

Representing culture, identity, hybridity and colonial relations

**A paratextual and textual comparison of the Italian and English translations of Hella S. Haasse's East Indian novels
"Oeroeg" and "Heren van de thee"**

Cristina Peligra

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School of Modern Languages
Newcastle University

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Abstract

The Dutch writer Hella S. Haasse discusses decolonisation and the loss of the land of birth from the point of view of the descendants of former Dutch colonisers in the East Indies who left the colony. Questions of belonging, as seen from her ‘repatriatee’ generation’s perspective, are the main themes of her East Indian novels. These remain underexplored in translation, although providing the perfect case studies to investigate how culture-specific colonial relations are represented in translation. The study therefore compares translation strategies to transpose issues of culture, identity, hybridity and colonial relations in the Italian and English translations of Haasse’s East Indian novels “*Oeroeg*” (1948) and “*Heren van de thee*” [The Tea Lords] (1992), examining less known cultural and literary backgrounds which have seldom been the subject of postcolonial translation studies. Through a comparative paratextual and textual analysis of the chosen translations, the study looks in particular at how the two source cultures (the Dutch and the East Indian/Indonesian one) and their specific relationship are depicted, how issues of identity are represented and at what textual level, and what the reasons behind translation choices may be. The study also asks whether strategies diverge in the two target cultures, hypothesising that dissimilar backgrounds and global status may play a role in cultural representations. Results suggest that tendencies to generalisation and exoticisation risk distorting cultural images, particularly representations of cultural and linguistic hybridity. Despite showing many similarities, translations differ in the extent to which culture-specificity is emphasised. This divergence does not seem to depend on the target cultures, but on publications’ framing and the presence/lack of contextualising prefaces. This reveals that translation strategies are more evidently influenced by literary, practical and marketing constraints rather than purely target-culture ones, which all contribute to shaping the context of each publication.

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Chapter 1 Introduction

1.1 Key Definitions

This research is a comparative analysis of the Italian and English translations of two novels by the Dutch author Hella S. Haasse: “*Oeroeg*” (1948) and “*Heren van de thee*” [The Tea Lords] (1992). These works deal with the colonisers’ experience from the late 1800s to after the Second World War in the former colony of the Dutch East Indies, now Indonesia. Haasse was born in the Dutch East Indies before the colony’s independence, but moved to the Netherlands in her twenties to study. She witnessed the profound historical and socio-political changes of the last century as the daughter of settlers, away from her land of birth. Her experience is reflected in her works about the East Indies, in which themes such as cultural and ethnic identity and hybridity and colonial relationships are presented from her particular perspective.

This research compares what translation strategies are applied in Italian and English by translators and publishers to tackle references to cultural issues and images of identity, hybridity and colonial relationships as presented in Haasse’s novels. These may be signalled by verbal and/or visual references relevant to the research questions (outlined below) and particularly by culture-specific items (CSIs). CSIs are commonly defined as items in a text which create a problem in translation because they may not exist in the target language or may have a different connotation (Aixelá, 1996, p. 58). Contrary to the common assumption in translation studies research, in the novels selected, CSIs refer not to one but to multiple source cultures and are expressed in different languages, as explained below, arguably as indicators of the characters’ cultural/linguistic identity. This peculiarity makes them an interesting case study, as explained further in this chapter. Specifically, the investigation considers both translated texts and translation paratexts. These latter are the elements which introduce a text to its readers (Genette, 1997, p. 1) which are “a zone [...] of an influence on the public” (ibid., p. 2). In the case studies, the specific paratextual elements examined are book covers and selected front and back matter elements such as translators’ fore- and afterwords and glossaries.

In this first chapter, the study is presented. Section 1.2.1 introduces its aims and frameworks. Section 1.2.2 lists the research questions the study wants to give answer to. Section 1.3 introduces the author Hella S. Haasse (Section 1.3.1) and the selected case studies (Sections 1.3.2 to 1.3.4). Section 1.4 outlines the thesis’ structure and presents the next chapters.

1.2 The Study

1.2.1 Aims and significance

This research aims to give some insight into how post-colonial literary works by repatriated colonisers are translated, a topic which is still underexplored in translation studies. Taking as example the specific colonial relationship between the Netherlands and the former Dutch East Indies as embodied in Haasse's so-called *Indische romans* [East Indian novels], this research investigates how her particular point of view as descendant of former Dutch settlers in the East Indies is tackled in translation. Her novels present culture-specific issues and themes, such as the identity crisis of repatriated authors who feel both nostalgia for their childhood in the colonial past and guilt for their privileged position in it. This research specifically queries how these culture-specific aspects are represented in translation and translation paratexts, and how they are marketed in the post-colonial age. Furthermore, it asks whether the issues mentioned are approached differently in target cultures with diverging backgrounds. More widely, the study thus aims to shed light on the manipulative power of translation in post-colonial and minor contexts.

Hella (Hélène) S. (Serafia) Haasse was born in Batavia (now Jakarta) on 2nd February 1918. She was the daughter of the government's official in the Dutch East Indies Willem Hendrik Haasse (De Groot, 2013, p. 114; Diepstraten, 1984, p. 61). Apart from two longer stays in Europe as a child (De Groot, 2013, pp. 117-124), she lived in the former colony until 1938, when she finally moved to the Netherlands to continue her education, before the outbreak of the Second World War and the Indonesian struggle for independence. She was the first Dutch writer to discuss the trauma of the loss of the land of birth as experienced by children of settlers, first in 1948 with "*Oeroeg*".

Her works about the former Dutch East Indies are the perfect case studies to tackle the representation of cultural, colonial and hybrid identity from the specific point of view of repatriated subjects, because of their main themes and the author's complex background. On the one hand, they reveal uneven colonial relationships in the former Dutch colony, where multiple cultural groups interact, questioning simplistic definitions of cultural, ethnic and linguistic identity. The Dutch colonisers, the native Indonesian population, and mixed-race so-called 'Indos' all relate to each other, in a culture-specific place- and time-bound colonial society. On the other hand, Haasse's writings examined here, although not autobiographical, are influenced by her experience as descendant of colonisers in a period of historical change.

Haasse and her generation are in fact in between places, cultures and times. First, they are in between two countries, the Netherlands and the Dutch East Indies/Indonesia. Second, they

are exposed to multiple cultures, traditions and languages. These latter are specifically Dutch and those spoken locally (in the texts, these are mainly Sundanese and Malay as *lingua franca*). In the novels studied, the extent to which both the colonisers and the colonised use one or the other and hybridise Dutch by mixing it with terms of Indonesian origin of common use in the Dutch-East Indian society, reveals their sense of embeddedness in the East Indian colonial environment. Third, they are in between two time periods, the colonial and the postcolonial. Haasse's East Indian works can be seen as an attempt to define her culture-specific, hybrid identity and to explore her partial understanding of the past.

The U.K. and Italy/English and Italian are selected as target cultures and target languages for two reasons. First, English and Italian have a different status as languages in the international publishing industry. Whereas English is a language used internationally, this is not the case for smaller languages such as Italian or Dutch. English and Italian's power imbalance internationally may allow publishers and translators to aim at diverse target readerships. Second, the target cultures' historical background is different. The British and the Dutch colonial pasts show greater similarities between them than with the Italian one. Both the British and the Dutch have known a centuries-long worldwide colonial empire. Conversely, the Italian one was more limited in resources (Ben-Ghiat, 2011 [2008], p. 435) and specifically more limited in time, starting only in the late 19th century, and in size, reaching only Eastern Africa and neighbouring Mediterranean countries (see *ibid.*, p. 433). Furthermore, the British and the Italian cases have received different levels of attention in colonial and postcolonial studies. In particular, the Italian colonial past, in contrast to that of other European countries, remained underexplored until very recently (*ibid.*, p. 433). This is perhaps because of the narrative of the Italian "exceptionalism", i.e. the myth of the good heart of the Italian colonisers, idealised as less abusive than other European settlers (*ibid.*, p. 434). This resulted in the 'displacement' of collective memories of the period (*ibid.*, p. 434). Finally, the circumstances in which the Italian colonial enterprise ended in the aftermath of the Second World War, led to the lack of a true experience of decolonisation (*ibid.*, p. 436), and consequently post-colonial migration and literature.

Using a framework of postcolonial translation studies (Robinson, 1997 – see Chapter 2), this research compares the ways in which the two selected target cultures and languages deal with culture-specific issues in translation. From a postcolonial perspective, this study is based on the hypothesis that translations are inevitably influenced by the target cultures' backgrounds. As translation strategies "reflect the context in which texts are produced" (Bassnett and Trivedi, 1999, p. 6), it can be hypothesised that the two target countries'

differences would lead to dissimilar approaches towards the representation of culture, identity and hybridity, which are at the core of the selected case studies. From a methodological point of view, this research interconnects the study of paratexts, the study of text, and context, aiming to enhance the understanding of how these all come together in a translated book and may shape readers' reception of translated literature. While this framework is not new in translation studies, the study innovatively applies a multifaceted, multi-method, comparative perspective between Italian and English, applying existing translation studies analysis tools to less explored European languages/contexts. The key contribution of this research to translation studies lies in the choice of case studies. On the one hand, this research offers an exploration of the Dutch and Italian contexts, which have seldom been the subject of postcolonial translation studies as less dominant commercial, cultural and linguistic settings. On the other hand, it examines a still debated type of postcolonial writing that is the works of descendants of settlers. These texts are colonial in their perspective, as written by colonisers' descendants in the colonisers' language and from outside the colony. But they are post-colonial in time, as written *after* independence, and both colonial and postcolonial in their themes.

This study offers an innovative investigation of these arguably controversial, partial texts by analysing them as a type of post(-)colonial, diasporic literature. The study aims to start filling the research gap on the representation of post-colonial identity as perceived by writers who are repatriatee colonisers, rather than, as more commonly analysed, as perceived by colonised or migrant authors. Furthermore, comparative representations of linguistic identity in particular are still an underexplored topic in translation studies. However, they become an extremely useful lens to study the actualisation of power relationships, especially in postcolonial contexts. Exploring and paralleling the Italian and English translations of Haasse's works through this specific lens aims to further investigate how cultures and languages form identities and to deconstruct existing definitions and boundaries of colonial, post(-)colonial and diasporic identities.

1.2.2 Research questions

The investigation specifically seeks answers to the following seven interconnected research questions:

1. What *culture-specific* colonial and post(-)colonial *themes* are represented in the two novels analysed?

2. What *translation strategies* are used to transpose them, both at *paratextual* and *textual* level? What *effects* do the chosen strategies have on readers?
3. How are the *source cultures*, i.e. the Dutch and the East Indian/Indonesian cultures, and the culture-specific Dutch-East Indian colonial culture and the author's generation, portrayed in the translations, both at paratextual and textual level? And how are culture-specific colonial *relationships* in the former colony portrayed?
4. How are images of *identity*, *ethnicity* and *colonial hierarchies* mediated in the analysed translations, both at paratextual and textual level?
5. In particular, how do translators deal with Haasse's Dutch-East Indian culture-specific use of terms from languages other than Dutch within the Dutch language text? And what implications do their strategies entail in the representation of the novels' characters' linguistic identity?
6. What are or may be the *reasons* behind the chosen solutions? What *factors* may play a role in the translators' choices?
7. Do any of the detected solutions diverge in the two target cultures/languages? Can any specific target cultures' trends be detected?

To answer these questions, the study first compares the paratexts of selected editions of the translations studied, looking at how they represent the source cultures and their relationship, the East Indian/Indonesian settings and the author's background. Second, the selected translations are analysed to determine, on the basis of an own taxonomy, what translation strategies have been used by the different translators to transpose relevant CSIs. Translation strategies are compared quantitatively and qualitatively. Finally, translators' experiences and readers' reception are analysed through qualitative research. The study's methodology is explained in detail in Chapter 3.

1.3 Background and Case Studies

1.3.1 Hella S. Haasse as a hybrid writer

As introduced in the previous sections, Haasse's experience makes her and her East Indian novels the perfect case study to investigate how cultural, colonial, hybrid and linguistic identities, as seen from the perspective of repatriated colonisers, are mediated in translation. On the one hand, Haasse is a writer with a colonial background. She was brought up among the Dutch colonial élite in the East Indies and left the colony before the Second World War and the subsequent struggle for independence. On the other hand, she arguably belongs to a diasporic generation, whose life was deeply affected by historical events and their

implications, as explained in Chapter 2. Haasse sensed that she had become a foreigner in her country of birth, as she claims in an interview with Diepstraten¹ (1984, p. 65). She expresses such feelings in her writings, in which she explores postcolonial themes such as identity and belonging, but from her own perspective as descendant of settlers.

Haasse can be seen as the first and one of the major writers of a specific type of Dutch post-colonial literature which could be defined as ‘literature of *repatriation*’, as it shares many elements with other writings by authors of European origin who left the colony they considered their homeland during the time of decolonisation (see Chapter 2). These authors use literature to argue their position and to try to define their own identity, which is hybrid, partly colonial and partly diasporic. The sense of confusion, the painful questioning of personal identities and belonging and the issue of the guilt of a generation for their possible involvement in the oppression in the former Dutch-East Indian colonial society are central themes in Haasse’s works. They come to the surface in her autobiographical works, but also in her three so-called *Indische romans* [East Indian novels]. These are fictional works dealing with colonial memory and Dutch colonial and post-colonial legacy in the East Indies/Indonesia: “*Oeroeg*” (1948), “*Heren van de thee*” (1992) and “*Sleuteloog*” (2002).

