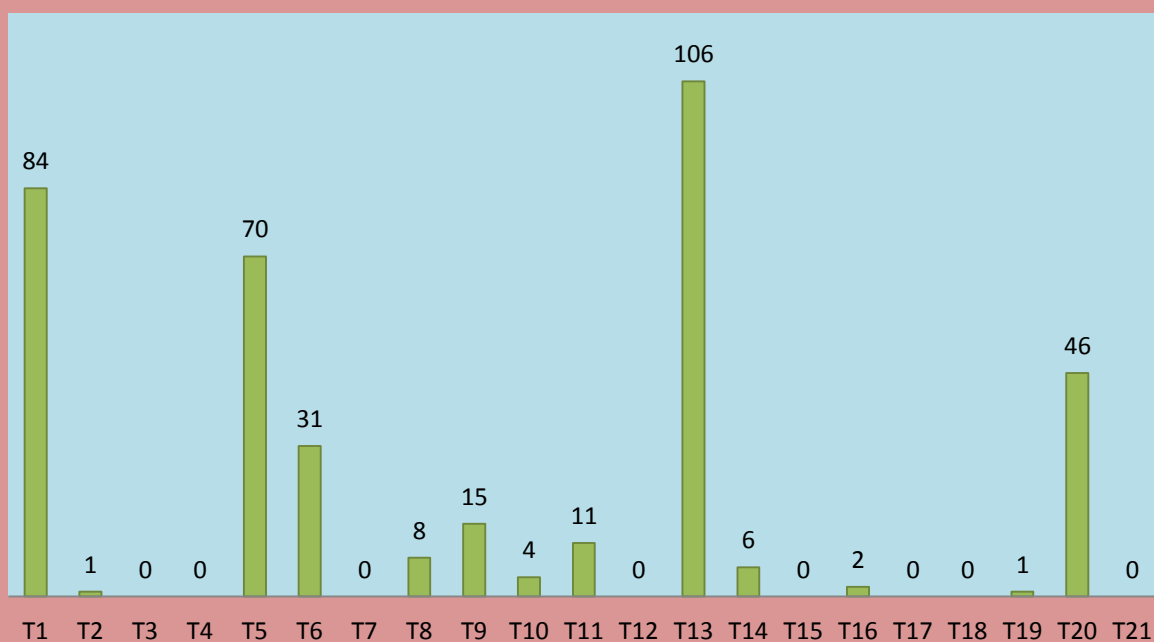
7) de lap (p.28)

8) robe (p.136)

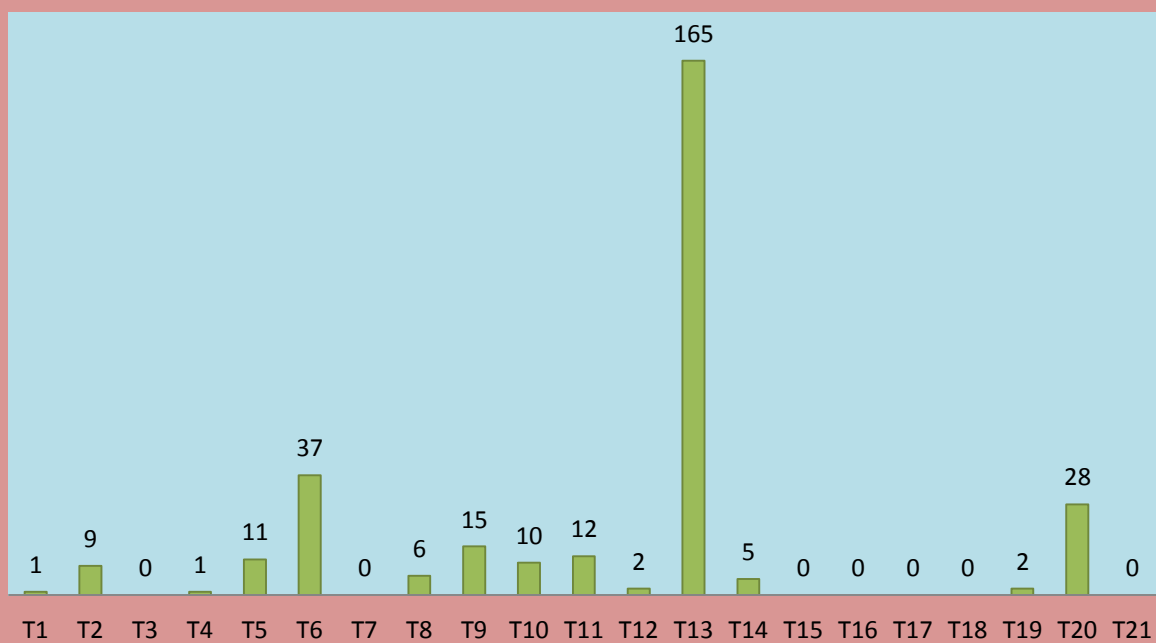
9) het kindje (p.32)

$T1(D) = 9 : 2 = 4,5 = 4$

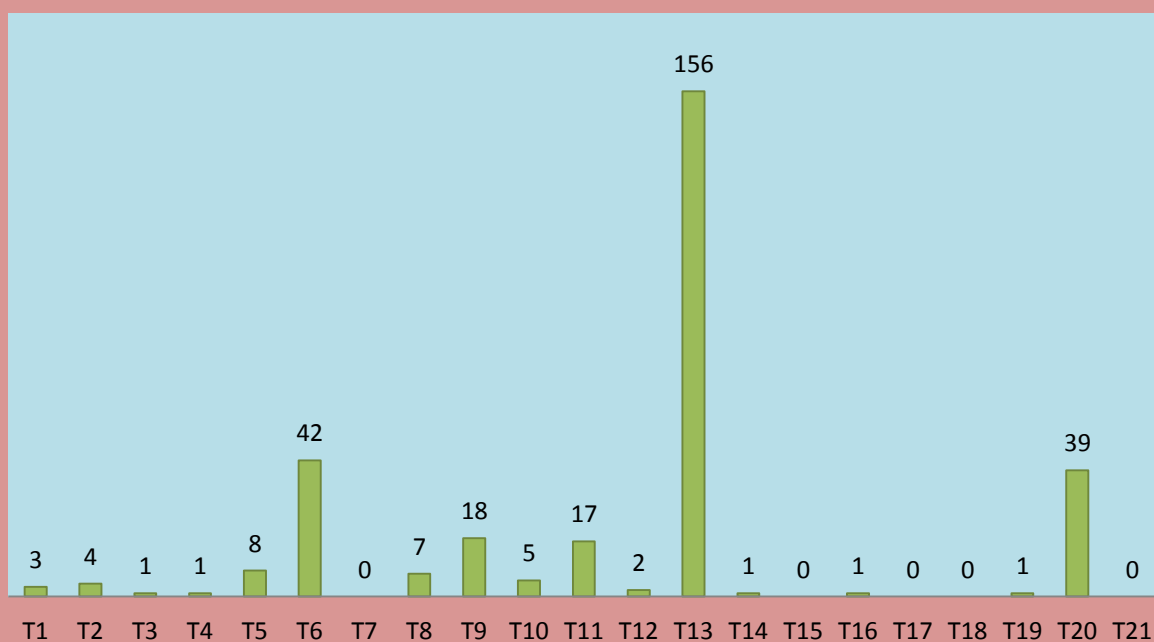
LINDO'S translation strategies for Society



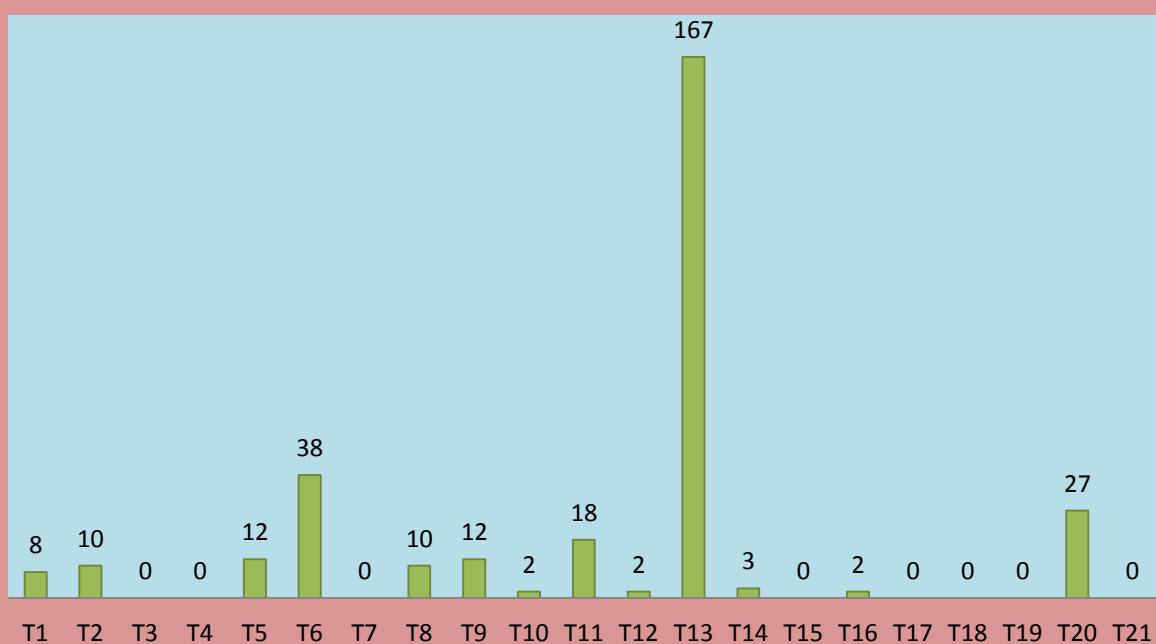
VAN DER HOEVE'S translation strategies for Society



BLOM'S translation strategies for Society



FOPPEMA'S translation strategies for Society



Interpretation of results:
translation strategies for Society

What stands out the most in this large category (the most elaborate of the seven) are the number of additions and deletions by Lindo and the fact that the deletions almost even out the additions: 70 to 84. In this category Blom is the one who used the most strategies with a total of sixteen, Van der Hoeve has fourteen and Lindo and Foppema each used thirteen. T13 or the ‘normal dictionary translation’ is the most used strategy for the CBE’s in this category. The category **Society** of course contains everything from everyday articles and items of clothing to food and therefore, it is not surprising that T13 is the most used strategy. Lindo used T13 106 times which is the lowest number of the four. This is not due to the fact that the vocabulary used by Lindo is now dated. I checked whether or not the Dutch words he used, to translate the CBE’s, were the normal dictionary translations for that era. I did this by consulting the online version of the Dutch historical dictionary *Woordenboek der Nederlandsche Taal*. The last retranslation has the most T13’s, namely 167, which makes it the most neutral translation of the four (at least for this category).

DF for Category 6: Society

Table 34. Total number of translation strategies for Society divided into Van Poucke’s larger fields.

	(F)	(f)	(0)	(d)	(D)
Lindo	11	13	106	99	156
Van der Hoeve	14	26	165	87	12
Blom	20	17	156	101	12
Foppema	20	22	167	80	22

$$DF = 5 \cdot F + 2 \cdot f + (-2) \cdot d + (-5) \cdot D$$

Table 35. Lindo’s DF for Society.

$$DF = (5 \times 11) + (2 \times 13) + (-2 \times 99) + (-5 \times 156)$$

$$DF = 55 + 26 - 198 - 780$$

$$DF = -897$$

Table 36. Van der Hoeve’s DF for Society.

$$DF = (5 \times 14) + (2 \times 26) + (-2 \times 87) + (-5 \times 12)$$

$$DF = 70 + 52 - 174 - 60$$

$$DF = -112$$

Table 37. Blom's DF for Society.

$$DF = (5 \times 20) + (2 \times 17) + (-2 \times 101) + (-5 \times 12)$$

$$DF = 100 + 34 - 202 - 60$$

$$DF = -128$$

Table 38. Foppema's DF for Society.

$$DF = (5 \times 20) + (2 \times 22) + (-2 \times 80) + (-5 \times 22)$$

$$DF = 100 + 44 - 160 - 110$$

$$DF = -126$$

Interpretation of results:
degree of foreignization for Society

Based on the results for Society only, all four translations would be domesticating translations: a very different and contradictory result compared to the previous categories. Only category three showed a similar result. However, one result which does remain consistent throughout, is the falsification of the RH. Based on the category Society only, the retranslation hypothesis would not apply because the degree of foreignization of the second retranslation is lower than the DF of the first retranslation and also because the DF of the third retranslation is lower than the DF of the first retranslation.

Table 39. RH does not apply based on Society only.

Original translation	First retranslation	Second retranslation	Third retranslation
DF – 897	DF – 112	DF – 128	DF – 126

9.7 Culture (36/480)

Religion (7/36)

Thackeray (1854)	Lindo (1869)	Van der Hoeve (1888)	Blom (1961)	Foppema (1976)
godchildren (p.7)	T13 petekinderen (p.10)	T13 petekinderen (p.12)	T13 petekinderen (p.21)	T13 petekinderen (p.23)
the christening (p.7)	T6 het doopmaal (p.11)	T13 de doopplechtigheid (p.13)	T6 het doopfeest (p.22)	T13 de doopplechtigheid (p.24)
godmother (p.7)	T13 peettante (p.11)	T13 peettante (p.13)	T13 petemoei (p.23)	T13 petemoei (p.25)
perdition (p.31)	T20 alle Tartaarrrsche Heiligen (p.78)	T20 verderf (p.68)	T5 Ø (p.95)	T13 de hel (p.100)
the most fulsome prayers (p.31)	T5 Ø (p.79)	T6 de hartelijkste beden (p.70)	T6 de vurigste gebeden (p.95)	T14 op de kruiperigste wijze gebeden (p.101)
St. Nicholas the Elder (p.38)	T5 Ø (p.100)	T10 St.-Nicolaas den ouden (p.86)	T9 de oude Sint-Nicolaas (p.114)	T10 Sint-Nicolaas de Oude (p.124)
the Order of Flagellants (p.46)	T13 de orde der Geeselbroeders (p.119)	T13 de orde der Geeselbroeders (p.101)	T14 de Orde van Boetedoende Monniken (p.134)	T13 de orde van geselbroeders (p.146)

Education (5/36)

Thackeray (1854)	Lindo (1869)	Van der Hoeve (1888)	Blom (1961)	Foppema (1976)
Mangnall's Questions (p.6)	T18 de thema's van <u>Baudet</u> (p.8)	T19 raadsels (p.10)	T19 het vragenboekje (p.18)	T19 het Vragenboekje (p.20)
a Johnson's dictionary (p.34)	T16 het Woordenboek van De Vries (p.87)	T16 een woordenboek van Te Winkel (p.76)	T16 een Kramers' woordenboek (p.104)	T16 het woordenboek van Van Dale (p.109)
the Chancellor (p.35)	T5 Ø (p.91)	T13 den Kanselier (p.78)	T13 de Kanselier (p.105)	T6 de rector magnificus (p.113)
the highest University honour – the wooden spoon (p.35)	T5 Ø (p.91)	T10 de hoogste onderscheiding, die aan de Hoogeschool toegekend	T10 de hoogste onderscheiding van de Universiteit, de Houten	T10 het hoogste ereteken van de universiteit – de Houten Lepel (p.113)

		wordt – “den houten lepel.” (p.78)	Lepel (p.105)	
caligraphy (<i>sic</i>) (p.48)	T9 schrift (p.124)	T9 schrift (p.104)	T13 de kunst van het schrijven (p.138)	T9 schrijven (p.151)

Media (2/36)

Thackeray (1854)	Lindo (1869)	Van der Hoeve (1888)	Blom (1961)	Foppema (1976)
the Crim Tartar Court Journal (p.8)	T21 het Tartaarsche hof- en residentieblad (p.13)	T21 de <i>Krimsche Hofcourant</i> (p.14)	T10 de <i>Krim-Tartaarse Hofcourant</i> (p.24)	T10 de Krimtartaarse Hofcourant (p.27)
the Bosforo Chronicle (p.34)	T16 de Leidrechtsche courant (p.88)	T21 het <i>Nieuwsblad van Bosforo</i> (p.77)	T21 het Bosforose Nieuws (p.104)	T21 de Nieuwe Bosforose Courant (p.110)

Culture and leisure activities (22/36)

Thackeray (1854)	Lindo (1869)	Van der Hoeve (1888)	Blom (1961)	Foppema (1976)
Culture	(2/22)			
an amphitheatre (p.38)	T16 den cirque van Blondin (p.97)	T6 een schouwplaats (p.84)	T6 een openluchttheater (p.112)	T13 een arena (p.120)
the circus (p.38)	T5 Ø (p.98)	T11 het circus (p.84)	T20 de arena (p.114)	T5 Ø (p.122)
Cafés and hotels	(1/22)			
the Bear Inn (p.33)	T17 den Buffel (p.85)	T21 de Beer (p.74)	T21 Herberg de Beer (p.102)	T17 herberg De Barre Beer (p.107)
Leisure activities and sports	(10/22)			
embroidery (p.6)	T13 borduurwerk (p.9)	T13 borduren (p.11)	T13 borduren (p.19)	T13 borduren (p.22)
whist (p.13)	T11 whist (p.28)	T11 whisten (p.28)	T9 kaarten (p.42)	T9 kaarten (p.45)
playing at billiards (p.21)	T11 biljart spelen (p.48)	T11 biljart spelen (p.44)	T11 biljarten (p.66)	T11 biljarten (p.67)
masquerades (p.32)	T5 Ø (p.81)	T11 maskerades (p.71)	T11 maskerades (p.99)	T11 maskerades (p.103)
hunting-parties (p.32)	T5 Ø (p.81)	T10 jachtpartijen (p.71)	T10 jachtpartijen (p.99)	T10 jachtpartijen (p.103)
bull-baiting (p.38)	T5 Ø (p.97)	T20 stierengevechten	T20 stieregevechten	T14 het laten vechten van

		(p.84)	(p.112)	buldoggen tegen stieren (p.120)
rat-hunting (p.38)	T5 Ø (p.97)	T10 rattenjachten (p.84)	T10 rattejachten (p.112)	T14 het loslaten van terriërs op ratten (p.121)
playing at marbles (p.41)	T13 bezig te knikkeren (p.106)	T13 knikkers aan het spelen (p.89)	T13 aan het knikkeren (p.120)	T13 aan het knikkeren (p.130)
dancing the polka (p.43)	T11 polka te dansen (p.111)	T11 de polka danste (p.94)	T11 de polka danste (p.126)	T11 de polka danste (p.137)
dance the quadrille (p.45)	T9 den dans te doen (p.117)	T11 de quadrille dansen (p.99)	T11 de quadrille dansen (p.132)	T11 de quadrille dansen (p.144)
Literature and authors	(9/22)			
G.P.R. James (p.4)	T18 de beroemde fransche romandichter Alexander Dumas (p.3)	T5 Ø (p.5)	T16 Potgieter (p.11)	T19 een groot schrijver (p.13)
Shakespeare's pages (p.13)	T5 Ø (p.28)	T3 de bladzijde van <u>Shakespeare</u> (p.28)	T3 die bladzijden in de treurspelen van <u>Shakespeare</u> (p.42)	T5 Ø (p.45)
King John (p.13)	T5 Ø (p.28)	T7 Koning <u>Jan</u> (p.28)	T3 Koning <u>John</u> (p.42)	T5 Ø (p.45)
Prince Arthur (p.13)	T5 Ø (p.28)	T3 Prins <u>Arthur</u> (p.28)	T3 Prins <u>Arthur</u> (p.42)	T5 Ø (p.45)
the Book of Beauty (p.13)	T5 Ø (p.29)	T19 een prachtplaatwerk (p.28)	T10 Het Boek der Schoonheid (p.44)	T10 het Boek der Schoonheid (p.46)
laid in the straw like Margery Daw (p.31)	T6 op een bos stroo liggende (p.79)	T6 op stroo gelegd (p.70)	T6 als een varkentje in het stro gelegd (p.96)	T6 op een bos stro gelegd (p.101)
Hamlet, Prince of Denmark (p.36)	T3 Hamlet's (p.92)	T3 <u>Hamlet</u> , Prins van Denemarken (p.79)	T3 <u>Hamlet</u> , Prins van Denemarken (p.106)	T5 Ø (p.114)
England's poesy (p.40)	T10 Engeland's dichter (p.105)	T9 de dichter (p.89)	T10 de Engelse poët (p.120)	T20 't dichterwoord (p.129)
Sir Archibald Alison (p.44)	T18 den heer Homerus (p.115)	T16 Bilderdijk (p.97)	T19 een kranteschrijver (p.129)	T19 <i>echte</i> romanschrijvers (p.140)

Comment

Mangnall's Questions refers to *Historical and miscellaneous questions. For the use of young people* by Richmal Mangnall: a schoolbook which was written by the English schoolmistress in 1853. The book was also adapted for the American market as the following title page shows. The second image gives an idea of the kind of questions and answers in the book.

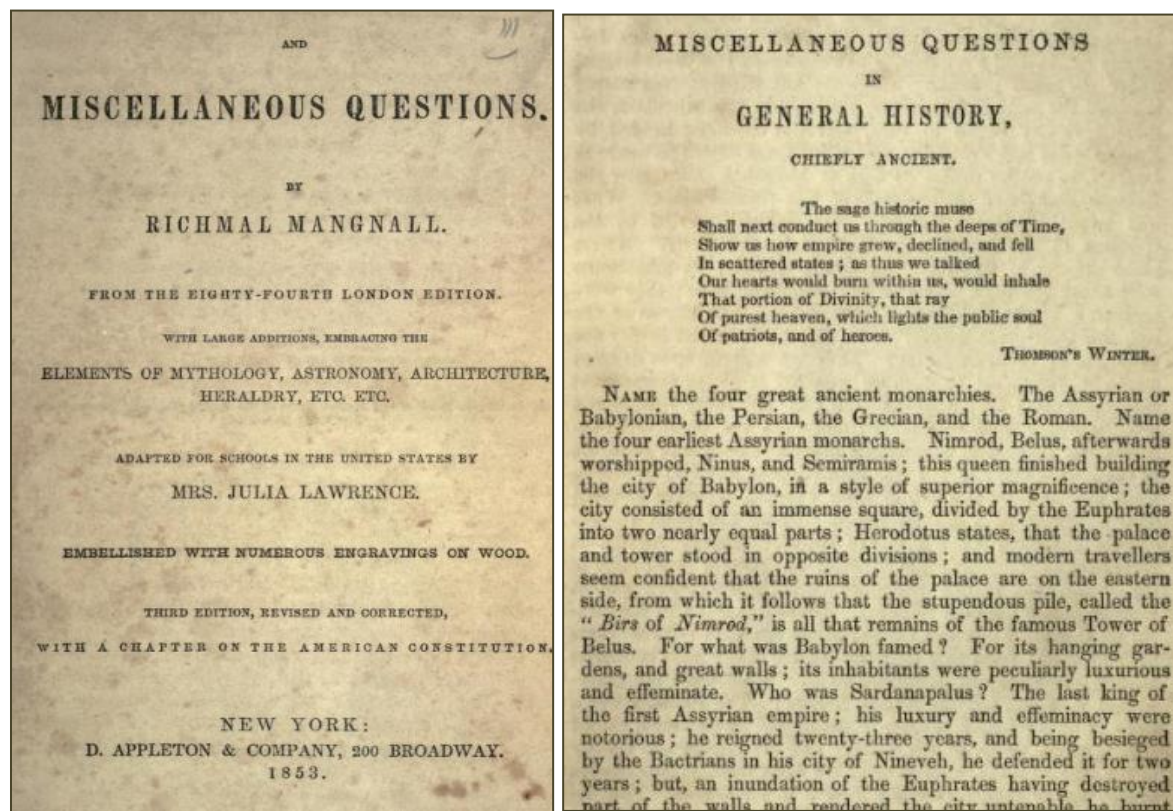


Image 8. Title page of Mangnall's Questions.

Image 9. Page 60 from Mangnall's Questions.

Bull baiting is not the same as bullfighting. The bulldog was bred especially for this type of blood sport or 'pastime' which was very common and extremely popular in England:

By the time bull baiting reached England, it was, by no means, a new "sport". Many ancient civilizations including the Egyptians, Greeks, and Romans had participated in similar pastimes. However, it was the sport's popularity in England during the Middle Ages that gave rise to the ancestors of the modern day Bulldog. Bull baiting consisted of pitting dogs against bulls. The bulls were tied to an iron stake that was subsequently bolted into the ground. The dogs' goal was to pin down the bulls by grabbing onto their snouts, the most sensitive part of the bull's body, and wrestling with the animals until the dogs had turned them on their sides (EnglishBulldog.net, (s.d.).

Rat-hunting or rat baiting was a blood sport similar to bull baiting and just as popular in England and not forbidden when in 1835 the Cruelty to Animals Act made the baiting of animals illegal:

Rat baiting involved placing a terrier dog in a pit with 100 or so rats. A keeper measured the time until the last rat was killed, and men would place bets on how long it took the terrier dog to kill all the rats (Boyle, J. & B., 2002).



Image 10. Rat-hunting. (Copyright Boyle, J.& B.)

G.P.R. or George Payne Rainsford **James** was an English novelist who was born in 1799 and who died in 1860. He wrote about forty novels, of which his first one *Life of the Black Prince* was published in 1822.