With her short novel “*Oeroeg*” (1948), Haasse was the first Dutch writer to give voice to her uprooted generation. Published one year before the Netherlands recognised Indonesia’s independence in 1949, this text introduces the colonisers’ children’s feeling of displacement right at the end of the Dutch colonial era. It tells the story of the broken friendship between an anonymous Dutch narrator and his native Indonesian friend Oeroeg. Despite being childhood friends, the two boys end up growing apart and taking different sides in the colonial war. “*Heren van de thee*” [The Tea Lords] (1992) is the ‘novelisation’, based on historical material, of the real story of the young Dutchman Rudolf Kerkhoven’s journey to the Indies to become a tea planter and his new life in the tropics, with all the challenges this entails. “*Sleuteloog*” [Eye of the Key] (2002), one of Haasse’s last works, is a psychological novel in which the Dutch art historian Herma Werner is asked to recall her painful past in the East Indies by a journalist who is looking for information on an old friend of hers, the mixed-race Mila/Dee. However, all her memories are (metaphorically) hidden in an ebony chest, to which she can no longer find the key.

The first two of Haasse’s *Indische romans* [East Indian novels], “*Oeroeg*” and “*Heren van de thee*”, are taken as case studies in this research. These two works allow to compare the

¹ He quotes Haasse saying: “[...] *ik besef nu pas dat ik een vreemdeling ben, ook al is het mijn geboorteland*” [I realise only now that I am a stranger, although it is my country of birth] (Diepstraten, 1984, p. 65). All translations are mine unless otherwise stated.

translation strategies used for different genres (narrative vs. fictionalised history), and for an earlier and a more recent work by the chosen author. The former is widely considered as the author’s fictional debut – although it is actually her second novel, after her 1947 “*Kleren maken de vrouw*” [Clothes make the woman] exploring the fashion world, which was written on commission and generally not regarded as a major work within her oeuvre (Querido, n.d.) – while the latter was published over 40 years later. The plot and themes of Haasse’s first two East Indian novels are explained in detail in Sections 1.3.3 and 1.3.4 below. Although Haasse’s third East Indian novel “*Sleuteloog*” is complementary to the novels’ subset for its themes, integrating and concluding Haasse’s East Indian oeuvre, it is not considered in this study for practical reasons (explained in the next section).

1.3.2 Selected case studies: corpus

This section gives an overview of the translations and editions analysed in this research, shown below (Table 1.1).

Dutch original	Italian translation		English translation	
“Oeroeg” (1948)	Fulvio Ferrari (1992)		Margaret M. Alibasah (1996)	Ina Rilke (2012)
	“ <i>Il lago degli spiriti</i> ”, Lindau (1992)	“ <i>L’amico perduto</i> ”, Iperborea (2017) – edition not analysed	“Forever a Stranger and Other stories”, OUP (1996)	“The Black Lake”, Portobello Books (2012)
“Heren van de thee” (1992)	Cristina Hess (1994)		Ina Rilke (2010)	
	“ <i>I signori del tè</i> ”, Rizzoli (1994)	“ <i>I signori del tè</i> ”, BUR Rizzoli, Superbur (1997)	“The Tea Lords”, Portobello Books (2010)	“The Tea Lords”, Portobello Books (2011)
“Sleuteloog” (2002)	Franco Paris (2006) – translation not analysed		<i>Not translated</i>	
	“ <i>L’anello della chiave</i> ”, Iperborea (2006)			

Table 1.1 - Summary of translations and editions of Haasse’s East Indian novels considered for the analysis²

² Information taken from the Dutch Foundation for Literature online Translations Database (Nederlands Letterenfonds, n.d.b), where the list of the translations (and their different editions) of Dutch novels is accessible.

“*Oeroeg*” (1948)³ was translated into Italian by Fulvio Ferrari as “*Il lago degli spiriti*” [The Lake of the Spirits], published in 1992 by Lindau. This translation is analysed both at paratextual and textual level. The study acknowledges that this translation was re-published in late 2017 by Iperborea with the title “*L’amico perduto*” [The Lost Friend], although this latest publication appeared too late to be included in the paratextual analysis. “*Oeroeg*” was first translated into English in 1996 as “*Forever a Stranger (and Other Stories)*”⁴ by Margaret M. Alibasah for Oxford University Press and was re-translated in 2012 by Ina Rilke as “*The Black Lake*” for Portobello Books. These two translations are analysed and compared at textual and paratextual level. In this thesis, the three translations of “*Oeroeg*” analysed are referred to as Ferrari (Lindau, 1992), Alibasah (OUP, 1996) and Rilke (PB, 2012).

“*Heren van de thee*” (1992) was translated into Italian by Cristina Hess⁵ as “*I signori del tè*” [The Tea Lords], published by Rizzoli in 1994, and into English by Ina Rilke as “*The Tea Lords*”, published by Portobello Books in 2010. Both translations are analysed and compared at textual level. A second edition of the Italian translation was published in 1997 by Rizzoli (BUR pocket line), and of the English translation in 2011, by Portobello Books. In both, the texts remain unchanged. At paratextual level, all four editions are considered and compared. “*Heren van de thee*” is the second of Haasse’s three East-Indian novels in chronological order. However, in this research it is specifically taken as first case study (in Chapter 4) because it is hypothesised that the 2012 Portobello Books’ translation of “*Oeroeg*” might be influenced by Portobello Books’ translation of Haasse’s “*Heren van de thee*” published just two years earlier and by its reception. The translations of “*Oeroeg*” are thus analysed later (in Chapter 5), to allow the possibility to study the Portobello Books’ translations in their order of publication. In this thesis, the four editions of the translations of “*Heren van de thee*” analysed

³ Published by the *Vereeniging ter Bevordering van de Belangen des Boekhandels* as literary gift for the 1948 Dutch Book Week (as winner of the 1948 CPNB Novella Prize) (Nederland Leest, n.d.). It was first published anonymously: Haasse only used the motto “*Soeka Toelis*”, Indonesian for “I love to write” (Heemskerk, 1993, p. 123; Literatuurgeschiedenis.nl, n.d.). It was republished by Querido first in 1953 (Diepstraten, 1984, p. 20).

⁴ The text analysed is included in a short story collection, where “*Forever a Stranger*” is the title for “*Oeroeg*” (see Chapter 5).

⁵ There is no mention in the paratexts that this is a translation from the Dutch. However, it is assumed this is a direct translation according to the information on the Dutch Foundation for Literature online Translations Database (Nederlands Letterenfonds, n.d.b). This also shows that only a translation into Indonesian (1993) was published before the Rizzoli’s translation (1994), making it the first translation into a European language (according to this database, the first translation into German was published in 1995, into French in 1996 and into Spanish in 1999). Also, the information found on the online platform TranslatorsCafé (TranslatorsCafé, n.d.) suggests that the translator worked from the Dutch. However, efforts to get further confirmation of this were unsuccessful (e.g. the translator’s phone and email contacts found on the platform are no longer active).

are referred to as Hess (Rizzoli, 1994), Hess (BUR, 1997), Rilke (PB, 2010) and Rilke (PB, 2011).

“*Sleuteloog*” (2002) was only translated into Italian (by Franco Paris as “*L’anello della chiave*” [The Eye of the Key], published by Iperborea in 2006) and not into English. Although initially considered for a preliminary pilot study (see Chapter 3), this translation has not been included in the project as the lack of an English translation does not allow direct comparisons.

The following subsections explain the two chosen novels’ plots in detail and introduce their central themes. They are presented in the order in which they are analysed in the thesis, as clarified above.

1.3.3 Selected case studies: a historical novel about plantation life

Hella Haasse’s “documentary historical novel” (Musschoot, 2009, p. 648) “*Heren van de thee*” [The Tea Lords] (1992) gives a fictionalised picture of colonial society in the former Dutch East Indies. It reconstructs, from historical documents and private letters (ibid., p. 648), the lives of the members of the Kerkhoven family from 1869 to 1918, and in particular the vicissitudes of the protagonist Rudolf at different stages in his life.

In 1869 Rudolf Kerkhoven is an engineering student in Delft. He cannot wait to graduate and move to the Dutch East Indies, where his family had migrated two years earlier to work in the plantation of Ardjasari. He leaves for Batavia, the Dutch East Indian capital, in 1871. Once there, he is introduced to the colonial élite and the customs in the Dutch colony. After a brief visit to his parents’ plantation, he is sent for training to his uncle Eduard’s plantation of Sinagar, where he is confronted with the local culture and life in the interior. Upon advice from his cousin Karel Holle, who represents the ‘good settler’, Rudolf learns the local languages and all the skills needed to take on during Eduard’s leave and finally start his own plantation of Gamboeng in 1873. Despite the lack of support from his family, he rents land from Karel and embraces the challenge of the long-awaited life enterprise. He is a brave, resolute young man, deeply in love and spiritually connected with the tropical nature in which he is about to spend the rest of his life, renouncing all comforts and luxuries to prove his value, alone in the dangerous, exotic environment.

A couple of years later, Rudolf falls in love with the Dutch but Indies-born Jenny Roosegaarde Bisschop, the daughter of the vice-president of the Supreme Court in Batavia. The young couple marry in 1878 and continue their lives in the isolation of their plantation, first as husband and wife, later as parents of their five children Rudolf, Eduard, Emile, Karel and Bertha, and finally grandparents. But family life in the interior is very hard for Jenny,

who is devastated by her painful pregnancies and depressed by the frugality of their lives, which is criticised by their relatives. When later in life they are able to afford periods of time in the Netherlands, while Rudolf does not feel at home there, Jenny finds it hard to leave and will no longer find happiness in their plantation, finally taking her own life in 1907. The narration closes on 1st February 1918, Rudolf's last day in Gamboeng. Older and sick, but wiser, he finally realises how his strict conduct and ambition harmed his family relationships. While visiting Jenny's grave, he tells his daughter Bertha he wants to be buried *there*, where he feels he truly belongs.

While this is a fictional text, Haasse's own background presumably influenced her work. The novel interestingly ends exactly the day before the author was born (Van Zonneveld, 1998, p. 11). In this text, Haasse gives a historical overview of colonial society in the Indies, connecting the past to her own times (ibid., p. 11), to the environment where she was born and where she grew up. This could be seen as an attempt to re-evaluate and ennoble the colonial experience (ibid., 1995, p. 72) and her position in the events. For example, Haasse may be using the characters of Karel and Rudolf to challenge the stereotype of the greedy settlers (ibid., 1998, pp. 9-10). However, as Maaïke Meijer points out, the narration's perspective is colonial, as it only focuses on the settlers' lives without giving space to the experience of native Indonesians (1996, Ch. 8). While Haasse may be purposely recreating the atmosphere of the time and the historically correct separation between the two groups, she has been criticised. It is pointed out she did not change perspective, decades after decolonisation, and after her more critical "*Oeroeg*" (see below) (ibid.), defined by Fenoulhet as a text which "anticipates the postcolonial" (2013, p. 17). The narrative perspective in "*Heren van de thee*" may give a partial picture of the events which recreates the colonial discourse (Meijer, 1996).

1.3.4 Selected case studies: the story of a lost friendship as a historical metaphor

Hella S. Haasse's novel "*Oeroeg*" (1948) tells the tragic story of the broken friendship between two boys in the 1920s-1940s in the former colony of the Dutch East Indies, in the background of the historical developments which led to Indonesia's struggle for independence. The narration recalls the two boys' lives from children to adults, when they finally grow apart as they take opposite political sides because of their irreconcilable differences in economic and social status and ethnicity.

Specifically, one boy, the unnamed narrator, is Dutch, the son of the plantation's manager. His friend, named Oeroeg, is a native Indonesian boy, and is the son of his father's overseer. Despite all this, they grow up together in the plantation of Kebon Djati, to the disappointment

of the narrator's father. The childhood idyll is disrupted by two episodes, which can be seen as a metaphor of the inequalities between the two boys' lives: the death of Oeroeg's father Deppoh and the beginning of their school years. On the one hand, Deppoh drowns to rescue the narrator who fell into the weed-infested waters of the *Telaga Hideung*, the 'Black Lake', because of his parents' guests' recklessness. This tragic accident arguably reinforces the subordinate position of the servant to the colonial master. On the other hand, although Oeroeg is financially supported by the narrator's parents to pursue an education and is a bright student, he attends schools for natives and is faced with limited opportunities. However, with the help of the Dutch landlady Lida, the owner of the guesthouse where they first live in the city, he is given the chance to attend medical college while the narrator leaves for the Netherlands to attend university.

In the years, the two boys' personalities evolve, and they slowly grow apart. The narrator comes to realise Oeroeg's inferior status as a native Indonesian boy but does not understand his friend's feelings. Oeroeg first tries to fit into the colonial society, but later rebels and takes active part in the Indonesian struggle for independence, with Lida at his side. When the two boys meet for the last time before the narrator leaves for Europe, they have already become strangers. The irreversibility of this rupture becomes evident in the closing passage, when the narrator returns to the Indies after the Second World War, during the struggle for independence. There, he finds a young native Indonesian man he believes to be Oeroeg pointing a gun at him in the distance by the Black Lake, a symbol of the irreconcilability between the Netherlands and its former colony.

This text may be seen as the author's exploration of her own feelings as regards to the socio-historical developments in the former Dutch colony of the East Indies, where she was born and raised, but which she could no longer call home after the Second World War. Haasse describes the confusion experienced by descendants of former settlers at that time: the childhood idyll clashed with disillusioned adult reflections on their position in the former colonial society. Haasse's generation's themes are explored further in Chapter 2.