Margery Daw refers to a nonsense nursery-rhyme which goes like this:

See-saw, Margery Daw
Dobbin shall have a new master.
He shall have but a penny a day
Because he can't go any faster.

See-saw, Margery Daw,
Sold her bed and lay upon straw.
Wasn't she a silly slut
To sell her bed and lie upon dirt?

Sir Archibald Alison (1792-1867) was a Scotsman and Rector of the University of Glasgow from 1850 to 1852, he was also a lawyer, a politician and a writer.

Additions

Lindo:

- 1) zendeling (p.18)
 - 2) met St. Nicolaas (p.21)
 - 3) de preek (p.27)
 - 4) begrafenis (p.107)
-
- 5) het aantal fouten in zijn opstel (p.5)
 - 6) de groote vacantie (p.5)
 - 7) nul fout (p.8)
 - 8) Lodewijk Mulder's algemeene geschiedenis (p.9)
 - 9) in groot schrift (p.21)
 - 10) onderwijzer in het schoonschrijven (p.21)
 - 11) den meester (p.22)
 - 12) de muziekles (p.22)
 - 13) de moeielijkste gamma's (p.22)
 - 14) studiën (p.32)
 - 15) de fransche school (p.36)
 - 16) het schutblad van het eerste deel (p.87)
 - 17) de nieuwe spelling (p.87)
 - 18) de oude spelling (p.87)
 - 19) vakken (p.87)
 - 20) promoveerde met den hoogsten graad (p.91)
 - 21) alle fakulteiten (p.91)
 - 22) dissertaties (p.91)
 - 23) 298 theses (p.91)
 - 24) de jeugdige geleerde (p.91)
 - 25) het schoonschrijven (p.124)
-
- 26) het Paflagonisch Dagblad (p.66)
 - 27) eene advertentie in de courant (p.89)
 - 28) onzen eigen correspondent (p.89)
 - 29) stenografeerde ten behoeve van de courant (p.95)
 - 30) veertien vellen extra-bijlagen (p.95)
-
- 31) de jodin in de opera (p.105)
-

32) een thee-dansant (p.22)

33) caramboles (p.24)

$$T1 (D) = 33 : 2 = 16,5 = 16$$

Van der Hoeve:

1) de hogeschool (p.80)

$$T1 (D) = 1 : 2 = 0,5 = 0$$

Blom:

1) de arena (p.120)

2) bemoeizieke leerling (p.21)

$$T1 (D) = 2 : 2 = 1$$

Foppema:

1) insektenkunde (p.42)

2) de grote aula (p.113)

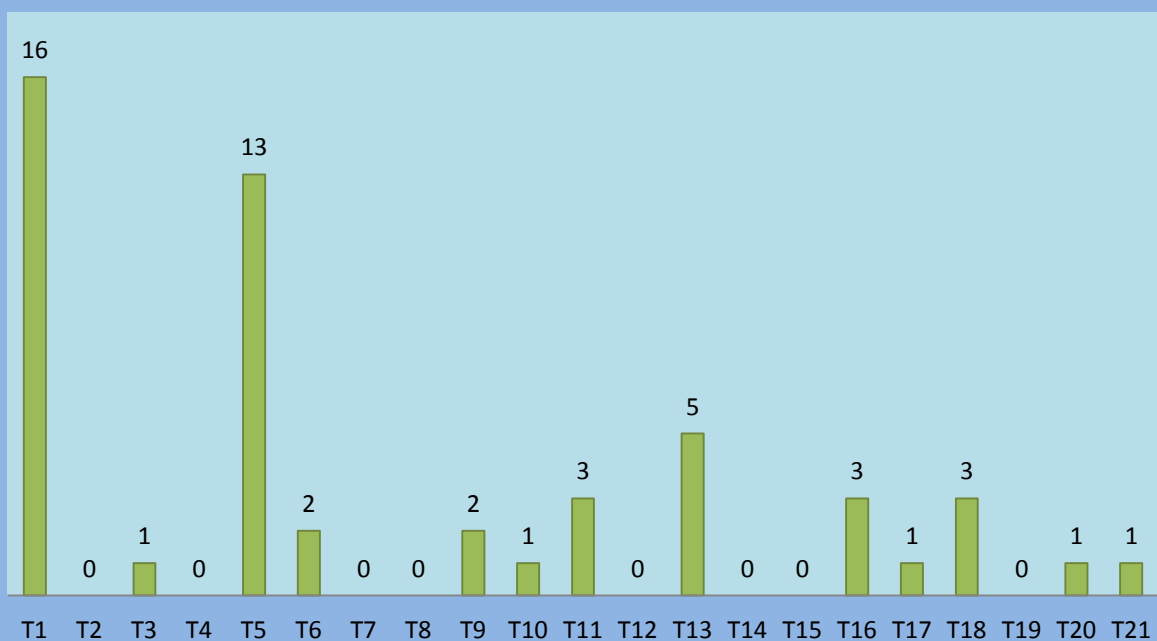
3) hooggeleerde (p.113)

4) een lolletje (p.32)

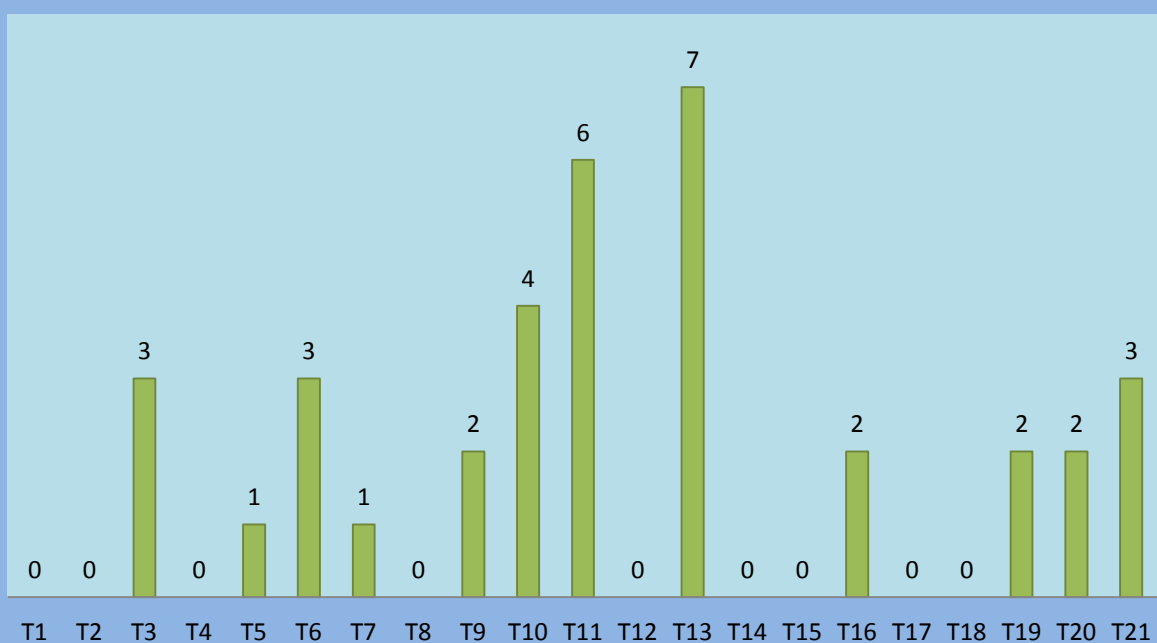
5) de passen (p.38)

$$T1 (D) = 5 : 2 = 2,5 = 2$$

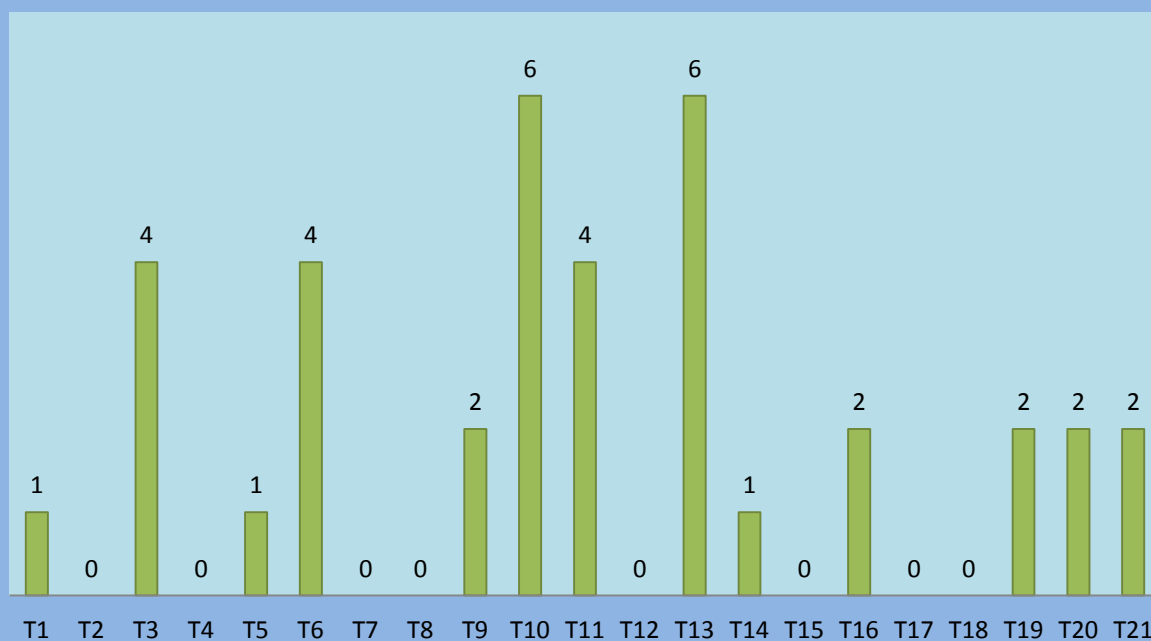
LINDO'S translation strategies for Culture



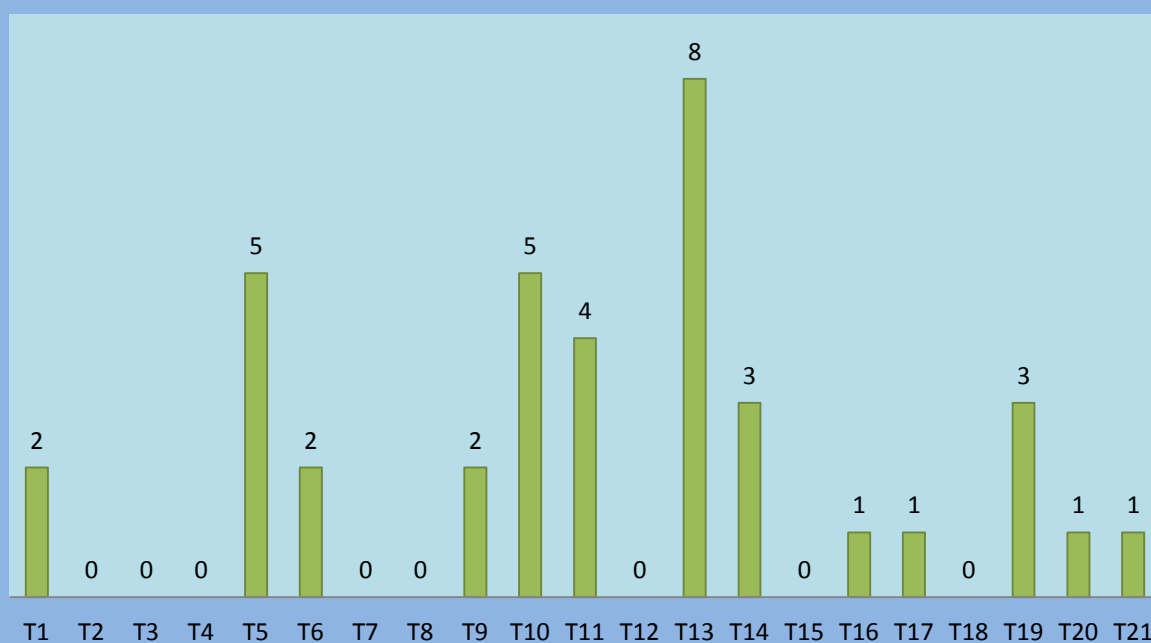
VAN DER HOEVE'S translation strategies for Culture



BLOM'S translation strategies for Culture



FOPPEMA'S translation strategies for Culture



Interpretation of results:
translation strategies for Culture

In this last category all four translators show great variation (as in category Society) in the use of their translation strategies: Lindo, Blom and Foppema each have thirteen and Van der Hoeve has twelve. It again stands out that Lindo added a lot of items, far more than the other translators. Lindo also deleted a lot more CBE's in comparison to the others.