1.4 Thesis' Structure

The following chapters explore the study's frameworks in more detail, analyse the case studies and discuss the findings. Chapter 2 reviews the academic literature on which the study is built. On the one hand, Haasse's works are presented from a postcolonial perspective and the topics and issues linked to literary translation in postcolonial contexts are discussed, focusing on concepts such as identity, culture, and manipulation in translation. On the other

hand, scholars' definitions and taxonomies for culture-specific items (CSIs), translation strategies and paratexts are summarised. Chapter 3 explores in detail the methods used to analyse the chosen case studies at paratextual and textual level and explains the taxonomies of own design for the latter phase. Chapters 4 and 5 present the case studies, respectively "*Heren van de thee*" and "*Oeroeg*", studying first the translations' paratexts and then the target texts, analysing translation strategies quantitatively and qualitatively. Chapter 6 discusses both case studies comparatively, building up answers to the research questions outlined in Section 1.2.2 above, particularly by relating the study's findings with the academic literature and translation theory. Chapter 7 answers the research questions and identifies future research agendas.

Chapter 2 Literature Review

2.1 Introduction

This chapter outlines previous research and the theories which constitute the basis of the study. Section 2.2 introduces the author Hella S. Haasse as a repatriated writer, outlining the cultural-specificity of her experience. Section 2.3 explores the issues linked to translation in postcolonial contexts and how translation can function as a tool to either reinforce or oppose stereotypes and simplifications. Section 2.4 reviews how culture is mediated in translation. It focuses in particular on culture-specific items (CSIs). Section 2.5 defines the notion of manipulation in translation and its implications. Section 2.6 explores how translated texts are introduced and framed in their target contexts. To conclude, Section 2.7 reviews previous research on Haasse's East Indian novels in translation.

2.2 Defining post(-)colonial identity and hybridity in the case of Hella S. Haasse

2.2.1 Overview

In this section, key definitions are explained and Haasse is positioned within her historical and literary context. Section 2.2.2 explores the difference between colonial and post(-)colonial literature and how these terms are applied to the Dutch context. Sections 2.2.3 and 2.2.4 give an overview of the Dutch colonial history in the Indies of Haasse's time and describe the characteristics of *Indisch*-Dutch literature, the Dutch-language literature about the East Indies. Section 2.2.5 presents Haasse as a type of hybrid writer, drawing from Bhabha's ([2012] 1994) definitions of identity and hybridity, which are tailored to Haasse's experience. It is argued that Haasse's particular colonial background does not allow to apply postcolonial categories to her case in the traditional sense. Instead, her background is presented as an example of repatriation experience.

2.2.2 Colonial vs. post(-)colonial

Reviewing definitions

The works of Hella S. Haasse can arguably be defined as both partly colonial and post(-)colonial: two terms still being debated. Scholars first contrast them from a time-bound perspective (Aschroft et al., 1989, pp. 1-2; *ibid.*, 2007 [2000], pp. 168-171; Boehmer, 2005 [1995], pp. 2-3). In this first sense, *colonial* literature is defined as the "writing concerned with colonial perceptions and experience [...] during colonial times" (*ibid.*, p. 2). It is the

literature regarding the European expansion and settlement in the colonies written in the colonial period (ibid., p. 2). The literature written after the colonies' independence is therefore called *post-colonial* (always hyphenated in this sense) (Aschroft et al., 2007 [2000], pp. 168-171; Boehmer, 2005 [1995], p. 3).

Second, scholars contrast the two terms from a politically critical perspective (Aschroft et al., 1989, p. 2; ibid., 2007 [2000], pp. 168-171; Boehmer, 2005 [1995], p. 3). In this second sense, *colonial* literature can be seen as that which plays an active role in either authorising or reinforcing colonialism (ibid., p. 2), in the sense of “the specific form of cultural exploitation” (Aschroft et al., 2007 [2000], p. 40) and the “distinctive kind of political ideology” (ibid., p. 40) at the basis of European imperialist expansion (ibid., p. 40). To differentiate between the time-bound and politically critical sense of the term ‘colonial’, Boehmer specifically distinguishes between colonial and *colonialist* literature (2005 [1995], p. 3). While colonial literature is the literature which is written in the colonial period (time-bound), colonialist literature is the literature which supports imperialist theories (ibid., p. 3) (critical). By contrast, *postcolonial* literature (non-hyphenated in this critical sense) becomes “that which critically or subversively scrutini[s]es the colonial relationship” (ibid., p. 3), that which challenges colonialist viewpoints (ibid., p. 3). Such literature introduces new, different perspectives, giving voice to the unheard colonised subjects.

However, such definitions often cross over. Colonial and post(-)colonial literatures are in fact not clear opposites (ibid., p. 4). For example, Boehmer points out that, on the one hand, anti-colonial initiatives are to be found before the end of the empire (ibid., pp. 4-5). On the other hand, postcolonial literatures are not necessarily always “disruptive” (ibid., p. 4). In this thesis, the term *post-colonial* is used to refer to the literature written after the colonial period, in a time-bound sense. Conversely, the term *postcolonial* is used to refer to the literature which aims to deconstruct colonial ideologies and stereotypes, written both during and after colonial times. Furthermore, it must be acknowledged that every culture shows its own distinctive traits. One concern with the definitions given above is the need to avoid generalisations and oversimplification, which may lead to the deletion of differences (Aschroft et al., 2007 [2000], p. 171). Each different period and “contact zone” within European colonialism had its own characteristics (ibid., p. 171).

Post-colonial literature(s)

The many differences among post-colonial contexts become evident when confronting different post-colonial literatures, which, despite shared traits, show unique features and may vary profoundly from one culture to another. For example, post-colonial literatures in English

cannot fall under one single description as they differ geographically and chronologically. The works by writers from Ireland, former South Asian or African colonies, or other so-called settler colonies, as for instance Canada or Australia (see Aschroft et al., 1989; Boehmer, 2005 [1995]), present dissimilarities linked to their own historical and socio-cultural developments. And post-colonial literatures in English all diverge from those written in Italian, influenced by the peculiarity of Italian colonialism, the distortion of collective memories and lack of an actual experience of decolonisation (see Ben-Ghiat, 2011 [2008]), as introduced in Chapter 1.

Regarding the Dutch case, terms are still being debated. With reference to the Dutch East Indian literary context in particular, D'Haen claims that it may not be possible to apply the standard distinctions between colonial and postcolonial literature (2002, pp. 8-9). More specifically, he calls the use of the term postcolonial in the Dutch East Indian literary context “*ongebruikelijk*” [uncommon, unusual] (ibid., p. 8). Although Dutch East Indian writers may be divided along a timeline between the ones who were active before and after Indonesia's independence, other features of postcolonial writing may not apply.

The main argument against the use of the term postcolonial is the continuity of Dutch writings across the colonial and post-colonial period in language and point of view (ibid., p. 9). Literature about the East Indies following the colony's independence is still written in Dutch, the colonisers' language, mostly by former settlers and Dutch and mixed-race members of the colonial élite and their descendants. This means that, in these authors' works, the colonial past continues to be perceived through the colonisers' perspective (ibid., p. 9), as in Haasse's case, in fact. For these reasons, Dutch novels regarding the former Southeast Asian colony are commonly grouped under the umbrella of *Indisch*-Dutch literature, where the term *Indisch* refers to the Dutch East Indies (ibid., p. 8), without making any further political distinction.

2.2.3 The Dutch context

Dutch colonial history in the East Indies

The particular, at times controversial traits of Dutch post-colonial writings reflect the distinctiveness of the Dutch colonial history in the Indies. Taking its first steps around the 16th century, the Dutch colonial enterprise expanded across the globe during the period known as the ‘Dutch Golden Age’, i.e. the 17th century (Allofs et al., 2011 [2008], p. 505). In Southeast Asia, the Dutch ensured their dominion through the actions of the VOC (*Verenigde Oost-Indische Compagnie*), the Dutch East India Company (ibid., p. 506), established in 1602 (ibid., p. 506; Beekman, 1996, p. 12). In the 1800s, the Dutch extended their rule across the

Indonesian archipelago (Allofs et al., 2011 [2008], p. 507), conquering the last independent territory of Aceh in 1909 (Beekman, 1996, p. 12).

During this period of expansion, the Dutch exploited Java through the *Cultuurstelsel* [cultivation system] (Allofs et al., 2011 [2008], p. 507): a forced cultivation system for the homeland market established in 1830 (ibid., p. 507; Meijer, 1978 [1971], p. 228; Salverda, 2011c [2008], p. 564), whose produced excess would go to the Netherlands (Allofs et al., 2011 [2008], p. 507). This system was criticised by the Dutch writer Eduard Douwes Dekker (alias Multatuli) in his well-known 1860 novel “*Max Havelaar or the coffee auctions of the Dutch trading company*” (ibid., p. 507; Meijer, 1978 [1971], p. 228; Salverda, 2011c [2008], p. 565). This policy was later supplanted by a different one which would also include the economic development of the colony: the *ethische politiek* [ethical policy], applied since the beginning of the twentieth century (Allofs et al., 2011 [2008], p. 508; Beekman, 1996, p. 13).

The colonial society of Haasse’s times

The colonial society in the Dutch East Indies was officially separated in ethnic groups in a “three-way division” (Salverda, 2011e [2008], p. 596). Ethnic distinctions shaped everyday social interactions and implied hierarchical relations and stigmatisation (De Mul, 2011, pp. 39-40). First, there were the Europeans (and the Japanese), who belonged to the colonial élite. Second, there were other “foreign Asians” (e.g. Chinese people, Arabs or Indians), and third, the native Indonesians (Salverda, 2011e [2008], p. 596; also in Van Zonneveld, 2002, p. 137), as “third-class subjects in their own land” (Salverda, 2011e [2008], p. 596).

Children of European parents were classed as European, but were often referred to as ‘*Indisch*’ “as distinct from true ‘Dutch’ people from the Netherlands” (ibid., 2011b [2008], p. 528). This is the case of Haasse, or also, for example, the writer Maria Dermoût (ibid., p. 528), author of what is probably the most famous Dutch East Indian novel “*De tienduizend dingen*” (1955) [The ten thousand things]. In regard to mixed-race children, called ‘Indos’, they were considered as European if they were recognised by a European father (ibid., [2008], p. 528; Van Zonneveld, 2002, p. 137), although colour was still an issue within the colonial society (Salverda, 2011e [2008], p. 597). Otherwise they were assigned to the native Indonesians’ group (ibid., 2011b [2008], p. 528; Van Zonneveld, 2002, p. 137). The three groups followed to their own laws and rules (Salverda, 2011e [2008], p. 596). The Indonesians, for example, followed their *adat* [Indonesian custom, traditional law] (ibid., p. 596).

The separation between the groups was also linguistic. Unlike other colonial empires, such as the British one, Dutch never became the *lingua franca* in the overseas territories, which

was Malay, instead (Boehmer and Gouda, 2012, p. 33; Salverda, 2011b [2008], p. 529), from which *bahasa Indonesia*, today's official language in Indonesia, evolved. Dutch was the language of the European élite, eradicated after independence because it was “the symbol of colonialism” (ibid., p. 529). While the colonisers favoured the use of standard Dutch (ibid., p. 529), linguistic interferences were however inevitable in the colonial contact (De Mul, 2011, p. 39; Salverda, 2011b [2008], p. 530). An example of this, and of the colonisers' attempt to promote the use of standard Dutch within the colonial élite, clearly appears at the beginning of Haasse's “*Oeroeg*”. In the story, the narrator is forced to speak proper Dutch as a child while he openly claims to feel Sundanese as more natural as he was allegedly brought up by the native Indonesian servants (Chapter 5).

The end of the Dutch colonial empire in the East Indies

The Dutch colonial empire was threatening to fall apart since the end of the 19th century, as we understand from the world pictured in classic novels of the time by authors like Louis Couperus (Van Zonneveld, 2002, p. 135), but collapsed in the 1940s. It lasted until the Second World War and the Japanese occupation (Allofs et al., 2011 [2008], p. 508), under which many Europeans, Indos and native Indonesians were interned in labour camps (Van Zonneveld, 2002, p. 143). Some recounted their experiences in war or camp diaries or autobiographical fiction (ibid., pp. 143-145), as for example in Jeroen Brouwers' “*Bezonken rood*” (1981) [Sunken red] (also in ibid., 1995, p. 61; ibid., 2002, p. 145). The horrors of war, the Japanese occupation and religious radicalisation strengthened nationalism among the local people. The Republic of Indonesia declared its independence in 1945, which was recognised by the Netherlands only in 1949, after a period of violent colonial struggle (Allofs et al., 2011 [2008], p. 508; Beekman, 1996, p. 14; Van Zonneveld, 1995, pp. 56-58). This peaked with the *politioenele acties* [‘police actions’] of 1947 and 1948-1949 (ibid., pp. 57-58; ibid., 2002, p. 148): “unsuccessful military campaigns” to restore the Dutch rule (Beekman, 1996, p. 14).