DF for Category 7: Culture

Table 40. Total number of translation strategies for Culture divided into Van Poucke's larger fields.

	(F)	(f)	(0)	(d)	(D)
Lindo	4	2	5	5	36
Van der Hoeve	9	7	8	9	3
Blom	8	8	6	11	4
Foppema	4	6	8	11	9

$$DF = 5 * F + 2 * f + (-2) * d + (-5) * D$$

Table 41. Lindo's DF for Culture.

$$DF = (5 \times 4) + (2 \times 2) + (-2 \times 5) + (-5 \times 36)$$

$$DF = 20 + 4 - 10 - 180$$

$$DF = -166$$

Table 42. Van der Hoeve's DF for Culture.

$$DF = (5 \times 9) + (2 \times 7) + (-2 \times 9) + (-5 \times 3)$$

$$DF = 45 + 14 - 18 - 15$$

$$DF = 26$$

Table 43. Blom's DF for Culture.

$$DF = (5 \times 8) + (2 \times 8) + (-2 \times 11) + (-5 \times 4)$$

$$DF = 40 + 16 - 22 - 20$$

$$DF = 14$$

Table 44. Foppema's DF for Culture.

$$DF = (5 \times 4) + (2 \times 6) + (-2 \times 11) + (-5 \times 9)$$

$$DF = 20 + 12 - 22 - 45$$

$$DF = -35$$

Interpretation of results:
degree of foreignization for Culture

Based on the results for Culture only, there would be two domesticating translations: Lindo and again Foppema's retranslation. This is a contradictory result compared to categories one to four but the same result as category five. One result which remains consistent throughout, is the falsification of the RH. Based on the category Culture only, the retranslation hypothesis would not apply because the degree of foreignization of the third retranslation is lower than the DF of the second retranslation and also because the DF of the second retranslation is lower than the DF of the first retranslation.

Table 45. RH does not apply based on Culture only.

Original translation	First retranslation	Second retranslation	Third retranslation
DF -166	DF 26	DF 14	DF - 35

9.8 Final results

Translation strategies for all 480 CBE'S:
interpretation of results

After all additions have been counted, halved and rounded down, Lindo has 115, Van der Hoeve (only) five, Blom (only) six and Foppema fourteen. It is as if Lindo counted how much he added and deleted because the numbers are almost the same: 117 to 119. Lindo and Van der Hoeve used all twenty-one translation strategies, Blom used twenty and Foppema used nineteen. Thus, all four translators show great variety in their use of translation strategies. The following four graphics give a final result and a visual representation of the number of times each strategy was used. The total number of CBE's for each translator are:

Lindo: $478^4 + 117 \text{ additions} = 595$

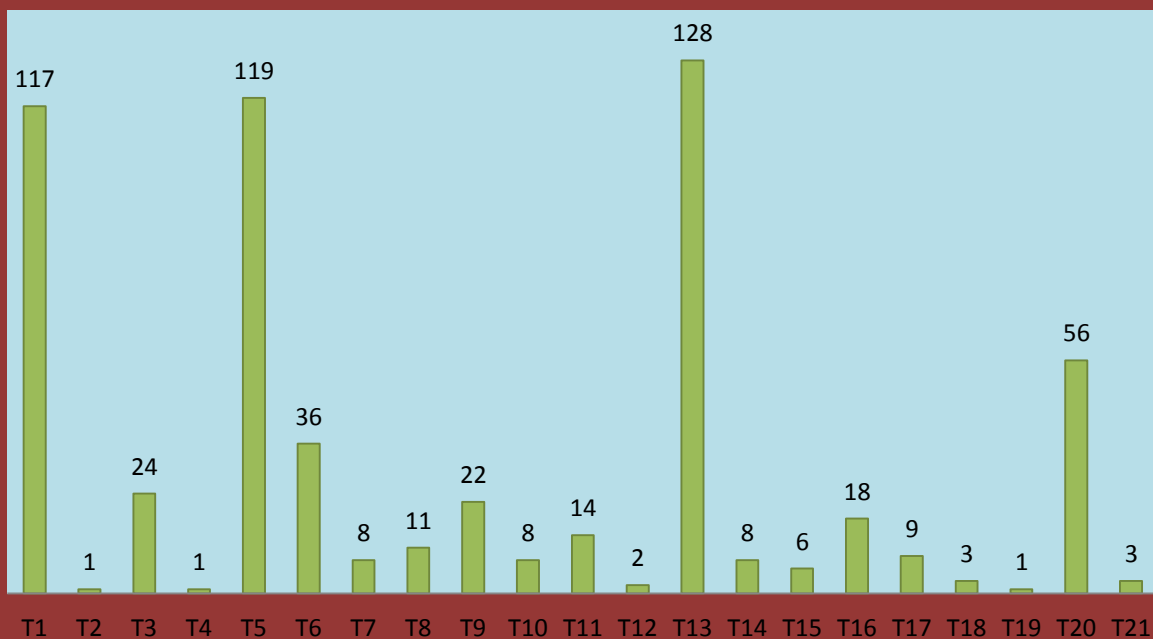
Van der Hoeve: $480 + 005 \text{ additions} = 485$

Blom: $480 + 006 \text{ additions} = 486$

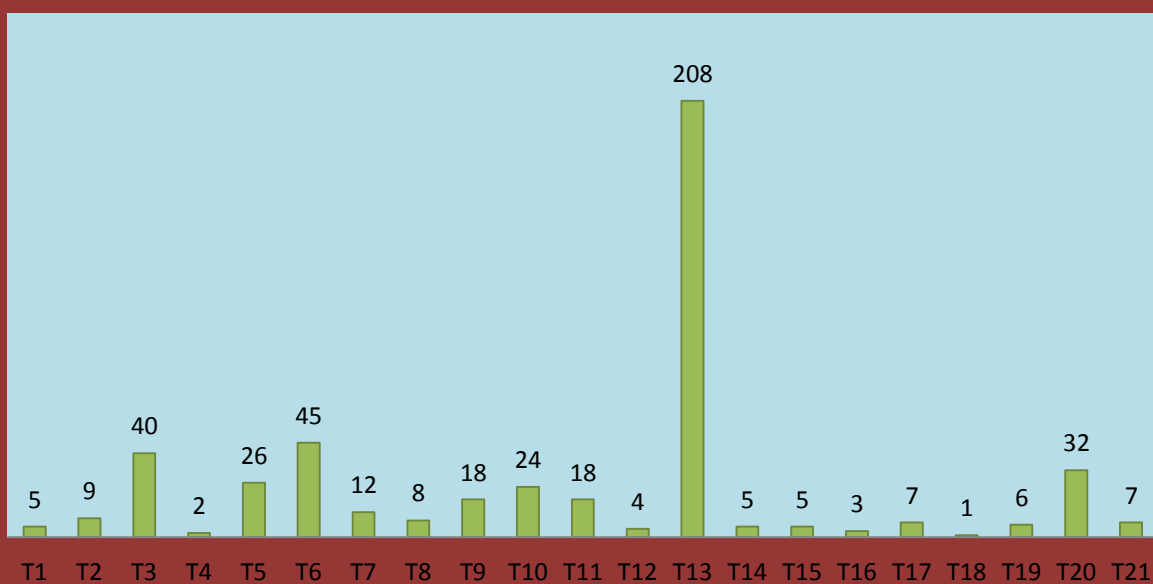
Foppema: $480 + 014 \text{ additions} = 494$

⁴ **Important:** two of the 480 CBE's were also regarded as and counted as 'additions': so when adding up all strategies from T2 till T21, the total amount for Lindo will only be 478.

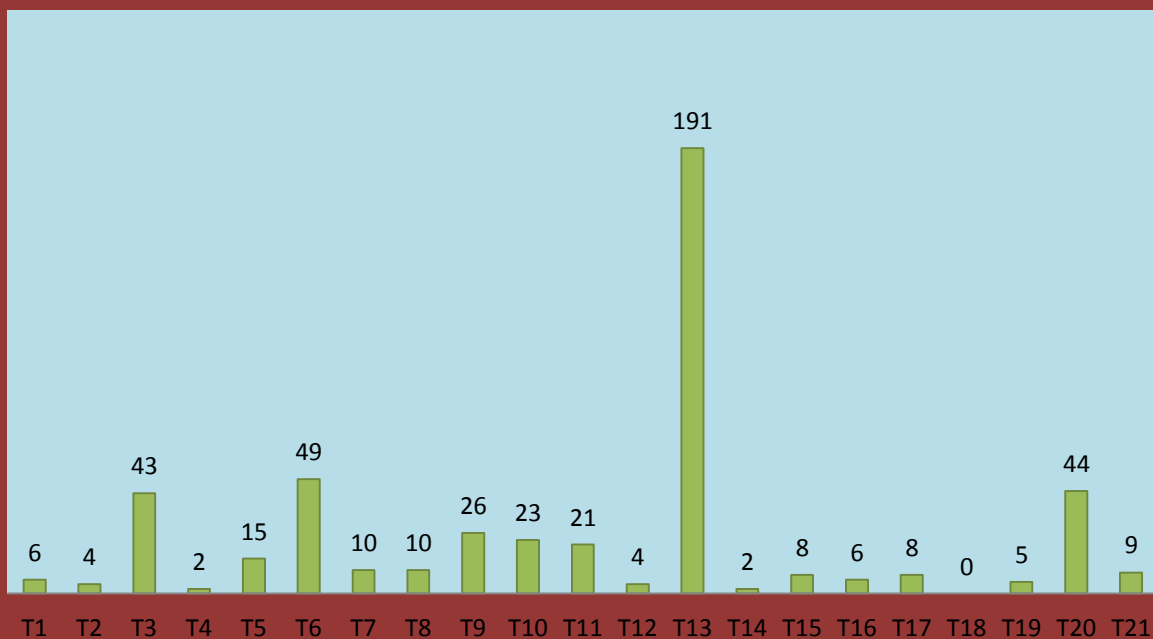
LINDO'S total translation strategies for all 480 CBE'S + additions



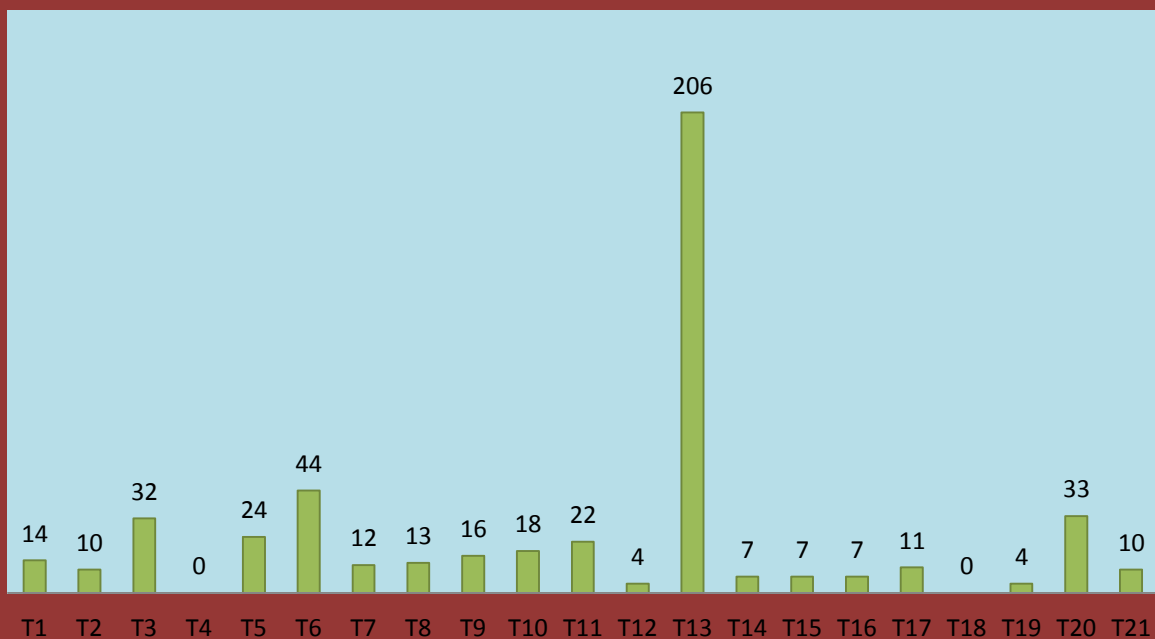
VAN DER HOEVE'S total translation strategies for all 480 CBE'S + additions



BLOM'S total translation strategies for all 480 CBE'S + additions



FOPPEMA'S total translation strategies for all 480 CBE'S + additions



DF for all 480 CBE'S

Table 46. Total number of translation strategies for all 480 CBE's plus additions divided into Van Poucke's larger fields.

	(F)	(f)	(0)	(d)	(D)	TOTAL
Lindo	46	24	136	123	266	595
Van der Hoeve	67	50	220	106	42	485
Blom	76	48	201	126	35	486
Foppema	65	51	218	104	56	494

$$DF = 5 \cdot F + 2 \cdot f + (-2) \cdot d + (-5) \cdot D$$

Table 47. Lindo's DF for all 480 CBE's plus additions.

$$DF = (5 \times 46) + (2 \times 24) + (-2 \times 123) + (-5 \times 266)$$

$$DF = 230 + 48 - 246 - 1330$$

$$DF = -1298$$

Table 48. Van der Hoeve's DF for all 480 CBE's plus additions.

$$DF = (5 \times 67) + (2 \times 50) + (-2 \times 106) + (-5 \times 42)$$

$$DF = 335 + 100 - 212 - 210$$

$$DF = 13$$

Table 49. Blom's DF for all 480 CBE's plus additions.

$$DF = (5 \times 76) + (2 \times 48) + (-2 \times 126) + (-5 \times 35)$$

$$DF = 380 + 96 - 252 - 175$$

$$DF = 49$$

Table 50. Foppema's DF for all 480 CBE's plus additions.

$$DF = (5 \times 65) + (2 \times 51) + (-2 \times 104) + (-5 \times 56)$$

$$DF = 325 + 102 - 208 - 280$$

$$DF = -61$$

For each of the four (re)translations the average degree of foreignization (ADF) can now be calculated using the following model:

$$\text{ADF} = \text{DF}/\text{N}$$

$$\text{Lindo: ADF} = -1298/595 = -2,18$$

$$\text{Van der Hoeve: ADF} = 13/485 = 0,02$$

$$\text{Blom: ADF} = 49/486 = 0,10$$

$$\text{Foppema: ADF} = -61/494 = -0,12$$

Table 51. RH does not apply based on all 480 CBE's plus additions.

Original translation	First retranslation	Second retranslation	Third retranslation
ADF – 2,18	ADF 0,02	ADF 0,10	ADF – 0,12

10 CONCLUSION

The aim of the first seven chapters of this paper was to establish a theoretical framework for the actual study. The paper and the study were first introduced and the research questions were explained in chapters one and two. The main question that this study has tried to answer is: Does the retranslation hypothesis apply to four Dutch (re)translations of the English fairy tale *The Rose and the Ring*?

Chapter three offered a concise overview of the many complexities of ChL and its translation and in doing so, it has been demonstrated that the translation of ChL constitutes a most interesting subgenre within translation studies. The same chapter explained that there are thirty-three genres within ChL and that the fairy tale is one of them. Furthermore, it was noted that fairy tales stem from the oral tradition of storytelling and that, as the tales were told and retold, they changed continuously and they were adapted to suit the needs of the listeners. It was then stated that this could be compared to the way in which retranslations are adapted to suit the needs of a (new) audience. Moreover, the motifs usually found in fairy tales were established and illustrated with examples from the fairy tale *The Rose and the Ring* by English novelist William Makepeace Thackeray which is the book that was studied for this paper along with the four Dutch (re)translations from 1869, 1888, 1961 and 1976. Furthermore, has been shown that the status of translated ChL changed from having a marginal position in the 1970s to being well-established since the year 2000 when two major and outstanding contributions were published by Emer O'Sullivan and Riitta Oittinen. Since that time scholarly interest has continued to rise steadily and more and more academic studies were dedicated to the translation of ChL. Because of this greatly improved status, translators are now far more inclined to remain faithful to the ST and to accept the authority of the ST. Because *The Rose and the Ring* is considered to be a classic and a crossover book, the characteristics of a classical children's book and a crossover were also explained. It was shown that the required criteria to be considered a classic or a crossover can differ from country to country and from generation to generation.

After giving all the details about the author W. M. Thackeray, a summary of the story and details about the (re)translators in chapter four, chapter five investigated the ongoing discussion among prominent scholars of whether translated ChL should be foreignized or domesticated. It was found that there are basically two theoretical approaches to translating for children. On the one hand, there are those scholars who agree with the theories of Venuti,

who feels that the foreignness of a book should be preserved, i.e. the foreignization strategy. Their believe is that children are capable of absorbing foreign elements. On the other hand, there are those scholars who adhere to the theory of Oittinen, who believe that a translation and any foreign cultural references should be adapted to the target culture.

The following chapter (six) offered two very important definitions for the actual study. The first one was this study's definition for 'retranslation'; based on Feng (2014, p. 70) the retranslations in this study were new translations of the same source text into the same target language. The second definition was even more important; based on a statement by Deane-Cox (2014, p. 5) the retranslation hypothesis would not apply if the element of 'linear movement' was not found. Thus, the RH would only apply in this study if the original translation was target-oriented (domesticated) and if the degree of foreignization (DF) of the three retranslations was always higher than the DF of the previous retranslation.

An important definition for the actual study was also formulated in chapter seven because no suitable one was found in the literature. Thus, a unique definition for 'culture-bound element' had to be coined: culture-bound elements (CBE's) in this study were words, phrases and clauses, which refer to both fictional and non-fictional items, produced by the author to create both the characters and the setting in which these characters are brought to life. Moreover, because 124 of the selected 480 CBE's were proper names, chapter seven also gave a definition for 'proper name' by Crystal (2003, p. 140) and more importantly, the character names with a special connotation were explained. In doing so, it was shown that the translation of character names is a challenging task for any translator of children's books.

After these seven theoretical chapters, the methodology for the actual study was explained in detail in chapter eight. The methodology was devised especially for this study and that too had an aim. This paper wanted to show that making statements about the retranslation hypothesis is not as easy as it sounds. After all, no scholar has ever devised a method to test the RH. This paper wanted to prove that two different methodologies could yield two different results, even when testing the RH on the same book. Because of the limitations of this study, only one methodology could be devised. This 'problem' was solved by dividing the research material (the 480 culture-bound elements) into seven categories (Fictional Names, Cultural Geography, Natural Geography, Ethnography, History, Society and Culture) to test if the partial results generated by these seven categories would be different than the overall one. If the calculations show that different results are generated, even by merely testing different

parts of the research material; then it could be argued that it is likely to also yield different results with different methodologies.

The quantitative model devised by Van Poucke (2012) was used to calculate the degree of foreignization (DF) of each (re)translation:

$$DF = 5 * F + 2 * f + (-2) * d + (-5) * D$$

Before it was possible to do this calculation, it had to be decided which translation strategies the four (re)translators used to translate the 480 selected CBE's. These strategies also had to be divided in larger fields as devised by Van Poucke (2012).

Table 2. Twenty-one translation strategies divided into Van Poucke's larger fields.

(F)	(f)	(0)	(d)	(D)
T3	T2	T7	T6	T1
T11	T4	T13	T9	T5
T12	T8		T14	T16
T15	T10		T19	T17
	T21		T20	T18

These fields were devised by Van Poucke (2012, p. 6) and are:

(F) Strong Foreignization

(f) Moderate Foreignization

(0) Neutral Translation

(d) Moderate Domestication

(D) Strong Domestication

Throughout the study the translation strategies were referred to by their number only, after it had first been explained which number represented which strategy:

Addition (T1)

Calque (T2)

Copying (T3)

Copying plus additional explanation (T4)

Deletion (T5)

Equivalence (T6)

Exonym (T7)

Explicitation (T8)

Generalization (T9)

Literal translation (T10)

Loanword (T11)

Loan-based neologism (T12)

Normal dictionary translation (T13)

Paraphrase (T14)

Phonetic or morphological adaptation (T15)

Replacement by another name from the target language (T16)

Replacement by a name with another or additional connotation (T17)

Replacement by a more widely known name from the source culture or an internationally known name (T18)

Replacement of a personal name by a common noun (T19)

Substitution (T20)

Translation of names with a particular connotation (T21)

The partial calculations for the seven categories rendered the following results:

	Original translation	First retranslation	Second retranslation	Third retranslation
Fictional Names	DF – 51	DF 121	DF 121	DF 109
Cultural Geography	DF – 26	DF 9	DF 15	DF 3
Natural Geography	DF – 77	DF – 8	DF – 15	DF – 7
Ethnography	DF – 36	DF – 32	DF 46	DF 21
History	DF – 40	DF 14	DF 1	DF – 11
Society	DF – 897	DF – 112	DF – 128	DF – 126
Culture	DF – 166	DF 26	DF 14	DF – 35

These results successfully show that any change made to the methodology (in this case testing different parts of the material) yields a different result.

Nonetheless, two results are consistent: (1) the retranslation hypothesis does not apply to all seven categories and (2) the results for the original translation are negative for all seven categories; a negative result stands for a domesticating translation.

However, the results for the three retranslations are inconsistent throughout:

- The first retranslation is four times foreignizing and three times domesticating.
- The second retranslation is five times foreignizing and twice domesticating.
- The third retranslation is three times foreignizing and four times domesticating.

First the three sub-questions will be answered:

- 1) Which translation strategies are chosen by the four Dutch (re)translators to translate the selected culture-bound elements?
- 2) How many times are these translation strategies used by each (re)translator?
- 3) How high (or low) is the average degree of foreignization of each (re)translation?

The following numbers answer the first two sub-questions and show how many times each translation strategy was used:

	Original translation by Lindo	First retranslation by Van der Hoeve	Second retranslation by Blom	Third retranslation by Foppema
T1	117	5	6	14
T2	1	9	4	10
T3	24	40	43	32
T4	1	2	2	0
T5	119	26	15	24
T6	36	45	49	44
T7	8	12	10	12
T8	11	8	10	13
T9	22	18	26	16
T10	8	24	23	18
T11	14	18	21	22

T12	2	4	4	4
T13	128	208	191	206
T14	8	5	2	7
T15	6	5	8	7
T16	18	3	6	7
T17	9	7	8	11
T18	3	1	0	0
T19	1	6	5	4
T20	56	32	44	33
T21	3	7	9	10

The answer to the third sub-question is shown below – How high (or low) is the average degree of foreignization (ADF) of each (re)translation?

Original translation	First retranslation	Second retranslation	Third retranslation
ADF – 2,18	ADF 0,02	ADF 0,10	ADF – 0,12

The main research question can now finally be answered – Does the retranslation hypothesis apply to the original Dutch translation and three retranslations of the English fairy tale *The Rose and the Ring*?

No, the retranslation hypothesis does not apply, based on this study's definition of the RH because the ADF of the third retranslation is lower than the ADF of the second retranslation.

BIBLIOGRAPHY

Dictionaries

De Geïntegreerde Taalbank. [Online]. <http://gtb.inl.nl/>
 OALD
 VD EN
 VD NE
 VD NN
 WNT

Source text and published translations

- Thackeray, W.M. (1854). *The Rose and the Ring; or, the History of Prince Giglio and Prince Bulbo. A fire-side pantomime for great and small children*. London: Smith, Elder, and Co.
- Thackeray, W.M. (1869). *De Roos en de Ring of De geschiedenis van prins Giglio en prins Bulbo. Een tooververhaal voor oud en jong*. (Den Ouden Heer Smits pseudonym of M.P. Lindo, Trans.). Amsterdam: Gebroeders Kraay.
- Thackeray, W.M. (1888). *De Roos en de Ring*. (J. Van der Hoeve, Trans.). Amsterdam: W. Versluys.
- Thackeray, W.M. (1961). *De Roos en de Ring of De geschiedenis van prins Giglio en prins Bulbo. Een Winteravondsprookje voor grote en kleine kinderen*. (T. Blom, Trans.). Den Haag: Van Goor Zonen.
- Thackeray, W.M. (1976). *De Roos en de Ring of De geschiedenis van prins Giglio en prins Bolbo. Een spel bij de haard voor grote en kleine kinderen*. (Y. Foppema, Trans.). Amsterdam: Kosmos.

Books

- Crystal, D. (2003). *The Cambridge Encyclopedia of the English Language. Second Edition*. Cambridge: Cambridge University Press.
- Deane-Cox, S. (2014). *Retranslation: Translation, Literature and Reinterpretation*. London/New Delhi/New York/Sydney: Bloomsbury.
- Hunt, P. (Ed.). (2004). *International Companion Encyclopedia of Children's Literature. Second Edition. Volume 1*. London/New York: Routledge.
- Kready, L. F. (1916). *A study of fairy tales*. Boston/New York/Chicago: Houghton Mifflin Company.
- Lathey, G. (2010). *The role of translators in children's literature. Invisible storytellers*. New York/Oxford: Taylor & Francis.
- Oittinen, R. (2000). *Translating for children*. New York/London: Garland.
- O'Sullivan, E. (2005). *Comparative children's literature*. London/New York: Routledge.
- Shavit, Z. (1986). *Poetics of children's literature*. Athens/London: University of Georgia Press. [Online]. <http://www.tau.ac.il/~zshavit/pocl/contents.html> [08.01.2014].
- Venuti, L. (1995). *The Translator's Invisibility. A History of Translation*. London/New York: Routledge.