The loss of the Dutch East Indies was unexpected and traumatic for the motherland. The Dutch people perceived themselves to have run the former colony as a “model” one (Salverda, 2011a [2008], p. 514; ibid., 2011c [2008], p. 565), seeing themselves as brave civilisers (De Mul, 2011, p. 36), despite there having been widespread anti-colonial moods among the native Indonesian population (Salverda, 2011a [2008], p. 514). Dutch colonisers, native Indonesians and Indos related to the colonial environment were forced to or preferred to abandon the former colony after its independence (Doomernik, 2011 [2008], p. 569). It is estimated that between the mid-40s and the mid-60s, circa 300,000 people were ‘repatriated’ (De Mul, 2010, p. 416; Heering et al., 2002, p. 251; Penninx et al., 1993, p. 9; Van

Zonneveld, 1995, p. 59; *ibid.*, 2002, p. 150). But while some returned to their home country, others faced a new environment (De Mul, 2010, p. 416; *ibid.*, 2011, p. 50; Koch, 2012, p. 713; Penninx et al., 1993, p. 8 footnote 1; Van Zonneveld, 1995, p. 59; *ibid.*, 2002, p. 150).

2.2.4 A literature of nostalgia and displacement

The first generation of Dutch repatriated writers from the Indies: nostalgia as a literary approach

Considering the historical developments described above, despite the shared traits, *Indisch-Dutch* novelists can be divided in sub-groups. For example, scholars identify writers of the colonial time, of the war period, post-colonial of the first and second generation of repatriatees, each influenced by their own socio-cultural environment and by the events they witnessed. Arguably, *Indisch-Dutch* authors of the first repatriatees' generation, such as Haasse, emphasise a new, emotional dimension. In particular, they add a psychological layer to their narrative, recalling what they perceived as a blissful youth in the exotic, sensual tropics, mixing realism and dreams. The Indonesian landscape becomes a literary trope in their works. It fascinates them and seemingly puts them under a spell.

The colonial image of the East Indies that they express is that of a lost idyll. This is in line with the shared imagery of the former colony as a “mysterious”, “magic”, “enchanting” place (Salverda, 2011d [2008], pp. 591-592). This sentimental interpretation of the past, filtered through partial recollections of their childhood, has been judged uncritical, passive, colonial. These writers long for the no longer reachable exotic heaven (*ibid.*, 2001b:, p. 157) of their youth: they are writers of *nostalgia*, i.e. an attitude which “presents us with an escapist longing for a past place and time, which is highly idealized” (Pattynama, 2012, p. 98). They recreate in their novels the colonial idea of *tempo doeloe*, i.e. the Malay term for “the good old days” (De Mul, 2010, p. 413; *ibid.*, 2011, p. 55), the longing for the romanticised colonial past (*ibid.*, 2010, p. 414).

Their representations of their idyllic childhood are thus limited, distorted, and specifically centred on the (white, colonial) élite's experience (De Mul, 2010, p. 415; *ibid.*, 2011, pp. 44-45). As Maaïke Meijer points out, this is in fact the image of the past and specific focus of Haasse's “*Heren van de thee*”, for instance, where the colonised people's perspective is not acknowledged (1996, Ch. 8). And such an attitude may risk fixating colonial hierarchies and leave them unchallenged (De Mul, 2010, p. 414).

However, as De Mul notes (2010), the experience of Dutch repatriatees from the Indies can be explained further through Tannock's theory of nostalgia (1995). Tannock considers that

there exist “multiple and different nostalgias” (ibid., p. 454) which may satisfy different individual needs and serve diverse purposes (ibid., p. 454). Drawing from previous sociological studies, he defines nostalgia as a response to a disrupted, disconnected sense of identity (ibid., p. 456). Nostalgia then becomes “the search for continuity” (ibid., p. 456), which – without discarding its negative implications – may allow new readings of the past (ibid., pp. 457-458) or adaptation to social changes (ibid., p. 459). As Tannock concludes:

Nostalgia should unquestionably be challenged and critiqued for the distortions, misunderstandings, and limitations it may place on effective historical interpretation [...] but, [...] nostalgia should equally be recogni[s]ed as a valid way of constructing and approaching the past [...] (ibid., p. 461).

This means that the distressing, “disruptive” experiences (De Mul, 2010, p. 416; ibid., 2011, p. 56) of Dutch repatriated writers, which made the break between the past and present, the here and there, clearly evident (ibid., p. 56), “may have stimulated the desire to conjure up images and visions of the Dutch East Indies as a lost paradise from which they were prematurely expelled” (De Mul, 2010, p. 416; ibid., 2011, p. 56).

The inaccessibility of the past and the unreliability of memories

In this sense, these authors’ works may be seen as a way to come to terms with the colony’s independence and decolonisation and the implications of these socio-political historical shifts. On the one hand, they belong to a generation which lost access to their past and country of birth. These issues are first discussed in Haasse’s “*Oeroeg*”, which recalls the author’s own feeling of being an outsider in the land where she was born. From this perspective, their typical representation of the tropical nature as luring but *inaccessible* may be a metaphor of the historical events and thus a symbol of the *unreachability* of their past and homeland. This is perfectly pictured by Haasse in her novel “*Sleuteloog*” [The Eye of the Key] through Herma’s inability to open her ebony chest containing memories, for example.

On the other hand, these authors question the *reliability* of memory and search for truth – again most evidently in Haasse’s novel “*Sleuteloog*”, where the protagonist reflects on whether her remembrances of the past are trustworthy or not. The negative answer to such a question is made clear in the last pages of the novel, where the protagonist finds out that her precious chest is in the end completely empty. She is thus unable to confirm the truthfulness of any of her recollections. While these writers keep going back to their past, this search brings up the clash between nostalgic, idyllic memories and the painful understanding and accepting of history. Reviewing Rudy Kousbroek’s work, for instance, Van Boven uses the

image of the ‘autobiographer-archaeologist’ (2005, p. 122), who digs to find the lost past. But the relationship with the past is complicated, as the past is a colonial one based on “*apartheid en uitbuiting*” [apartheid and exploitation] (ibid., p. 123), causing shame and regret (ibid., pp. 123-124).

2.2.5 The case of Hella S. Haasse: defining identity and hybridity in the context of repatriated writers

Defining identity

The discussion in the previous section supports the claim that an author like Haasse is a *dislocated* writer with a *disrupted* identity. Identity is a widely debated concept in several academic fields. It can be understood as the “self-construction in a given social setting through which individuals acquire certain defining characteristics” (Bielsa, 2018, p. 49). It is “a category of belonging” which assigns people definite features and reveals that they are part of specific groups (ibid., p. 49). From a social psychology perspective, identity can in fact be seen as a “*tool* (or [...] stratagem) by which individuals or groups categori[s]e themselves and present themselves to the world” (Owens, 2006, p. 206). Scholars generally suggest that this process occurs at different levels: at the level of the self, at personal and social level. First, one’s “ego identity” deals with “the more fundamental subjective sense of continuity that is characteristic of the personality” (Côté and Levine, 2014 [2002], p. 8). Second, one’s “personal identity” is constituted by “individual experience rooted on interactions” (ibid., p. 8). Finally, one’s “social identity” is the “position” one covers in a definite social group (ibid., p. 8).

Personal and social identity are formed in relation to *alterity*. This gains a particular significance in postcolonial studies, to which this notion is applied by Bhabha (2012 [1994]). According to him, identity is formed in confrontation with Otherness, with difference (ibid., p. 66), which may take many forms. In postcolonial contexts, this realisation may take the form of (dis)location, influencing and disrupting the sense of self, arguably both in a geographical and in a historical sense, for both settlers and colonised people.

Hybridity as displacement: Haasse’s case

In the case of a writer such as Haasse, this confrontation with alterity is double⁶. To define her own identity, she confronts herself with two different worlds, at the same time interconnected and in conflict with each other. First, she confronts herself with two *places*: the former Dutch East Indies and the Netherlands. On the one hand, she has Dutch parents but

⁶ Van Gemert speaks of a twofold “disunity” in the case of Haasse: of *place* and *time* (2013).

was born in former colony, balancing a sense of belonging to both cultures and places. On the other hand, she does not belong to any of the two. In the eyes of the colonised, she, as her generation, represents brutality and injustice in her country of birth, which she feels to have lost to the historical developments. What was once perceived as home does not exist anymore. In addition, her new environment cannot represent her fully. Second, she confronts herself with two *time* periods: the colonial and the post-colonial. She, and her generation, are both partly colonial and post-colonial, but neither truly the former nor truly the latter, as explained in the previous sections.

The *dual nature* of Haasse's identity suggests that it is twofold, hybrid. But, the conflict between Haasse's identities and the consequent impossibility of embodying both in full, as outlined above, reveals that hers is a particular, distinctive kind of historical, cultural and geographical *hybridity*.

In postcolonial studies, the term hybridity refers to "the creation of new transcultural forms" (Ashcroft et al., 2007 [2000], p. 108) of identity, culture, language and ethnicity, through the colonial encounter (ibid., p. 108). Citing the works of Bhabha, Ashcroft et al. suggest that the colonisers and the colonised are in fact in a relation of "interdependence" in which they shape each other's "subjectivities" (ibid., p. 108), which refutes the idea of cultures as "unitary" (Bhabha, 2012 [1994], p. 52). The post-colonial notion of hybridity thus stresses "the mutuality of cultures in the colonial and post-colonial process" (Ashcroft et al., 2007 [2000], p. 109).

In the nineteenth century, a negative perception of hybridity "became [...] part of a colonialist discourse of racism" and racial purity (ibid., p. 110; citing Young, 1995). The idea of fixed identities was constructed "to counter schisms, friction and dissent" which could potentially threaten imperialist powers (Young, 1995, p. 4). From this perspective, the hybrid denies such representations, undermining the construction of a "historical identity of culture as a homogeni[s]ing, unifying force" (Bhabha, 2012 [1994], p. 54). Hybridity as a concept acknowledges the existence of multiple forms of difference (Niranjana, 1992, p. 45 discussing Bhabha), and therefore deconstructs colonial images. It thus bears the potential to undermine the colonial discourse which is built and reinforced on static representations of the Other (Kuortti and Nyman, 2007, p. 5; Niranjana, 1992, p. 46; Young, 1995, p. 23) and to become an act of "resistance against a dominant cultural power" (ibid., p. 23). More broadly, it has the power "to question what appears natural and complete" and fixated "boundaries" (Kuortti and Nyman, 2007, p. 11).

In these terms, hybridity has become one of the central themes in postcolonial literature, to recognise cultural difference and the syncretism arising from experiences of globalisation and physical and cultural dislocation. Specifically, it has become the main topic in the works of one category of postcolonial authors, whose writings are “not quite” and “in-between” (Boehmer, 2005 [1995], p. 225), who are called “diasporic” (ibid., pp. 214, 225-236). This is a type of postcolonial literature arising from the experience of migration and “cultural expatriation” (ibid., p. 226). While Haasse too faced an experience of migration, she does however not fit within this group of writers in full. It is important to note that theories of hybridity and diaspora are generally used to describe the *colonised* subjects (entailing ethnic connotations) and *their* experience of the empire (also in Boehmer’s definition of migrant writers), to which Haasse cannot be associated.

Her case must therefore be explained further. On the one hand, she is not hybrid in the traditional sense because she is different from those writers who are generally defined as postcolonial authors because of her *different* type of colonial background and of her partial understanding of decolonisation. However, this does not refute her experience of physical *dislocation* and historical *disruption*, which inevitably shapes a multifaceted self. On the other hand, she – as other authors with a similar background, e.g. De Mul mentions her contemporary Dutch East Indian writer Margaretha Ferguson, among others (2010; ibid., 2011) – is not *ethnically* hybrid. For this, mixed-race authors of her generation such as Tjalie Robinson and Rob Nieuwenhuys raised strong criticism on her possibility to be considered an *Indisch* writer in full (ibid., 2010, p. 420; ibid., 2011, p. 59; Maier, 2004, p. 85 and footnote). They argued she did not experience or understand the real *Indisch* life in the former colony outside of elitist, *totok* [full-blooded (European)] circuits (De Mul, 2010, p. 420; ibid., 2011, p. 59; Maier, 2004, p. 85 and footnote; Pattinama, 2013, pp. 152, 157-158; Praamstra, 2013). Yet, this sort of criticism, for long a heated and still unresolved debate in the Netherlands, unveils a second source of alienation for Haasse, of denied identity (ibid.), incorporated in her last East Indian novel “*Sleuteloog*” in particular (ibid., pp. 146-147).

In an interview with Pattinama for the 2007 Tong Tong Fair, Haasse claims on this matter:

ik beschouw mezelf absoluut als een niet-Hollandse Nederlander. Ik heb natuurlijk de Nederlandse nationaliteit, maar mijn bewustzijn heeft zich ergens anders gevormd en ontwikkeld. [...] In De Atlasvlinder van Aya Zikken zegt de buurvrouw [...] tegen het Europese meisje Gembir: ‘jij bent niet gemengd in je bloed, maar in je geest.’ En zo voel ik dat [...] (Pattinama, 2013, pp. 157-158) [I consider myself absolutely a non-Dutch Netherlander. I have the Dutch nationality, of course, but my consciousness formed and developed elsewhere. –

In “*De Atlasvlinder*” by Aya Zikken, the neighbour says – to the European girl Gembir: ‘you are not mixed in your blood, but in your spirit. And that’s how I feel that –].

Political and ethnic dichotomies are therefore not enough to study the many sides of colonial history and legacy and the many shades of post(-)colonial literatures. As De Mul suggests, this supports the argument that there are inevitably diverging experiences of the empire (ibid., 2010, p. 420; ibid., 2011, p. 59). Bhabha indeed argues that “difference” should not be approached according to traditional “*pre-given* ethnic or cultural traits” (2012 [1994], p. 3). Instead, it should be understood as a continuous process where historical developments lead to the creation of new realities (ibid., p. 3).