Articles

- Aixelá, J. (1996). Culture-Specific Items in Translation. In R. Álvarez & M. Vidal (Eds.), *Translation, Power, Subversion* (pp.52-78). Clevedon/Philadelphia & Adelaide: Multilingual Matters.
- Australian Government. (31.03.2015). European discovery and the colonisation of Australia. Retrieved April 12, 2015 from <http://www.australia.gov.au/about-australia/australian-story/european-discovery-and-colonisation>
- Bensimon, P. (1990). Présentation. *Palimpsestes XIII* (4), IX-XIII.
- Berman, A. (1990). La retraduction comme espace de la traduction. *Palimpsestes XIII* (4), 1-7.
- Bloy, M. (20.06.2006). The Victorian Web. British Currency before 1971. Retrieved April 23, 2015 from <http://www.victorianweb.org/economics/currency.html>
- Bottigheimer, R. B. (2004). Fairy tales and folk tales. In P. Hunt (Ed.), *International Companion Encyclopedia of Children's Literature. Second Edition. Volume 1*. (pp. 261-274). London/New York: Routledge.
- Boyle, J. & B. (2002). Rat History. Retrieved April 15, 2015 from http://www.ramshornstudio.com/rat_history.htm
- Brander, L. (s.d.). William Makepeace Thackeray. In *Encyclopædia Britannica Online*. [Online]. <http://www.britannica.com/EBchecked/topic/589573/William-Makepeace-Thackeray> [01.05.2015].
- Chesterman, A. (2004). Hypotheses about translation universals. In G. Hansen et al (Eds.), *Claims, Changes and Challenges in Translation Studies* (pp.1-14). Amsterdam/Philadelphia: John Benjamins.
- Desmidt, I. (2005). Een golf van reacties. Complexiteit in communicatiesituatie en begrippenapparaat bij kinderliteratuur in vertaling. *Filter*, 12(4), 79-88.
- Desmidt, I. (2006). A prototypical approach within descriptive translation studies? Colliding norms in translated children's literature. In J. van Coillie & W. P. Verschueren (Eds.), *Children's literature in translation: Challenges and strategies* (pp.79-96). Manchester: St. Jerome.
- Desmidt, I. (2009). (Re)translation Revisited. *Meta*, 54(4), 669-683.
- EnglishBulldog.net. (s.d.). The History of Bulldogs and Bull Baiting. Retrieved April 15, 2015 from <http://englishbulldog.net/the-history-of-bulldogs-and-bull-baiting.html>
- Falconer, R. (2004). Crossover literature. In P. Hunt (Ed.), *International Companion Encyclopedia of Children's Literature. Second Edition. Volume 1*. (pp.556-573). London/New York: Routledge.
- Feng, L. (2014). Retranslation hypotheses revisited: A case study of two English translations of Sanguo Yanyi – the first Chinese novel. *Linguistics Plus*, 43, 69-86. [Online]. doi:10.5842/43-0-209
- Fernandes, L. (2006). Translation of Names in Children's Fantasy Literature: Bringing the Young Reader into Play. *New Voices in Translation Studies*, 2, 44-57. [Online]. http://www.researchgate.net/profile/Lincoln_Fernandes/publication/237246131_Translation_of_Names_in_Children's_Fantasy_Literature_Bringing_the_Young_Reader_into_Play_i/links/54b7f5fd0cf2c27adc47ad04.pdf [18.05.2015].
- Gambier, Y. (1994). La Retraduction, retour et détournement. *Meta*, 39(3), 413-417.
- Ghesquière, R. (2006). Why does children's literature need translations? In J. van Coillie & W. P. Verschueren (Eds.), *Children's literature in translation: Challenges and strategies* (pp.19-33). Manchester: St. Jerome.
- Graat, B. (2007). De corrigerende tic van een Engelse Nederlander. Over Mark Prager Lindo. *Filter*, 14(3), 76-87.

- Grit, D. (1997). De vertaling van realia. *Filter*, 4(4), 42-48.
- Historic Royal Palaces. (2015). Tower of London. [13pp.]. Retrieved April 24, 2015 from <http://www.hrp.org.uk/TowerOfLondon/stories/yeomanwarder>
- Jianzhong, X. (2003). Retranslation: Necessary or Unnecessary. *Babel*, 49(3), 193-202.
- Johnson, B. (s.d.). Newgate Prison Wall. Retrieved April 14, 2015 from <http://www.historic-uk.com/HistoryMagazine/DestinationsUK/Newgate-Prison-Wall/>
- Koster, C. (2005). Vertalen voor alle leeftijden? Culturele dynamiek en selectiemechanismen bij uitgeverijen van kinder- en jeugdboeken. *Filter*, 12(4), 65-77.
- Lathey, G. (2006). Introduction. In G. Lathey (Ed.), *The translation of children's literature: A reader* (pp.1-14). Clevedon/Buffalo & Toronto: Multilingual Matters.
- London Lives. (2012). Policing: Beadles. Retrieved April 26, 2015 from <http://www.londonlives.org/static/Policing.jsp>
- MijnTuin.org. (s.d.). Broccoli. Retrieved March 19, 2015 from <http://www.mijntuin.org/plants/107-Broccoli#>
- Müller-Wille, (s.d.). Carolus Linnaeus: Swedish botanist. In *Encyclopædia Britannica online*. [Online]. <http://www.britannica.com/EBchecked/topic/342526/Carolus-Linnaeus> [04.03.2015].
- Nedergaard-Larsen, B. (1993). Culture-bound problems in subtitling. *Perspectives: Studies in translatology*, 1(2), 207-240. [Online]. doi: 10.1080/0907676X.1993.9961214
- Nord, C. (2003). Proper Names in Translations for Children: Alice in Wonderland as a Case in Point. *Meta*, 48(1-2), 182-196.
- O'Connell, E. (1999). Translating for children. In G. Anderman & M. Rogers (Eds.), *Word, Text, Translation: Liber Amicorum for Peter Newmark* (pp.208-216). Clevedon/Buffalo/Toronto & Sydney: Multilingual Matters.
- Oittinen, R. (2003). Where the wild things are: Translating picture books. *Meta*, 48(1-2), 128-141.
- Oittinen, R. (2005). Translating culture. Children's literature in translation. *Literatuur zonder leeftijd*, 19(67), 45-55. [Online]. http://www.dbnl.org/tekst/_lit004200501_01/_lit004200501_01_0022.php [11.01.2014].
- Oittinen, R. (2006a). No innocent act: On the ethics of translating for children. In J. van Coillie & W. P. Verschueren (Eds.), *Children's literature in translation: Challenges and strategies* (pp.35-45). Manchester: St. Jerome.
- Oittinen, R. (2006b). The verbal and the visual: On the carnivalism and dialogics of translating for children. In G. Lathey (Ed.), *The translation of children's literature: A reader* (pp.84-97). Clevedon/Buffalo & Toronto: Multilingual Matters.
- O'Sullivan, E. (2006). Does Pinocchio have an Italian passport? What is specifically national and what is international about classic's of children's literature. In G. Lathey (Ed.), *The translation of children's literature: A reader* (pp.146-162). Clevedon/Buffalo & Toronto: Multilingual Matters.
- Paloposki, O. & Koskinen, K. (2004). A thousand and one translations. Revisiting retranslation. In G. Hansen et al (Eds.), *Claims, Changes and Challenges in Translation Studies* (pp.27-38). Amsterdam/Philadelphia: John Benjamins.
- Paloposki, O. & Koskinen, K. (2010). Reprocessing texts. The fine line between retranslating and revising. *Across Languages and Cultures*, 11(1), 29-49. [Online]. doi: 10.1556/Acr.11.2010.1.2
- Parliament UK. (s.d.). Lord Chancellor. In *Glossary*. Retrieved April 25, 2015 from <http://www.parliament.uk/site-information/glossary/lord-chancellor/>

- Paruolo, E. (2011). Introduction. In E. Paruolo (Ed.), *Brave New Worlds. Old and new classics of children's literatures*. (pp.9-28). Brussels [etc.]: Peter Lang. [Online]. http://www.peterlang.com/download/extract/60841/extract_21710.pdf [13.01.2014].
- Paterson, M. (12.01.2011). Philip Astley: Founder of the Modern Circus. Message posted to <https://londonhistorians.wordpress.com/tag/astleys-amphitheatre/>
- Puurtinen, T. (1998). Syntax, readability and ideology in children's literature. *Meta*, 43(4), 524-533.
- Stolt, B. (2006). How Emil becomes Michel: On the translation of children's books. In G. Lathey (Ed.), *The translation of children's literature: A reader* (pp.67-83). Clevedon/Buffalo & Toronto: Multilingual Matters.
- Susam-Saraeva, S. (s.d.). [Review of the book *Retranslation: Translation, Literature and Reinterpretation*.]. [Online]. <http://www.bloomsbury.com/us/retranslation-9781441154668> [02.05.2015].
- Tabbert, R. (2002). Approaches to the translation of children's literature. A review of critical studies since 1960. *Target*, 14(2), 303-351. [Online]. http://www.podelise.ru/tw_files/541/d-540455/7z-docs/1.pdf [13.01.2014].
- The British Monarchy. (s.d.). The Lord Chamberlain. & Ladies-in-Waiting and Equerries. Retrieved March 5, 2015 from <http://www.royal.gov.uk/TheRoyalHousehold/RoyalHouseholddepartments/TheLordChamberlain.aspx>
- Thiel, P. (2012). Tracking trends and brands in the international children's book market. *Transcultural Studies*, 2. [Online]. <http://archiv.ub.uni-heidelberg.de/ojs/index.php/transcultural/rt/prINTERfriendly/9066/3485> [14.01.2014].
- van Bork, G.J. (2004). Foppema, Yge. In *Schrijvers en dichters dbnl biografieënproject I*. [s.l.] [s.n.] [Online]. http://www.dbnl.org/tekst/bork001schr01_01/bork001schr01_01_0338.php [17.05.2015].
- van Coillie, J. (2006). Character names in translation: A functional approach. In J. van Coillie & W. P. Verschueren (Eds.), *Children's literature in translation: Challenges and strategies* (pp.123-139). Manchester: St. Jerome.
- van Coillie, J. & Verschueren, W. P. (2006). Editor's preface. In J. van Coillie & W. P. Verschueren (Eds.), *Children's literature in translation: Challenges and strategies* (pp.v-ix). Manchester: St. Jerome.
- van Poucke, P. (2012). Measuring foreignization in literary translation: An attempt to operationalize the concept of foreignization. In H. Kemppanen, M. Jänis & A. Belikova (Eds.), *Domestication and Foreignization in Translation Studies* (pp.139-157). Berlin: Frank & Timme. [Online]. <http://biblio.ugent.be/publication/2017381/file/3093990> [17.03.2015].
- Zipes, J. (2012). A fairy tale is more than just a fairy tale. *Book 2.0*, 2(1+2), 95-102. [Online]. doi:10.1386/btwo.2.1-2.95_1

Images

- Boyle, J. & B. (Copyright holders). (2002). *Rats were bred for blood Sports like rat baiting*. [Photograph]. Retrieved from http://www.ramshornstudio.com/rat_history.htm [15.04.2015].
- [Facsimile title page of the first edition of *the Rose and the Ring*]. Retrieved from: <https://myartsyodyssey.wordpress.com/2013/12/27/the-rose-and-the-ring/> [04.01.2015].
- Lockcuff, M. (Photographer). (2012). *Bays English Muffins*. [Photograph]. Retrieved from: <http://adventuresofmel.com/2012/04/bacon-veggie-english-muffin-pizzas-recipe-box-giveaway.html> [26.04.2015].
- Mangnall, R. (Author). (1853). [Title page & page 60]. *Historical and miscellaneous questions. For the use of young people*. New York: Appleton. Retrieved from: <https://archive.org/details/historicalmiscel00manguoft> [03.03.2015].
- Rozendaal, W.J. (Illustrator). (1961). [Cover]. *De Roos en de Ring of De geschiedenis van prins Giglio en prins Bulbo. Een Winteravondsprookje voor grote en kleine kinderen*. (T. Blom, Trans.). Den Haag: Van Goor Zonen. Retrieved from: <http://boekwinkeltjes.nl/singleorder.php?id=126209562> [28.04.2015].
- Sartain, J. (Painter). (s.d.). *Portrait of William Makepeace Thackeray*. [Meszzotint from a painting by Samuel Laurence]. Berg Collection, New York Public Library (image id no. 484398). Retrieved from <http://www.victorianweb.org/authors/wmt/wmtbio.html> [12.05.2015].
- Schredds, L. (Antiques dealer). (s.d.). *A pap-boat with gadrooned border and floral cast handle by Joseph Angell, London 1823 initialled {RJN} within a garter*. [Photograph]. Retrieved from: <http://www.schredds.com/boat.htm> [26.04.2015].
- Thackeray, W.M. (Illustrator). (1854). [Cover]. *De Roos en de Ring of De geschiedenis van prins Giglio en prins Bolbo. Een spel bij de haard voor grote en kleine kinderen*. (Y. Foppema, Trans.). Amsterdam: Kosmos. Retrieved from: <http://www.catawiki.nl/catalogus/boeken/oorspronkelijke-titels/the-rose-and-the-ring/4870007-de-roos-en-de-ring-of-de-geschiedenis-van-prins-giglio-en-prins-bolbo> [28.04.2015].
- Townsend, J. (Manufacturer). (s.d.). *White Sugar Cone WS-953* [Photograph]. Retrieved from: <http://jas-townsend.com/white-sugar-cone-p-802.html> [26.04.2015].

Radio programme

- Verberne, T. (Interviewer). (18.06.1984). *Een leven lang: Interview met Toos Blom*. [Radio broadcast]. Hilversum: NOS. [Online]. http://www.npo.nl/een-leven-lang/18-06-1984/IMX_NOS_722407 [17.05.2015].

APPENDICES

Appendix A:

Complete list of all culture-bound elements found in the ST

1 Fictional names	
1.1 Character names	
1	King Valoroso XXIV
2	Prince Bulbo
3	Princess Angelica
4	Prince Giglio
5	Betsinda
6	Glumboso
7	King Savio
8	Countess Gruffanuff
9	the Fairy Blackstick
10	Duke Padella
11	King Cavolfiore
12	Princess Rosalba
13	Jenkins Gruffanuff
14	Squaretoso
15	Count/Captain Kutasoff Hedzoff
16	Grumbuskin
17	Marmitonio
18	Doctor Pildrafto
19	Signor Tomaso Lorenzo
20	King Padella I
21	Count Gambabella
22	Jacky
23	Baron Sleibootz
24	John
25	Buttons
26	Jack Ketch
27	Hopkins
28	Lord Spinachi
29	Lord Bartolomeo
30	Lord Ubaldo
31	Catarina
32	Ottavia degli Spinachi
33	the Articiocchi
34	the family of Sauerkraut
35	Count Hogginarmino
36	Mr. Giles
37	Charles
38	Thomas
39	Smith

40	Jones
41	Dr. Prugnaro
42	Elephant and Castle
43	Prince Punchikoff
44	Mrs. Jenkins
1.2 Titles of fictional characters	
45	the King of Paflagonia
46	the Queen of Paflagonia
47	His Majesty
48	Heir of Padella
49	the Reigning King of Crim Tartary
50	the King
51	Her Majesty
52	Regent of the kingdom
53	sovereign of Paflagonia
54	nursery governess to the Princess
55	King Padella the First
56	their Royal Highnesses
57	Her Royal Highness the Princess Angelica
58	the First Lord of the Billiard Table
59	the Groom of the Tennis Court
60	the Captain of the Guard and Fencing Master, the Valiant and Veteran Count
61	the General of Crim Tartary
62	the Lady of Honour
63	the Court Physician
64	Lordship
65	Painter in Ordinary to the King of Crim Tartary
66	His Royal Highness Bulbo, Crown Prince of Crim Tartary, Duke of Acroceraunia, Marquis of Poluphloisboio, and Knight Grand Cross of the Order of the Pumpkin

67	the King of Ograria
68	the Court Painter
69	the King of Circassia
70	His Majesty the King of Crim Tartary
71	Sir Tomaso Lorenzo, K.P.
72	His Royal Highness Prince Giglio
73	the Prince of Crimea
74	Barbara Griselda, Countess Gruffanuff, and widow of the late Jenkins Gruffanuff, Esq.
75	Monsieur, the Prince of Crim Tartary's valet
76	Princess of Crim Tartary
77	the Royal Bulbo
78	Princess Giglio
79	Princess Bulbo
80	Autocrat of Paflagonia
81	Sire
82	rightful Queen of Crim Tartary
83	First Lord of the Toothpick and Joint Keeper of the Snuffbox
84	knight of the second class of our Order of the Pumpkin
85	Marquis of Spinachi
86	The House of Broccoli
87	the first Count of the Empire
88	Rosalba, the first Queen of Crim Tartary
89	Giglio, King of Paflagonia, Grand Duke of Cappadocia, Sovereign Prince of Turkey and the Sausage Islands
90	his Grace the Archbishop
91	a Queen Dowager
92	First Grandee of the Crim Tartar Empire
1.3 Nicknames of fictional characters	
93	the conqueror of Rimbombamento
94	MRS.V.
95	Valoroso the Magnanimous
96	Valoroso the Victorious
97	Valoroso the Great
98	the Great Cavolfiore

99	Angelical
100	Gruff
101	Gil
102	Gruffy
103	Griselda Paflagonia
104	Barbara Regina
105	Griselda Barbara, Paf. Reg.
106	bulbul
107	Gaby
108	Glum
109	the bold Hogginarmo
110	Tuffskin Hedzoff
2 Cultural geography	
111	England's
112	Paflagonia
113	the Paflagonian dominions
114	Crim Tartary
115	Australia
116	America
117	Blombodinga
118	Europe
119	Asia
120	Africa
121	Fore Street
122	High Street
123	the Market-place
124	the great Crim Tartary road
125	the Crimean realm
126	an appanage
127	Bosforo
3 Natural geography	
3.1 Geography	
128	the moon
129	the wilderness
130	a forest
131	the stars
132	the heavenly bodies
133	the Bear
134	the Red Sea
135	the Black Sea
136	the desert
137	a cave
138	the rising sun
3.2 Meteorology	
139	the blazing summer day
140	the bitter winter nights
141	icicles
142	cold weather

143	a very cold night
144	snow
145	streaming in the wind
146	the cold air
147	thunder
3.3 Biology	
3.3.1 Fauna	
148	partridge
149	snipe
150	antlered deer
151	a horse
152	beasts
153	birds
154	booby
155	vipers
156	toads
157	baboons
158	a donkey's tail
159	two lionesses' cubs
160	the swans
161	ducks
162	parrot
163	a monkey
164	a little dog
165	bears
166	butterflies
167	gazelle
168	lions
169	the mare
170	bats
171	rats
172	mice
173	frogs
174	mosquitoes
175	bugs
176	fleas
177	serpents
178	an owl
179	a cat
180	ostrich feathers
181	hare
182	pigs
183	a pony
184	a donkey
3.3.2 Flora	
185	a flower-bed
186	polyanthuses
187	rhododendrons

188	a wreath of white roses
189	a rose
190	rosebud
191	the black pines
192	straw
4 Ethnography	
4.1 Languages	
4.1.1 Standard languages	
193	French
194	English
195	Italian
196	German
197	Spanish
198	Hebrew
199	Greek
200	Latin
201	Cappadocian
202	Samothracian
203	Aegean
204	Crim Tartar
4.1.2 Child speak	
205	" <i>Tountess, Dutless</i> "
206	"bring me my mutton <i>sop</i> "
207	"my Royal Highness <i>hungy</i> "
208	" <i>Div me dat bun</i> "
209	"me <i>vely hungy</i> "
210	"Oh, <i>pooty, pooty!</i> "
211	"how <i>I wis</i> it never was done!"
212	"I can do all sorts of <i>ting</i> ."
213	"Little lion was my <i>brudder</i> ; great big lioness my <i>mudder</i> ; <i>neber</i> heard of any <i>udder</i> ."
4.1.3 Dialect	
214	" <i>Git away, hold Blackstick!</i> "
215	"I tell you, Master and <i>Missis ain't</i> at home to you."
216	"he was <i>a</i> going to stay at that <i>there</i> door <i>hall day</i> "
217	"this is a good <i>un!</i> "
218	" <i>Hullo</i> , my dear!"
219	"How <i>beyoutiful</i> you do look, <i>mum</i> , today, <i>mum!</i> "
220	"had a took <i>hup</i> His <i>Roilighnessesses</i> ..."
221	he <i>sposed</i> His <i>Royliness</i> was just stepped <i>trout</i>
222	" <i>Git up</i> , your Royal <i>Ighness</i> "

4.2 Nationalities	
223	Paflagonians
224	Russians
4.3 Peoples and mythical figures	
225	giants
226	the Paflagonians
227	the Crimeans
228	the necromancers
229	College of fairies
230	a flying horse
231	the Crim Tartars
232	cupid
233	nymph
234	fiddlestick
235	negroes
5 History	
5.1 Buildings	
236	the Royal Palace
237	the Imperial Theatre
238	the Castle
239	the estates
240	Newgate
241	the Schools
242	the Tower
243	Wombwell's
244	Astley's
245	Snapdragon Castle
246	the House of Correction
247	the Cathedral
5.2 Events	
248	the battle of Rimbombamento
249	the battle of Blunderbusco
250	the battle of Bombardaro
251	Alma
5.3 People	
252	the Deluge
253	Linnaeus
254	Queen Elizabeth
6 Society	
6.1 Industrial level and economy	
6.1.1 Money	
255	milliners' bills
256	pocket-money
257	pounds
258	guineas

259	wages
260	shillings
261	sixpence
262	halfpenny
263	twopenny
264	a five-shilling piece
265	taxation
266	the taxes
6.1.2 Shops and services	
267	the print-shops
268	the public-house
269	the pastry-cook
270	the haberdasher
271	Charity Bazaars
272	the diligence office
273	the inn
274	a coffee-house
275	a livery stable
276	a hostel
277	the tavern
6.1.3 Quantities	
278	scores
279	a dozen
280	a trifle
281	a pinch
282	half a dozen
283	a pint bottle
284	a quarter of a pound
285	a pat
6.1.4 Distances	
286	miles
6.2 Social organisation	
6.2.1 Social stratification	
287	the Royal Family
288	the Monarch
289	the laws of succession
290	the late monarch
291	the empire
292	an old statesman
293	kingdom
294	lady
295	a person of highest birth
296	her royal mistress
297	the Duke
298	heir
299	Countess
300	Duchess
301	a knight

302	Order of the Cucumber
303	august young master
304	the clergy
305	Royal Master
306	the medical man
307	Lord
308	heiress
309	the heir to the throne
310	the Archbishop
311	liege
312	First Lord
313	crowned heads
314	Marquises
315	Earls
316	Baronets
317	rank
318	precedence
319	dignities
320	her honours
321	the aristocracy
322	cavaliers
323	potentate
324	a Herald
325	pursuivant
326	Her Majesty's ladies of honour
327	patroness
328	Lord Mayor
329	principal officers of state
330	outcast
331	villains
332	a wretch
333	hussy
334	vulgar, low people
335	beggar
336	the vulgar
337	chieftain
338	rogues
339	ruffian
340	tyrants
341	scoundrel
342	a madman
6.2.2 Law and (dis)order	
343	a prisoner
344	rebels
345	the troops
346	the royal army
347	the Guards

348	a warrior
349	the Paflagonian laws and constitution
350	a man in armour
351	a combat
352	dragoons
353	a soldier
354	a death-warrant
355	hangmen
356	the executioner
357	the Sheriff
358	the scaffold
359	hanging
360	a felon's death
361	the reprieve
362	the execution place
363	the town gates
364	proclamations
365	counter-proclamations
366	an invasion
367	the Usurper's troops
368	Army of Fidelity
369	the commanders
370	officers
371	Privy Council
372	conqueror
373	defender
374	enemies
375	captivity
376	policemen
377	riots
378	veteran
379	Corporal
380	the allies
381	the Paflagonian contingent
382	the beef-eaters
383	the archers
384	traitor
385	humbug
386	tortures
387	rack-men
388	the pincers
389	boiling lead
390	camp
391	in chains
392	the Grenadiers
393	pitched into the cauldron of boiling oil
394	artillery

395	advance guard
396	the field of battle
397	a regiment
398	the battalions
399	cavalry
400	infantry
401	the overthrow
402	first general
403	miscreant
404	aides-de-camp
405	plunder
406	the united forces
407	a Field-Marshal
408	sent to the galleys
409	justice
410	inquisition
6.3 Politics	
411	the Prime Minister
412	the Lord Chancellor
413	Lord Chamberlain
414	autocrat
415	the opposition party
416	the party of Fidelity
417	legitimist opinions
418	ex-minister
419	the Ex-Prime Minister
420	government
6.4 Social conditions	
6.4.1 Occupations	
421	maid
422	the tailor
423	nurse
424	the jeweller
425	governess
426	lady-in-waiting
427	maid-servant
428	head footman
429	a washerwoman
430	porter
431	a tradesman
432	the postman
433	the housemaid
434	the painters
435	a lady's-maid
436	the milliner
437	gamekeepers
438	huntsmen
439	the cook