Haasse as a repatriated subject: an international comparison

In this sense, Haasse’s experience may arguably be associated with that of the subjects of Johnson’s (2003) study of the representation of home (i.e. Jean Rhys⁷, Marguerite Duras and Erminia Dell’Oro). For the same reasons as Haasse, they too cannot be easily defined as either colonial or postcolonial. According to Johnson, these writers – all born in a colony to European families: Rhys in the late 19th century in the former British colony of Dominica; Duras in the early 20th century in French Indochina; Dell’Oro in Eritrea while under the Italian rule right before the Second World War (ibid., p. 22) – indeed represent, the “paradox” of repatriation (ibid., p. 20). This is because their emigration to their motherland did not mean a journey back to but the abandonment of their place of birth (ibid., p. 20-21), to which they however could not belong. In this way, they challenge the colonial imagery of the “smooth return to a familiar homeland” (Van Gemert, 2013, p. 54). Johnson stresses their position as “repatriated subjects” (Johnson, 2003, p. 21) in this very specific sense, which seems applicable to Haasse’s case as well (see Van Gemert, 2013).

Although each experience should be understood as culture-specific as times, contexts and personal experiences vary (Johnson, 2003, p. 21), this international comparison confirms the strong link between the sense of place, specifically *home*, and the definition of identity. The lack of (the feeling of) home – the sense of ‘estrangement’, the “unhomeliness”, in Bhabha’s terms (2012 [1994], p. 13) – brings to the surface the efforts of repatriated writers across colonial and post-colonial time to find their identity. The hybridity of these authors does therefore not bear any ethnic connotations, but rather geographical and historical ones. Their condition does not arise from the coexistence of more selves but from the multiple

⁷ An association between Haasse and Rhys’ comparable “temporal and spatial disunity” has already been introduced by Van Gemert (2013, p. 52).

impossibilities of belonging. They are in between not because partly here and partly there, but because *neither* here *nor* there, and in between the present and a lost past, which does not exist anymore, but which nonetheless triggers painful questions of cultural and political loyalties.

2.3 Translation in postcolonial contexts

This section wants to discuss the value of the chosen case studies for postcolonial translation studies and how they can help to research further how cultural and linguistic representations are mediated in translation.

Paralleling postcolonial writing and translation

Scholars have noted similarities between postcolonial writing and literary translation (Bandia, 2003; Tymoczko, 1999a). Carbonell Cortés writes that “translation resembles migration in many ways” (2003, p. 145). Similarly to migrants’ displaced lives, texts, and their cultural significance, are physically and symbolically *relocated* (ibid., p. 145).

Both the postcolonial writer and the translator indeed transfer information across cultures (Tymoczko, 1999a). And this process involves, in both cases, the interpretation of cultural realities, and decisions and choices on what aspects to highlight and what to minimise (ibid., 1999a, p. 23; ibid., 1999b, Ch. 1; ibid., 2000, p. 24; Tymoczko and Gentzler, 2002, p. xviii) to introduce these realities to a specific audience. For instance, both the postcolonial writer and the literary translator need to take decisions on whether or not to leave cultural references or words from indigenous languages untranslated (Tymoczko, 1999a). This means that, in both cases, culture is filtered, modified, *constructed*. And this bears a specific significance in postcolonial settings.

A postcolonial approach to the study of translations

In their introduction to their book on translation in postcolonial contexts, Bassnett and Trivedi write that translation is “[...] a highly manipulative activity” (1999, p. 2). Applying postcolonial theories to the study of translation allows to embrace socio-historical research perspectives (Bandia, 2003, p. 140) and to consider previously overlooked ideological issues (Bassnett and Trivedi, 1999, p. 6). Translations are then understood as “always embedded in cultural and political systems” (ibid., p. 6), in the sense that they are a product of their own context, also of its ideology. It is pointed out here that, while ideology can be viewed as a politically-loaded concept, it is used in this study as a more neutral one, drawing from Verscheuren’s definition (2013 [2012]). According to him, ideology means “any basic pattern of meaning or frame of interpretation” of the social world (ibid., p. 10) which is accepted,

“unquestioned” (ibid., p. 11), built, established and reinforced by language and discourse (ibid., p. 17).

Robinson specifies that, in postcolonial studies, translation plays three interconnected “roles” (1997, p. 31): it may function “as a channel of coloni[s]ation”, as “a lightning-rod for cultural inequalities” across time, or “as a channel of decoloni[s]ation” (ibid., p. 31). While it is acknowledged that translation, throughout history, may have indeed served as “an indispensable channel of imperial conquest and occupation” (ibid., p. 10) or as its contrary (ibid.), this study focuses on the question of to what extent translation is an instrument to either affirm or deny cultural difference and (hybrid) identity in the context of unequal and hierarchical cultural encounters (aligning to Robinson’s second function).

In this sense, translation becomes a “site” for questioning “power” and “representations” (Niranjana, 1992, p. 1), which may hide linguistic and cultural inequalities (ibid., pp. 71-72; Robinson, 1997, p. 42). On the one hand, through translations which highlight texts’ linguistic specificity and therefore give visibility to minority and/or non-standard linguistic contexts, it becomes possible to deconstruct the notion of, in Meylaerts’ words, “homogeneous (national) languages” (2006, p. 1) and cultures to expose societies’ diversity. On the other hand, through translations which highlight texts’ cultural specificity and give voice to the particular experiences of minorities, it becomes possible to dismantle stereotypes, on which the colonial discourse relies, by revealing the complexity of cultures and history. Stereotypes are in fact “a simplification because [...] an arrested, fixated form of representation [...] denying the play of difference” (Bhabha, 2012 [1994]), p. 107).

Linguistic and cultural representations in the case studies

The case studies analysed in this thesis help to tackle both aspects. First, they help to understand how linguistic difference is translated, and whether it is promoted or minimised through translation. Second, they help to investigate how cultural difference is translated, and whether stereotypes are deconstructed or reinforced through translation.

On the one hand, the chosen novels can be analysed as what Grutman (2006) defines as *heterolingual* texts. Grutman introduces the term “heterolingualism” to literary translation studies (as an English calque of the French “*hétérolinguisme*”) to indicate how different linguistic, historical, social and local varieties are mixed in a literary work (Meylaerts, 2006, p. 4). This definition aims to surpass notions such as mono-, bi- and multilingualism, which can be restrictive in the analysis of literary texts which may not aim to mirror reality (Grutman, 2006, pp. 18-19). Although Grutman’s term suggests a link to Bakhtin’s notion of “heteroglossia” (1981; Grutman, 2006, p. 19; Meylaerts, 2006, p. 4), which refers to “the

internal stratification” of every linguistic system (ibid., p. 4), it is intended as a “functional alternative” (ibid., p. 4) to Bakhtin’s one. While Bakhtin focuses, from a dialogical perspective, on “social voices”, i.e. the “social diversity of speech types [...] and individual voices” within one single language (1981, p. 263), Grutman explores the “reasons, [...] means and [...] effects” of “foregrounding” different languages and language varieties within one text (2006, p. 19).

The study of heterolingualism in translation helps to tackle issues of culture and identity (Meylaerts, 2006, p. 5). This is important when multiple languages symbolise power relations, as in the analysed novels, where the languages spoken signal the characters’ belonging to either the colonisers’ or colonised group. The source texts however present relatively few instances of heterolingualism and might therefore not be considered as truly heterolingual texts. Nonetheless, according to Grutman, it is actually more common that source texts introduce foreign linguistic material into a main language in a more limited manner (2006, p. 19). The total number of heterolingual instances may vary extensively (ibid., p. 19; ibid., 2009, p. 183): from full paragraphs to phrases or words, as in the case of Haasse’s East Indian novels. In the analysed texts, the novels’ characters include Indonesian terms in their sentences every now and then, while only more rarely full sentences in languages other than Dutch, i.e. mostly Sundanese and Malay, as explained in the next chapter.

Besides highlighting the problematics linked to the translation of heterolingual texts, on the other hand, the chosen case studies also allow to study how Western cultures (here the Dutch and target cultures) filter and re-present non-Western ones (here, the East Indian/Indonesian one). According to Lefevere, the analysis of translations dealing with the encounter between Western and non-Western cultures shows more evidently than other cases the conceptual discrepancies between cultures (1999, pp. 76-77). Both in literature as in translation, Western cultures *construct* non-Western ones according to own categories “to be able to come to an understanding of them [...] to come to terms with them” (ibid., p. 77).

Often, they are constructed through stereotypes, which risk intensifying the divide between cultures. Or, the Other, especially when culturally distant, can be represented as *exoticised*. In the words of Carbonell Cortés, “exoticism implies novelty and the opaque attraction of the uncanny” (2003, p. 150). This means that the Other is introduced as different, mysterious, non-comprehensible, but for this as fascinating, intriguing. Through such an approach, the Other is simplified according to Western imageries, instead of emphasising and carefully exploring its actual peculiarities (ibid., p. 151). Carbonell Cortés (1996) draws from Edward Said’s explorations in postcolonial studies of the representation of non-Western cultures in

Western contexts (2003 [1978]). According to Said, the West generally comes to terms with the East by *fabricating* it through what he calls a hegemonic Orientalist discourse (ibid.). “Orientalism” is understood as “a Western style for dominating, restructuring and having authority over the Orient” (ibid., p. 3), both as a cultural and a political reality (ibid., pp. 12-13). The Orient is re-presented as the West thinks it might look like or want it to be like (Carbonell Cortés, 1996, p. 83). It is “an imaginary space constructed by [...] ideology, [...] an ‘imaginary geography’ [...] pictured as it ought to be rather as it actually is.” (ibid., p. 83)

Said’s theories have been applied extensively to (Western) travel writing (about the East), for example by De Mul in her comparative analysis of women’s travel writing in post-colonial Britain and the Netherlands (2011). Although the case studies considered here are non-autobiographical fictional texts, their strong foundation in and intertwining with (European) colonial memories (of the East) may arguably allow to draw similarities between the two genres. Citing criticism about the generalising terms of Said’s work, she argues that the phenomenon of her investigation is instead “inherently conflicting and diversified” (ibid., p. 12). Manifestations of memory are idiosyncratic as rooted in dissimilar contexts (ibid., pp. 31-32), and therefore do not benefit from simplifications (ibid., p. 28). The same can be argued for the works of the writers of Haasse’s generation. While they present Orientalist perceptions of the past and of their land of birth, as explored above, their particular background reveals the complexity of their case.

Emphasising Orientalist tendencies in translation may lead to representations of the colonised that reinforce asymmetrical power relations (Niranjana, 1992, pp. 2-3; Robinson, 1997, Ch. 4). By contrast, translation also has the potential to challenge such representations, specifically recognising postcolonial “discrepant identities” (Niranjana, 1992, p. 168), becoming in this way an instrument of resistance (Robinson, 1997, Ch. 5; Tymoczko, 1999b, pp. 18, 21). However, it is argued that generalisations should be avoided in translation as well, and particularly fixed dichotomous approaches (i.e. translation as either colonising or decolonising), to consider each practice in its context.

2.4 Facing the Other: the translation of culture

2.4.1 Overview

This section discusses how cultures are approached in translation. Section 2.4.2 provides a definition of culture and of culture-specific items (CSIs), reviewing in particular Aixelá’s (1996) theories and existing CSIs categorisations. Section 2.4.3 discusses how CSIs can be translated and what factors may influence translation choices.

2.4.2 Defining culture and culture-specific items

Models of culture

To analyse how the two source cultures, the Dutch and the East Indian/Indonesian one, and their particular colonial relationship are translated, it is necessary to explore the notion of culture. The definitions of culture used in this study draw specifically from cross-cultural communication theories. Hofstede explains culture as learned “patterns of thinking, feeling and potential acting” (1991, p. 4) acquired from our social environment (ibid., p. 4), which he calls “*mental programs*” (ibid., p. 4) or “software of the mind” (ibid., p. 4). Similarly, Katan defines culture as “a system of congruent and interrelated beliefs, values, strategies and cognitive environments which guide the shared basis of behaviour” (1999, p. 17, see also ibid., 2009, p. 70). In relation to what has been said in Section 2.2.5 above, while identity is understood as relating to the *individual* and the individual’s definition of him-/herself, culture is understood as relating to the *collective* construction of life, behaviours, thoughts and feelings. While deeply interconnected, particularly as culture and the collective/social dimension have a strong influence on identity, they are not overlapping concepts.

Many scholars have devised models to describe culture. For example, Hofstede sees culture as the ensemble of the following four “manifestations” as the different “skins of an onion” (1991, p. 7) (Onion Model): “symbols, heroes, rituals and values” (ibid., p. 7). Symbols, as the most external skin, are “words, gestures, pictures or objects that carry a particular meaning which is only recogni[s]ed by those who share the culture” (ibid., p. 7). Heroes, are “real or imaginary” people (ibid., p. 8) who “serve as models for behavio[u]r” (ibid., p. 8) in a given environment. Rituals are undertakings which are seen as “socially essential” (ibid., p. 8) in such an environment. These first three skins are also called “*practices*” (ibid., p. 8). They share the following feature: while being observable, their cultural significance remains hidden (ibid., p. 8). Finally, values, as “the core of culture” (ibid., p. 8), are “broad tendencies to prefer certain states of affairs over others” (ibid., p. 8) as learned from childhood, partly unconsciously (ibid., p. 8).

Another frequently applied model of culture is E. T. Hall’s Triad Model (see Katan, 1999, pp. 30-33; ibid., 2009, p. 70). Hall theorises that culture is actualised at three levels: the technical, the formal and the informal (1990, pp. 62-63). The technical level includes what is measurable, objective (Katan, 1999, pp. 30-31), the formal what is “accepted”, e.g. traditions or customs, (ibid., pp. 31-32), the informal what we are unaware of, what is unconscious (ibid., pp. 32-33).

Hofstede's Onion Model and Hall's Triad one share similarities. First, they suggest that culture is a learned, socially shared concept. Second, they highlight how culture is both partly conscious and partly unconscious. This is visualised in the Iceberg Model of culture, also elaborated by Hall, among others (Katan, 1999, pp. 29-30, *ibid.*, 2009, p. 70). Metaphorically associated with an iceberg, culture is understood as only partly visible (*ibid.*, 1999, p. 29): it is only possible to observe its smallest and most superficial part, while its principles remain implicit. The more 'underwater' we sink, the closer we get to "our unquestioned assumptions about the world [...]" (*ibid.*, 2009, p. 70). Translators, mediating between cultures, need to take into account both visible aspects of culture and those which are hidden, non-visible.

Both Hofstede and Katan acknowledge that people belong to different cultures at the same time (Hofstede, 1991, p. 10; Katan, 1999, p. 40). For this, Hofstede claims that people "carry several layers of mental programming" (1991, p. 10), determined by their country/ies, region, religion, ethnicity, language/s, gender, generation, social class and also corporate identity, which may potentially even be in conflict with each other (*ibid.*, p. 10). This is an important aspect to consider when analysing a translation's target audience.

Defining culture-specific items

According to Florin, culture-bound translation problems are important ones in literary translation (1993, p. 123). Although it is widely acknowledged that such elements are a challenge for translators, further investigation is still necessary. For instance, a shared classification system does not exist neither for culture-bound items nor for the ways to transpose them (Petruionè, 2012, p. 44). Many scholars refer to such items using the Latin word *realia* (Grit, 2004 [1997]; Florin, 1993; Leppihalme, 2011). Other scholars talk about culture-specific items or concepts (Aixelá, 1996; Baker, 1992; Petruionè, 2012). They are also analysed in the context of subtitling, for example by Nedergaard-Larsen, who speaks of cultural-bound problems (1993), or Pedersen, who speaks of Extralinguistic Culture-bound References (ECR) (2005). Although subtitling poses further problems in translation which are specific of the field, as for instance media-related ones (Nedergaard-Larsen, 1993, pp. 212-214), these studies are nonetheless taken into consideration here because they provide useful overall definitions and categories for culture-bound translation problems and ways to tackle them.

Definitions of these culture-bound problems – for which the term *culture-specific items* (CSIs) is used in this study, drawing specifically from Aixelá's (1996) work – often risk not being exhaustive. Moreover, scholars tend to concentrate on their practical implications, focusing on listing and cataloguing CSIs instead of expanding on their nature and

significance. This may be intrinsically linked to the great difficulty in determining the latter aspects for such a vast number of different elements. This means that every classification system is going to be arbitrary and incomplete.

Florin describes CSIs as “words and combinations of words denoting objects and concepts characteristic of the way of life, the culture, the social and historical development of one nation and alien to another” (1993, p. 123). Aixelá takes a step further, describing them as:

those textually actuali[s]ed items whose function and connotations in a source text involve a translation problem in their transference to a target text whenever this problem is a product of the nonexistence of the referred item or of its different intertextual status in the cultural system of the readers of the target text (1996, p. 58).

First, these definitions of CSIs stress the importance of not only focusing on linguistic aspects in translation but of interconnecting textual references to extratextual meanings. As Leppihalme claims, in fact, not only “material items” should be understood as CSIs, but also “culture bound notions and phenomena”, as for instance “religious or educational concepts, taboos, values, institutions” (2011, p. 126). Moreover, there are arguably other elements that may cause translation problems because of their different usage or meaning in another culture, next to the mentioned ones, which are more rarely discussed, as for example non-verbal elements (e.g. visual images, colours, symbols), stylistic and literary devices. While the latter (stylistic devices) are not considered in this study, visual images are integrated in the analysis of translation paratexts, discussed in Section 2.6.4.

Second, these definitions also consider the dynamism of CSIs. In fact, CSIs do not exist *a priori* but only as the result of a precise linguistic/cultural “conflict” (Aixelá, 1996, p. 57). They do not raise translation problems *per se*, but only when a specific source culture and a specific target audience meet and collide (ibid., p. 57). This means that terms and references that are widely shared by a specific source group become CSIs only when their meanings and connotations get lost or change in front of a specific target culture. Thus, CSIs depend on each specific context.

It is important to specify that the word *context* is intended here not only as nation or language. Referring back to Hofstede’s theories, these represent only two of several layers of culture (1991, p. 10). Although several extremely different groups and subgroups may gather within the same territory and under the same flag, they need not necessarily share the same culture (ibid., pp. 10-13) – e.g. teenagers vs. pensioners, women athletes vs. businessmen.

Furthermore, contexts change through history, influencing the status of CSIs: rare terms might become widely used, common expressions might become unusual or extremely technical (Florin, 1993, p. 125).

Categorising culture-specific items

The following paragraphs give an overview of some of the existing CSIs categorisations. The aim is however not to provide an exhaustive review of all classifications available, but to discuss which types of categorisations have been explored, as foundation for this thesis' taxonomy (explained in Chapter 3). Scholars generally propose two main types of categorisations: *thematic* or *geographical*. The former (thematic) considers the *type* of items; the latter (geographical) identifies the *culture* they refer to. These are however not the only possible types of categorisations: Florin, for instance, also suggests it is possible to study CSIs along a timeline (1993, p. 124), separating “*modern*” items/concepts (e.g. iPhone) from “*historical*” ones (e.g. centurion) (ibid., p. 124).

Thematic categorisations

Florin's thematic categorisation considers socio-cultural terms and distinguishes:

- “Ethnographical” CSIs, referring to everyday life and folklore (e.g. tango) (ibid., p. 123);
- “Social” (e.g. mafia) and “territorial” ones (e.g. boulevard) (ibid., p. 124).

Grit, by contrast, provides a thematic categorisation which may seem to clarify Florin's one further. He divides CSIs in “*begrippen*” [concepts] which are:

- “*Historische*” [Historical], as national heroes, war sites (e.g. Marco Polo);
- “*Geografische*” [Geographical], as territorial features, regions, city names (e.g. taiga);
- “*Particulier-institutionele*” [Private-institutional], private organisations or institutions (e.g. Harrods);
- “*Publiek-institutionele*” [Public-institutional], public organisations or institutions (e.g. House of Commons);
- “*Eenheidsbegrippen*” [Measure units], (e.g. yard);
- “*Sociaal-culturele*” [Socio-cultural], which identify everyday items and beliefs of a specific culture (e.g. the Italian *Befana*⁸) (Grit, 2004 [1997], p. 279).

Comparing the two classification systems, their limitations arise: some items may belong to more than one grouping, groupings may overlap and expressions may not share the exact same connotation in different areas.

⁸ According to Italian folklore, on Epiphany Eve (5th January), a good but ugly old witch fills children's stockings with candy, if they have behaved, or with coal, if they have not.

Arguably, another potential thematic category can be that of *proper names* (of people and places.) – a specific type of items considered for instance by Aixelá (1996, pp. 59-60) and Bantaş (1994). While the debate remains open on whether or not proper names should be tagged as culture-specific, it can be argued that they may assume culture-specific meanings within a literary text (Hermans, 1988, p. 13). From this perspective, it is necessary to distinguish between two types of proper names: “conventional” and “loaded” ones (ibid., p. 13). In Hermans’ words, *conventional* names are “unmotivated”, meaningless” (ibid., p. 13), in the sense that they do not carry any specific literary meaning beyond their designating function. Therefore, they are not of interest for this study. Examples from the case studies are the protagonists’ first names (e.g. Rudolf, Jenny) or place names (e.g. Bandoeng) which do not bear any specific connotations. *Loaded* names, on the contrary, carry a specific meaning (ibid., p. 13), as for instance nicknames, or names with a specific connotation in a specific context (ibid., p. 13), which create a (culture-specific) translation problem. An example from the case studies is Rudolf’s eldest son’s nickname *Baasje* [‘little boss’], which does not only identify the child but explains his character and position in the family. Loaded names are “motivated” (ibid., p. 13), determined by the author’s aim and should therefore be treated carefully in translation because they reveal specific meanings. When such meanings are not identified (or translated), the text could be misinterpreted.

Geographical categorisations

Florin’s geographical categorisation focuses on CSIs’ diffusion, depending on the physical area/languages in which a term is used (1993, pp. 123-124). From local to global, CSIs can be (ibid., p. 124):

- “Microlocal”, which refer to a town or district (e.g. the Tube in London);
- “Local”, which refer to a specific area (e.g. local specialities);
- “National”, which refer to only one definite nation/language (e.g. the Italian *Befana*);
- “International”, which are national ones but are used internationally (e.g. Italian pizza);
- “Regional”, which are shared extra-nationally (e.g. religious references).

Furthermore, Florin also divides CSIs in those (ibid., p. 124):

- “Alien” only to the target language;
- “Alien” to both source and target language.

Using a similar framework, Pedersen orders CSIs to discuss potential approaches to them according to Wolfgang Welsch’s principle of *transculturality*: the extent to which a concept

can be considered common knowledge in one culture and the extent to which this presumed knowledge is shared with another culture (2005, p. 10). He defines CSIs as:

- “Microcultural”, when relevant only to a specific group within the source culture and therefore common knowledge neither for the whole of the source culture nor for the target one (ibid., p. 11);
- “Monocultural”, when only relevant to the source culture (ibid., p. 11);
- “Transcultural”, when common knowledge for both source and target culture (ibid., pp. 10-11).

Conceived more as a continuum rather than a fixed classification, geographical divisions of CSIs become an extremely helpful tool when analysing a foreign term’s relation with the target audience to decide how to translate it.

2.4.3 The translation of culture-specific items

Translation macro- and micro-strategies

CSIs are transposed through alterations called *techniques* or *shifts*. These are defined as “any departure from formal correspondence in translation” (Fawcett, 1997, p. 152), or more generally “changes which occur [...] in the process of translating” (Bakker et al., 2009, p. 269). Shifts may become necessary because of linguistic differences between the source and target languages (called in this case “obligatory shifts”) or because of subjective translators’ choices for “stylistic, ideological or cultural reasons” (“optional shifts”) (ibid., p. 271). Translators’ individual shifts are particularly important because they derive from translators’ own interpretation of the text and their own approach to it, i.e. their *strategy*.

Lörscher defines strategies as “procedures for solving translation problems” (2005, p. 600). According to Bakker et al., strategies can be seen as “the methodological mirror image of shifts” (2009, p. 270): the overall procedures which lead to shifts as textual solutions to a translation problem. However, the term strategy itself can have various meanings, overlapping with terms such as procedures, techniques and transformations, for instance. To overcome the problem of terminology, Kearns divides strategies in “procedural” and “textual” (2009, p. 283). While the former term (procedural) refers to strategies in terms of process, the latter (textual) refers to the strategies’ outcomes, the textual shifts (ibid., p. 283).

More central for this investigation is Kearns’ difference between “global” and “local” strategies (ibid., p. 283). Global strategies are understood as overall approaches aimed at highlighting or minimising the source text’s features, while local strategies aim to solve specific, textual, linguistic translation problems (ibid., p. 283). The two are often

interconnected, as it is understood that a coherent plan at the macro-structural level (global strategies) will influence decisions affecting modifications at the micro-structural level (local strategies). In this study, the terms *approaches* or macro-strategies (i.e. strategies at the macro-structural level) are used to refer to global strategies, and, for simplification, the terms *strategies* or micro-strategies (i.e. strategies at the micro-structural level) to refer to local strategies.

Translation approaches

Global strategies have generally been divided in two clusters, identifying two main opposed approaches: on the one hand, a tendency to reproduce the text more literally; on the other hand, a tendency to allow more textual freedom. While this dichotomy has been criticised (ibid., p. 284), it is still used in this study as a first functional tool to categorise translation strategies. Without aiming to be exhaustive, the following paragraphs review some of the main concepts identified within these two contrasting translation approaches.

First, Vinay and Darbelnet divide their proposed translation strategies, which they call “methods” or “procedures” (2004 [1995], p. 128), into the following two approaches: *direct* (or literal) and *oblique*. The former (direct/literal) occurs when there are parallels between the source and target language; the latter (oblique) when there is not much or no correspondence between them (ibid., p. 128). Although their proposed strategies may seem too static and too focused on language-based issues, they point out one major fact: they place their translation strategies in a sort of continuum between two extremes on the basis of the translators’ need for adaptation to the target context to create an equivalent *effect* (ibid.).

These extremes can arguably be related to Nida’s distinction between “formal” and “dynamic” equivalence (2004 [1964]). On the one hand, translations aiming to ensure *formal* equivalence look for correspondence in content and form, matching “accuracy and correctness” of the translated messages (ibid., p. 156). On the other hand, translations aiming to ensure *dynamic* equivalence are not focused on correspondence between source and target language messages but on comparability in the relation between receivers and messages in the source and target context (ibid., p. 156). Similarly to what has been discussed above, Nida agrees that between the two opposites there are “a number of intervening grades” (ibid., p. 157).