440	the grooms
441	the pages
442	doctor
443	a painter
444	bodyguard
445	the first lord-in-waiting
446	the footmen
447	the groom-porter
448	carrier
449	the hairdresser
450	The Groom of the Chambers
451	the housekeeper
452	the upper-housemaid
453	a woman-cook
454	a man-cook
455	the kitchen-maid
456	coachman
457	valet
458	chambermaid
459	a lighter of lamps
460	the conductor
461	the driver
462	a woodman
463	the carter
464	the gaolers
465	the turnkey
466	the landlady
467	servants
468	attendants
469	a wood-cutter
470	proctors
471	keepers of the wild animals
472	ambassador
473	the Undertaker
474	the Barber
475	the beadle
476	a messenger
6.4.2 Groups	
477	the nobles
478	the Paflagonian nobility
479	the people
480	the gentlemen
481	noblemen
482	the courtiers
483	the Court people
484	vassals
485	subjects
486	a royal hunting party

487	the tradesmen
488	detractors
489	tale-bearers
490	the artists
491	the Crim Tartar officers
492	the gentry
493	followers
494	Knights of the Pumpkin
495	royal spies
496	drummers
497	trumpeters
498	fifers
499	monks
500	the dignitaries
6.4.3 Problems	
501	the smallpox
502	plagues
503	country under tyranny
504	the gout
505	the murders
506	the devastations
507	the tortures
508	Hogginarmo's wrath
509	that horrid cough
6.5 Way of life and customs	
6.5.1 Meals	
510	breakfast
511	the matin meal
512	dinner
513	feasts
514	luncheon
515	supper
516	lunch
6.5.2 Food	
517	eggs
518	muffins
519	sugarplums
520	pap
521	sweetmeats
522	a black pudding
523	onions
524	a plum bun
525	tarts
526	medicines
527	gruel
528	roast chicken
529	jelly
530	bread-sauce

531	drumsticks
532	merry-thought
533	pope's nose
534	the fowl
535	goose
536	stuffing
537	onion sauce
538	pancake
539	sausages
540	raspberry jam
541	tongue
542	a saveloy
543	sugar
544	mustard
545	bread
546	cold bacon
547	hot bread-and-milk
548	slices of ham
549	salt
550	cold plum-pudding
551	loaf-sugar
552	cream
553	eggs nicely done
554	Epping butter
555	a brown loaf
556	cheese
557	an orange
558	toast-and-water
559	gammon
560	sandwiches
6.5.3 Beverages	
561	tea
562	early tea
563	port
564	brandy
565	water
566	a bottle of right Nantz or Cognac
567	the hot brandy wine
568	beer
569	wine
570	sherry
571	madeira
572	champagne
573	marsala
574	cherry-brandy
575	pale ale
576	coffee

577	cup of tea
578	Bass's pale ale
579	chocolate
580	black tea
581	green tea
6.5.4 Articles for everyday use	
582	egg-cups
583	pocket-handkerchief
584	curl-papers
585	toys
586	cards
587	ebony wand
588	crutch
589	her black stick
590	millstones
591	clocks
592	pumps
593	boot jacks
594	umbrellas
595	cane
596	a silver papboat
597	a Fortunatus's purse
598	a knocker
599	sandpaper
600	a turn screw
601	a parasol
602	cage
603	a glass box
604	a card
605	a doll
606	snuff-boxes
607	a smelling-bottle
608	a gilt frame
609	the damask curtains
610	a looking-glass
611	the cloth
612	the covers
613	the chandeliers
614	the bags
615	albums
616	scissors
617	the dinner-bell
618	fan
619	the piano
620	a sheet of paper
621	coals
622	blankets

623	candles
624	the warming pan
625	pan of coals
626	pillow
627	tow
628	a bullet
629	blocks
630	ropes
631	sacks
632	snuff
633	poker
634	the urn
635	shaving-water
636	fork
637	the drums
638	pen and ink
639	spectacles
640	the pewter spoon
641	a saddle
642	flags
643	gilt paper
644	footballs
645	trunks
646	a silver mug
647	the sign
648	a blacking-brush
649	a pot of Warren's jet
650	the bottle
651	a tablecloth
652	a napkin
653	a sugar-basin
654	teaspoons
655	knives
656	a pair of sugar-tongs
657	a butter-knife
658	a teacup
659	saucer
660	slop-basin
661	a jug
662	a canister
663	a tea-urn
664	a saucepan
665	carpet-bag
666	a writing-book
667	an inkstand
668	the sheath
669	trumpets
670	banners

671	sawdust
672	door-mats
673	opera-glass
674	cigars
675	tent
676	coffin
677	a hatbox
678	bugles
679	fifes
680	fiddles
681	eyeglasses
682	essence
683	screws
6.5.5 Weapons	
684	blunderbuss
685	a sword and buckler
686	guns
687	axes
688	pistols
689	spear
690	lance
691	battle-axe
692	singlestick
693	arrows
694	cannon balls
695	cannons
6.5.6 Furniture	
696	royal breakfast table
697	the cupboard
698	the cradle
699	the great staircase
700	the royal sideboard
701	the chairs
702	the tables
703	the King's chair
704	arm-chairs
705	the pink satin sofa
706	the writing-table
707	the side-table
708	desk
6.5.7 Housing	
709	the breakfast-room
710	the private apartments
711	the throne-room
712	the ball-room
713	the pages' room
714	the hall
715	the court

716	the garden
717	the drawing-room
718	the royal pond
719	the duck-pond
720	the gate
721	a balcony
722	the stables
723	studio
724	the royal parlour
725	chamber
726	bedroom
727	sitting-room
728	the kitchen
729	a mess-room
730	the Pink Throne-room
731	the anteroom
732	the royal dining-room
733	the servants' hall
734	the landing
735	dressing-room
736	cottage
737	park
738	vaults
739	the dungeon
740	the tower
741	the courtyard
742	King Giglio's quarters
743	the threshold
6.5.8 Transport	
744	the diligence
745	the coach
746	a cart
747	a horse-van
748	the express
749	a car drawn by dragons
750	carriage
751	a coach-and-four
6.5.9 Clothing	
752	dresses
753	blue velvet
754	dressing-gown
755	boots
756	ermine
757	an invisible jacket
758	mantle
759	shoes
760	pocket
761	an old kid glove

762	a cloak
763	hats
764	frocks
765	a coat
766	laces
767	court habit
768	gala liveries
769	wig
770	tunics
771	buttons
772	train
773	travelling costume
774	waistcoat
775	shirt
776	green silk
777	a little cap
778	silk stocking
779	ribbons
780	shirt-buttons
781	the night-cap
782	the tails of his dressing-gown
783	petticoat
784	the rags
785	tootsey sandal
786	a blue velvet shoe
787	a stocking
788	a veil
789	a robe of cotton velvet
790	helmet
791	slippers
792	a student's cap and gown
793	a cuirass
794	a pair of spurs
795	a suit of armour
796	pair of jack-boots
797	back and breast plates
798	vizor
799	nightgown
800	a pair of yellow morocco boots
801	uniforms
802	his best ball dress
803	riding-habit
804	bonnet
805	a low white silk dress
806	white satin shoes
807	yellow livery
6.5.10 Jewellery	

808	necklace
809	bracelets
810	diamonds
811	pearls
812	rings
813	watches
814	marriage-ring
815	a fairy ring
6.5.11 Royal regalia	
816	the royal crown
817	the sceptral rod
818	the royal orb
819	sceptre
820	the throne
821	the royal robes
822	the throne of state
823	the jewels
824	the royal box
825	the crown jewels
826	the Crim Tartary crown diamonds
6.5.12 Customs	
827	rang the bell
828	portrait
829	a coronation
830	pay him homage
831	go out shooting
832	an adieu
833	decorated the Painter with his Order of the Pumpkin (sixth class)
834	on parade
835	writing invitations for an evening party
836	to pay Court a visit
837	carving a goose
838	put hair in papers
839	he goes down on his own knees
840	a curtesy
841	"by Jove"
842	kissed her hand
843	'God save the Queen!'
844	begged leave
845	a bout at singlestick
846	a demivolte, two semilunes, and three caracols
847	the Maid of Honour

848	the Crim Tartar Order of the Pumpkin
849	the Paflagonian decoration of the Cucumber
850	the Paflagonian Ribbon of the Cucumber
851	the grand Cordon of the Pumpkin
852	the joy-bells ringing
853	guns firing in honour
854	bridesmaid
855	the bells pealed triple-bobmajors
856	sign the book
857	the bridal procession
858	to sign the Contract of Marriage
859	the bells were ringing double peals
6.5.13 Family relations	
860	nephew
861	only son
862	this august family
863	husband
864	daughter
865	father
866	brother
867	guardian
868	orphan infant
869	cousin
870	only child
871	uncle
872	this royal pair
873	parents
874	wife
875	papa
876	mamma
877	little sister
878	mother
879	aunt
880	first cousins
881	eldest son
882	a consort
883	father-in-law
7 Culture	
7.1 Religion	
884	godchildren
885	goddaughters

886	the christening
887	godmother
888	godson
889	angelical
890	a little angel
891	church
892	the Funeral Service
893	the Marriage Service
894	perdition
895	the most fulsome prayers
896	patron saints
897	St. Nicholas the Elder
898	the Order of Flagellants
899	fasting
900	vigils
901	flogging
902	a repentance
7.2 Education	
903	pupils
904	Mangnall's Questions
905	The Professors
906	the dancing-master
907	the music-master
908	the drawing-master
909	the teacher
910	tutor
911	mathematics
912	scholar
913	entomology
914	algebra
915	students
916	a Johnson's dictionary
917	spelling
918	the University of Bosforo
919	at examination
920	The Spelling Prize
921	The Writing Prize
922	The History Prize
923	The Catechism Prize
924	The Good Conduct Prize
925	The French Prize
926	The Arithmetic Prize
927	The Latin Prize
928	medals, crowns, books, and tokens of distinction
929	the Examinations
930	the Chancellor
931	the highest University honour

	– the wooden spoon
932	at College
933	caligraphy (<i>sic</i>)
7.3 Media	
934	the papers
935	the Paflagonian newspapers
936	the Crim Tartar Court Journal
937	the Bosforo Chronicle
7.4 Culture and leisure activities	
7.4.1 Culture	
938	statues
939	classics
940	an amphitheatre
941	the circus
7.4.2 Cafés and hotels	
942	the Bear Inn
7.4.3 Leisure activities and sports	
943	parties
944	dinners
945	balls
946	hunting
947	embroidery
948	drawing
949	conjuring
950	a swordsman
951	playing cards
952	whist
953	evening parties
954	practicing the piano
955	playing at billiards
956	fetes
957	masquerades
958	hunting-parties
959	bull-baiting
960	rat-hunting
961	playing at marbles
962	dancing the polka
963	dance the quadrille
7.4.4 Literature and authors	
964	G.P.R. James
965	Shakespeare's pages
966	King John
967	Prince Arthur
968	the Book of Beauty
969	laid in the straw like Margery

	Daw
970	Hamlet, Prince of Denmark
971	England's poesy
972	Sir Archibald Alison

Appendix B:
Nedergaard-Larsen's classification (1993) for culture-bound elements

Extralinguistic culture-bound problem types		
Geography etc	geography meteorology biology	mountains, rivers weather, climate flora, fauna
	cultural geography	regions, towns roads, streets etc
History	buildings	monuments, castles etc
	events	wars, revolutions, flag days
	people	well-known historical persons
Society	industrial level (economy)	trade and industry energy supply etc
	social organisation	defence, judicial system police, prisons local and central authorities
	politics	state management, ministries electoral system, political parties politicians, political organisations
	social conditions	groups, subcultures living conditions, problems
	ways of life, customs	housing, transport, food, meals clothing, articles for everyday use family relations
Culture	religion	churches, rituals, morals ministers, bishops religious holidays, saints
	education	schools, colleges, universities lines of education, exams
	media	TV, radio, newspapers, magazines
	culture, leisure activities	museums, works of art literature, authors theatres, cinemas, actors musicians, idols restaurants, hotels nightclubs, cafés sports, athletes

Appendix C:
Thackeray's drawings for *the Rose and the Ring*



Image 11. Curl-papers. (p.7)

Angelica, tossing up her head, which rustled with a thousand curl-papers. (p.7)



Image 12. King Valoroso XXIV. (p.12)



Image 13. Countess Gruffanuff. (p.15)



Image 14. the Fairy Blackstick and Jenkins Gruffanuff. (p.23)



Image 15.
Kutasoff Hedzoff. (p.33)



Image 16.
Princess Angelica and Prince Giglio. (p.34)



Image 17. Prince Bulbo. (p.54)



Image 18. Warming pan. (p.60)

So pretty Betsy went away for the coals to the kitchen, and filled the royal warming-pan. (p.58)