Then, Hervey and Higgins similarly order their own proposed strategies between what they name “exoticism” and “cultural transplantation” (1992, p. 28). Their definitions become more relevant to this study because they specifically focus on cultural transfer. At one extreme, the choice of *exoticism* means that the cultural and linguistic characteristics of the source text are

kept in the target one, highlighting cultural Otherness (ibid., p. 30). At the other extreme, the choice of *cultural transplantation* shifts more towards the boundaries of “adaptation” and rewriting of the source text for its target context (ibid., p. 30). This idea of a continuum of possible strategies for cultural transfer is also backed by Nedergaard-Larsen, who understands them in a range between “complete non-translation” (e.g. through repetition or a loan) and “total adaptation” (e.g. replacing the name of a source culture institution with a target culture one) (1993, pp. 219-220).

Finally, concentrating on power relationships between cultures and their actualisation through translation, the most famous classification of translation approaches is Venuti’s one. This builds on Schleiermacher’s 1813 assertion that “there are only two” translation methods (Schleiermacher, 2004, p. 49; Venuti, 1995, p. 19): “either the translator leaves the author in peace as much as possible and moves the reader toward him; or he leaves the reader in peace as much as possible and moves the writer toward him” (Schleiermacher, 2004, p. 49). Venuti speaks of “foreigni[s]ing” and “domesticating” strategies (1995). On the one hand, he explains foreignising strategies as “an ethnodeviant pressure” on the cultural values of the target language “to register the linguistic and the cultural difference of the foreign text” (ibid., p. 20). On the other hand, he describes domesticating strategies as “an ethnocentric reduction of the foreign text to target-language cultural values” (ibid., p. 20). It is no surprise that in the worldwide marketplace, ‘non-mainstream’ texts are tailored to please their audience, often through the removal of specificity and alterity.

Venuti’s dichotomy has been criticised. First, Tymoczko points out that Venuti’s theories are based on detected norms (e.g. fluency and reader-friendliness in domestication) assumed from the study of translations between major languages in modern times (2000, p. 35). These norms may however not apply to less central linguistic contexts and historical texts (ibid., p. 35). Second, compared to the other theories outlined so far, Venuti seems to stress dichotomies, instead of a continuum. These, as other binaries, however tend to break down in translation studies (ibid., p. 36). As Chittiphalangsri writes, this “polarity” risks discarding how cultural and historical contexts shape translation practices (2014, p. 51). In particular, it leaves the challenges of linguistically hybrid texts unexplored (Buzelin, 2006; Robinson, 1997, pp. 112-113).

The mentioned criticisms on Venuti’s dichotomy therefore stress the importance of considering translation strategies and approaches in their own specific contexts. The influence of one or another approach may not be easily predictable or fixed (Robinson, 1997, pp. 109-111). The use of one or another solution may in fact create diverging effects in different

situations, also depending on each different situation's socio-political context (Chittiphalangsi, 2014, p. 52; Shamma, 2009, p. 80). For example, scholars studying translations from “stereotypically ‘exotic’ cultures” (Carbonell Cortés, 2006, p. 46), as for instance Arabic, note that foreignising strategies may produce the opposite *effect* (ibid., 2003; ibid., 2006; Shamma, 2009, pp. 77-78). In such cases, foreignisation may in fact drift towards “*an expected exoticism*” because the Other is *expected* to be unknown and distant (Carbonell Cortés, 2003, p. 153; ibid., 2006).

In light of this, in this study, (micro-)strategies are in fact divided (see Chapter 3) using the more neutral terms source and target language-oriented (as in Pedersen, 2005, p. 3). The former term (source language-oriented, SL) refers to strategies which leave the (linguistic) foreign form visible; the latter term (target language-oriented, TL) refers to strategies which hide or replace it. This difference is explained further in the following section. The aim is to categorise strategies from a more neutral linguistic/textual point of view without directly assuming any cultural implications *a priori*, as one strategy may have diverging effects and purposes in different contexts, as just argued above. Although translation strategies are not understood here as separate entities but as intersecting versions along a range between the most source and target language-oriented ones, they are still discussed below as part of two distinct clusters for simplification and to highlight the textual differences they create.

Translation strategies

Many scholars have tried to categorise possible (micro-)strategies for the translation approaches outlined above. Aixelá (1996, pp. 60-65), Florin (1993), Grit (2004 [1997]) and Pedersen (2005) have concentrated in particular on translation (micro-)strategies to transpose CSIs. These strategies are arguably also directly applicable to the translation of instances of heterolingualism (in Grutman's 2006 terms) and loaded proper names (for which Hermans suggests a set of strategies which overlap with those discussed below, see 1988, pp. 13-14), both taken into account in this study next to CSIs (see Chapter 3). Aixelá specifically identifies “conservation” and “substitution strategies” (1996, pp. 61-65). These two types of strategies are opposed by their tendency to either conserve CSIs or substitute them (ibid., p. 61) – and are paralleled here with the above-mentioned distinction between source (SL) and target language-oriented (TL) strategies.

Aixelá's *conservation strategies* are:

- “Repetition”, i.e. the replication of the source language form in the target text (ibid., p. 61). An example is the replication of a proper name in its foreign form, as for example “*Venezia*” instead of Venice, presumably to keep its foreign flavour.

This first strategy deserves particular attention. In line with what has been discussed above, it is important to highlight that, as Aixelá notes, repeated items may at times be perceived as “exotic” or “archaic” (ibid., p. 61), specifically when non-transparent (ibid., p. 69) or less transparent than in the source text. This must be considered when analysing translations of texts which already deal with exotic representations, as Haasse’s East Indian novels. Furthermore, exoticisation can be achieved by *italicising* the foreign reference (Berman, 2004 [2000], p. 286), a practice named by Cavagnoli “*un espediente esotista*” [an exoticising expedient] (2012, p. 85).

- “Orthographic adaptation”, as a form of repetition that follows the target language rules to allow the target readers to pronounce the foreign element properly (Aixelá, 1996, p. 61). In the Italian translation of “*Oeroeg*” (Ferrari, Lindau, 1992), for example, the Indonesian protagonist’s name is spelt as “Urug” to allow Italian readers to pronounce it more easily.
- “Linguistic (non-cultural) translation”, the translation of a foreign term with a target language version that is still easily recognisable as a reference to the source culture (ibid., pp. 61-62). Aixelá takes as example the term ‘dollars’ (ibid., p. 62). For instance, in Italian this becomes “*dollari*”: although integrated in the target language, this word will always be clearly associated with the source language/culture’s world by Italian readers.
- “Extra- or intratextual gloss”, when one of the previous strategies is coupled with additional explanations on the CSI’s meaning (ibid., p. 62). These two strategies are used “for solving ambiguities” (ibid., p. 62): they are applied when the translator feels that it is necessary to clarify (more or less) explicitly in the target text information that is instead implicit in the source text (ibid., p. 62). The translator can choose to explicate a vague or unclear reference outside the main text, by using a foot- or endnote, commentaries, or glossaries, for example (extratextual gloss), or inside the text (intratextual gloss), not to disrupt the reading flow (ibid., p. 62).

While Aixelá includes translations in brackets in the category of extratextual glosses (ibid., p. 62), I argue that they should be considered as a separate case. In fact, they are clearly different from other extratextual glosses such as footnotes or glossary notes in terms of the amount and type of information they can provide (i.e. very limited vs. less limited, brief translation vs. explanation) and of their location (i.e. inside vs. outside the main text), therefore having a different impact on readers. For this, in this study, they are analysed as a specific type of clearly marked intratextual glosses (see Chapter 3).

In their own classifications, Grit (2004 [1997], pp. 281-283) and Pedersen (2005, pp. 4-5), often combine some of these strategies. In particular, they speak of, among other strategies:

- “*Handhaving*” [Retention]/“Retention” (Grit, 2004 [1997], p. 282; Pedersen, 2005, p. 4), combining both Aixelá’s concepts of repetition and orthographic adaptation as two aspects of the same strategy. Both scholars agree that retention can be “marked off”, here using Pedersen’s term (2005, p. 4), by using italics or quotation marks (Grit, 2004 [1997], p. 282; Pedersen, 2005, p. 4). Also, Grit explains that this strategy is used in literary translation to retain the “*couleur locale*” (2004 [1997], p. 282).

Grit also takes one step further and analyses the possible use of strategies on the basis of the imagined target *readership*. According to him, first, the strategy of retention is generally not used extensively to avoid overloading the target text with foreign expressions (*ibid.*, p. 282). Second, he claims that retention works better for an expert audience, or for terms already explained in the text (*ibid.*, p. 282).

- “Direct translation” (Pedersen, 2005, p. 5) or “*leenvertaling*” [loan translation] (Grit, 2004 [1997], p. 282), in place of Aixelá’s linguistic translation. According to Grit, loans are adequate when transparent, as they could otherwise hinder or distort the comprehension of non-expert readers (*ibid.*, p. 282). He makes the example of the Dutch *Staten-Generaal* (*ibid.*, p. 282), i.e. the denomination of “the Dutch parliament, consisting of Senate and House of Representatives⁹” (Van Dale, 2018b), which arguably presents a similar case to many other historical terms in Haasse’s “*Heren van de thee*” (see Chapter 4). According to Grit, while the loan into English “States-General” is correct, it may not be adequate for non-expert readers. In fact, its *meaning* remains unclear for readers without knowledge of the history and politics of the Netherlands (Grit, 2004 [1997], p. 282).

Then, Aixelá’s *substitution strategies* are:

- “Synonymy”, i.e. the replacement of a term, not to use it too frequently, with a different one with corresponding or similar meaning (Aixelá, 1996, p. 63). Drawing from Aixelá’s examples (*ibid.*, p. 63), this could be the case of a character being named in the target text by his first name instead of his surname or by a nickname.
- “Limited universalisation”, i.e. using another, “less specific” CSI still taken from the source language/culture when the original one is deemed too problematic for the target readers (*ibid.*, pp. 62-63). An example is translating a reference to a very specific type of Italian sparkling wine with the more general Italian reference ‘*prosecco*’.

⁹ “*Het Nederlandse parlement, bestaande uit de Eerste en de Tweede Kamer.*”

- “Absolute universalisation”, which means using a “neutral” term if no other more suitable CSI is found (ibid., p. 63). Specifically, the chosen term no longer bears “any foreign connotations” (ibid., p. 63). This strategy resembles Florin’s notion of “approximate translation” (1993, p. 126), that is when “the general, rather than the exact, content of the realia is communicated, with the unavoidable result that local and/or historical color is always lost” (ibid., p. 126). The absolute universalisation of the example mentioned above would be ‘white/sparkling wine’.
- “Naturali[s]ation”, i.e. the use of a term with a similar meaning which is part of the target language/culture (Aixelá, 1996, pp. 63-64) and no longer of the source one. For example, the naturalisation of the example mentioned above would be a wine typical of the target culture.
- “Deletion”, i.e. the removal of an item when “unacceptable on ideological or stylistic grounds” or simply thought “not relevant” or not comprehensible (ibid., p. 64). Both Grit (2004 [1997], p. 284) and Pedersen (2005, p. 9) identify this strategy, which they both call “Omission” (“*Weglating*” [omission] for Grit).
- “Autonomous creation”, i.e. the addition of CSIs in the target text which are not in the source one (Aixelá, 1996, p. 64). It can be used to compensate for previous omissions if due to linguistic or cultural translation difficulties, for instance.

In their classifications, Grit (2004 [1997], pp. 281-283) and Pedersen (2005, pp. 3-9), combine Aixelá’s universalisation strategies in the following one:

- “Generali[s]ation” (ibid., p. 6) or “*Kernvertaling*” [core-translation] (Grit, 2004 [1997], p. 283). This is the use of a more general term, which they both agree may often be a hypernym (ibid.; Pedersen, 2005, p. 6). Grit highlights that, while this strategy is often used in literary texts, it risks deleting meaningful references and minimising stylistic features of the source text (2004 [1997], p. 283). This is particularly important in heterolingual texts, which may risk being homogenised (Berman, 2004 [2000], pp. 285-287; Grutman, 2006, p. 22).

Then, in place of Aixelá’s naturalisation, they speak of:

- “Substitution” (Pedersen, 2005, pp. 6-9) or “*Adaptatie*” [adaptation] (Grit, 2004 [1997], p. 283). According to Grit, this strategy does not suit the expectations of expert readers (ibid., p. 283) who supposedly want to be confronted with the source culture.

The fact that translators choose between such a spectrum of possibilities means that for every source text many different new target ones can come to life. As regards reasons for

choosing specific strategies for the translation of CSIs, categorisations such as Aixelá's suggest that decisions may also depend on "the degree of tolerance of the receiving society" (1996, p. 54) towards *difference*. This is thus either conserved or substituted. These strategies can thus be seen as ordered from the most extreme conservation of foreignness to its most extreme substitution, even ending with the total removal of foreign elements: i.e. from the lowest to the highest degree of "intercultural manipulation" of foreign elements (ibid., p. 60).

However, it has already been argued above that dichotomous and fixed categorisations may risk providing only a limited understanding of each specific context. Furthermore, while cultural attitudes surely need to be taken into account, they are not the only factors influencing translation choices. Strategies may in fact also be influenced by other reasons, at times rather practical ones, as illustrated below.

Factors influencing translation choices

Aixelá specifically identifies a series of interconnected parameters which impact on translation decisions: intratextual, textual and supratextual parameters, and the nature of CSIs (1996, pp. 65-70). First, *intratextual* parameters mainly refer, among other factors, to the *features* of a CSI, particularly its *function* (ibid., pp. 69-70). This is made up of:

- Its status in its source text, i.e. whether it is a technical term, and its "importance" (ibid., 1996, p. 70; Florin, 1993, p. 127), i.e. the role it plays in the source text – which is, according to Florin, "the main consideration for translators" to choose a strategy (1993, p. 127).
- Its recurrence (Aixelá, 1996, p. 70), i.e. its frequency. On the one hand, more frequent CSIs are expected to be translated more than non-recurrent ones because presumably more central in the narration. On the other hand, however, their total number may be reduced to avoid overloading readers (ibid., p. 70).

Second, the *nature* of a CSI refers to the specific "intercultural gap" (ibid., p. 68) to be filled in translation. This depends on:

- Its previously established translations in the target language (ibid., p. 68) – Florin speaks of "the literary tradition" (1993, p. 127).
- Its degree of "transparency", i.e. its formal acceptability and comprehensibility in the target culture (Aixelá, 1996, pp. 68-69), called "familiarity" by Florin (1993, p. 127).
- Its "ideological status" (Aixelá, 1996, p. 69), i.e. its ideological acceptability in the target culture (ibid., p. 69), which I argue does not only depend on a culture's attitude towards another one but also on a culture's attitude towards a specific topic. An example of this, taken from the case studies, might be a term such as *blanken* [white

(people)], for instance. This or similar terms might be changed or ‘euphemised’ in certain contexts to avoid using a word which might be perceived as old-fashioned or ideologically-loaded.

Third, *textual* parameters (ibid., pp. 67-68) are actual textual constraints which limit/influence translators’ choices, such as, for instance:

- The presence of other decisive elements, e.g. images (ibid., p. 67). In the case of audio-visual translation, Pedersen speaks of potential “overlapping”, which allows information to be generalised or ignored if it has already been inferred or explicated elsewhere in the text or through “other semiotic channels” to avoid (co-text or intersemiotic) “redundancy” (2005, p. 13). Despite the differences between audio-visual and literary translation, the notion of redundancy is still useful when combining the study of text with the study of paratext (see Section 2.6.4 below).

Finally, *supratextual* parameters influence translation choices from an extratextual dimension (Aixelá, 1996, pp. 65-67) These are:

- The level of “linguistic prescriptivism” of the target language (Aixelá, 1996, pp. 65-66), i.e. whether it is more or less conservative. In the case of heterolingual texts, Grutman points out that the “degree of multilingualism in a text” may also depend on the target literary system’s “status” (2009, p. 183). For example, younger and minor literatures seem to be more open to “linguistic diversity” than the “established canons of the former imperial powers” (ibid., p. 183), allowing to expect some differences in this regard between a target language such as Italian and a global *lingua franca* such as English.
- The type of potential readers and their expectations (Aixelá, 1996, p. 66).
- The type and goals of the initiators (ibid., p. 66).
- The translators’ characteristics, e.g. experience (Toury, 1995, p. 270), but also working conditions and status (Aixelá, 1996, pp. 66-67). Specifically, the mediators’ lack of competences or lack of time may lead to mistakes or confusion (ibid., pp. 66-67).

Other scholars – discussing here briefly Cavagnoli (2012), Florin (1993), Grit (2004 [1997]), Nida (2004 [1964]) and Nord (2005 [1988]) – draw similar conclusions focusing on extratextual factors influencing translation choices in general terms. In particular, they stress the importance of the following three aspects: the text *type*, its *function* and the type of *readers*. First, it is understood that each text *type* entails specific features and requirements which translators need to take into account (Florin, 1993, pp. 126-127). Florin gives the

example of how strategies such as extratextual glossing are obviously unsuitable for the translation of theatre but accepted in popular science books (1993, p. 127). Second, translators work to the service of an “initiator” (Nord, 2005 [1988], p. 9), who has imagined a new and specific *purpose* for the target text. Nord draws from functionalist theories (Reiss’ and Vermeer’s), which consider translation as “determined by its purpose” (Schäffner, 2009, p. 117): it is assumed that it is its (new) aim – Vermeer uses the Greek term *skopos* (ibid., p. 117) – which may diverge from the author’s original intention (e.g. any text adapted for children), that determines translation strategies (ibid., pp. 116-117).

Third, the notion of text function is arguably deeply interconnected with the necessity of envisioning the target *readership*. It is in fact understood that every possible group of readers has its own background and expectations, in accordance with age, education, knowledge, etc. Not only readers from different cultures, but every single person perceives the same source text differently, and this even changes with time (Nord, 2005 [1988], pp. 17-18). As regards types of readers, Nida advises to consider both the “decoding ability” and the “potential interest” of potential readers (2004 [1964], p. 155). As regards the former (ability), when discussing the transfer of cultural information, Grit argues that readers’ background knowledge should be considered carefully when choosing a strategy. While neophyte readers need a clarifying strategy, a more specialist public expects unfiltered foreign elements (Grit, 2004 [1997], p. 281). As regards the latter (interest), Cavagnoli distinguishes between readers loving “literature that helps to understand, to experience profound emotions, to broaden the understanding of human nature”¹⁰ (2012, p. 24); and readers who read “*per evadere dalla realtà quotidiana*” [to escape from everyday reality”] (ibid., p. 24) or to be entertained (ibid., pp. 24-25). Again, translators must acknowledge this difference to choose the most appropriate approach and strategies for their readers.

2.5 Translation as manipulation

This section discusses the notion of manipulation in translation, drawing specifically from Dukāte’s (2009) theories (Section 2.5.1). So-called universal tendencies in translation are also explored as an influence on translators’ practice (Section 2.5.2).

¹⁰ “[...*che ami*] la letteratura che aiuta a capire, a provare emozioni profonde, ad allargare la comprensione della natura umana”.

2.5.1 A definition

The notion of culture-specific items, the possible translation approaches and strategies, and the overall tendencies and constraints in literary translations dealing with cultural differences discussed so far reveal how two translations can never be the same and how every translation is “inevitably partial” (Tymoczko, 2000, p. 24; Tymoczko and Gentzler, 2002, p. xviii).

According to Tymoczko, this *partiality* is twofold. Translations cannot convey all the meanings embedded in a source text for practical, cultural and linguistic constraints (Tymoczko, 1999b, Ch. 1; *ibid.*, 2000, p. 24; Tymoczko and Gentzler, 2002, p. xviii). For this, “translators must make choices” (Tymoczko, 2000, p. 24; Tymoczko and Gentzler, 2002, p. xviii), choosing which aspects to highlight (Tymoczko, 1999a, p. 23; *ibid.*, 1999b, Ch. 1; *ibid.*, 2000, p. 24; Tymoczko and Gentzler, 2002, p. xviii). But, diverging choices may create diverging images and representations, making “the act of translation *partisan* [...]” (Tymoczko, 2000, p. 24; Tymoczko and Gentzler, 2002, p. xviii).

The need to make choices in translation and the consequences and effects of these choices confirm that translation is “a highly manipulative activity” (Bassnett and Trivedi, 1999, p. 2), as argued in Section 2.3. Manipulation has long been debated in translation studies. It is a central concept in the works of scholars among which André Lefevere (1992), Gideon Toury (1995) or Theo Hermans (2014 [1985]) (Dukāte, 2009, p. 43). However, the notion of manipulation in itself is neither defined nor described in detail by these scholars (*ibid.*, p. 16).

A meticulous definition of manipulation in translation is provided by Dukāte. She describes it as:

the process and product of the translator’s handling of a text that results in the adaptation of the text for the target audience, considering the cultural, ideological, linguistic and literary differences between the cultures in contact, which takes place within a particular cultural setting, and is carried out by a human agent, with the consequence of a possible influence of personal or psychological factors upon the end product (*ibid.*, p. 84).

Manipulation may be perceived as distorting or damaging, particularly in postcolonial contexts, where the image of the Other may risk being misrepresented, potentially reinforcing colonial/hierarchical stereotypes, as discussed in Section 2.3. In spite of this, it is noted that the term manipulation is not used in translation studies in a pejorative sense. As Dukāte (*ibid.*) stresses, it should be regarded neither as a necessarily conscious nor as a purely ideological practice.

In her review of manipulation in translation, Dukāte categorises manipulation as either *avoidable* or *unavoidable* (ibid., p. 111). Manipulation is unavoidable, for example, when “due to [...] linguistic and/or cultural peculiarities”. (ibid., p. 104). Or, manipulation is unavoidable in the specific case of the translation of literary texts, which are always an *interpretation* of the source text (ibid., p. 122).

Then, Dukāte argues that manipulation in translation can be caused by different factors. She identifies manipulation as triggered by:

- Language, in order to overcome language differences (ibid., pp. 83-84).
- Psychology, in the sense that translators may consciously or unconsciously follow apparently common tendencies (ibid., p. 82), further explored below.
- Ignorance, as the mediator’s lack of experience or knowledge potentially leads to unintentional mistakes (ibid., p. 82), as argued in the previous section.
- Ideology and culture, potentially leading to “omissions, additions, substitutions” (ibid., p. 82), resulting in distortions (ibid., p. 87).

Ideology and culture are thus only two possible causes among many others leading to manipulation in translation. Manipulation on an ideological basis should not be regarded as the default state. Instead, practical constraints and universal tendencies also influence translators’ choices.

Finally, *ethical* pressures can also trigger manipulative strategies. Nord, speaks of *loyalty* as “the responsibility translators have toward their partners” (2001, p. 195), i.e. author, translation’s commissioner and target readers (ibid., p. 185). In this sense, translators should pledge loyalty to the *intentions* of the source text and the target texts’ function, which thus need to be loyally represented and to be made transparent to the target audience (ibid.). To achieve this, translators may need to apply manipulative strategies to aid readers’ comprehension, transpose source texts meanings clearly and bridge cultural gaps.

2.5.2 Translation universals

Dukāte’s claim that translators’ practice may be influenced by conscious or unconscious shared tendencies (2009, p. 82) traces the findings of comparative studies in translation. Scholars have suggested that certain tendencies may go beyond source and target culture relationships, being instead features specific of translated texts in general. Scholars speak of translation *universals* (Baker, 1993, p. 243; Laviosa, 2009; Malmkjær, 2011), as “features which typically occur in translated text rather than original utterances and which are not the result of interference from specific linguistic systems” (Baker, 1993, p. 243) – although

terminology and hypotheses on this topic have been debated and criticised. Whilst detected universal tendencies mainly deal with linguistic aspects which are not analysed in this study, certain tendencies can possibly explain or justify the application of some of the strategies discussed above.

On the one hand, scholars have identified a general tendency to *clarification* (Berman, 2004 [2000], p. 281)/*explicitation* (Malmkjær, 2011, p. 86; Baker, 1993, p. 243) in translation, achievable for instance through glossing. According to Blum-Kulka's "explicitation hypothesis" (2004 [1986], p. 292), translators' need to interpret a source text may lead to increased levels of "cohesive explicitness" in the target one (ibid., p. 292). On the other hand, scholars have also detected an overall tendency to *standardisation* (Malmkjær, 2011; Toury, 1991, p. 188; ibid., 1995, pp. 267-268), i.e. the language in the translations appears to be more standardised than in the source text (Malmkjær, 2011, p. 86; Toury, 1995, pp. 267-268). Linked to this latter tendency is arguably the inclination to *avoid repetitions* (Malmkjær, 2011, p. 84; Baker, 1993, p. 244; Toury, 1991, p. 188), which can be actualised through various substitutive strategies, and even through extreme ones such as Aixelá's deletion (1996, p. 64). Although these two tendencies may improve the reading flow, they may erase specific features of a source text, particularly its linguistic and stylistic unconventionality. Berman indeed speaks of "deforming tendencies" (2004 [2000], p. 280).

In her study of a corpus of 50 Dutch-English 1960s-1980s translations of prose fiction, which also includes translations of East Indian works by Dermoût, Vanderauwera detects, among other general trends, all the three just discussed (1985). First, she finds that, "implicit information is frequently made explicit and more precise" (ibid., p. 97), and that ambiguity tends to be resolved (ibid., pp. 97-98). For instance, as regards the translations of Dermoût's works specifically, she mentions the example of the ethnic reference *een blanke* [a white (person)], also found in Haasse's texts analysed here, being explicated as "a European" (ibid., p. 97). Second, she notices a tendency to *conventionality* (ibid., p. 93). In the translations of Dermoût's texts, for instance, the total number of Malay words in the target texts is lower than in the source ones (ibid., p. 93). Third, "'irrelevant' details" are deleted or also reduced in number (ibid., p. 99). This includes Dermoût's "very meticulous recording of objects and actions in the exotic environment" (ibid., p. 99), which is slightly abridged (ibid., p. 99).

It thus becomes interesting to check whether these tendencies are also found in the English translations of Haasse's East Indian novels, and whether they are also shared by the Italian translations, confirming they may be overall trends in translation.

2.6 Presenting the (translated) text

2.6.1 Overview

This section aims to demonstrate how the analysis of translated texts cannot be separated from the analysis of the broader context of translation production and reception. Section 2.6.2 discusses how translations are positioned within the broader literary and socio-cultural systems of the target culture. Section 2.6.3 analyses the role of mediators in the process of translation and promotion of literature. Section 2.6.4 introduces the notion and functions of paratexts, as the elements framing translations and influencing reception, reviewing Genette's (1997) definitions.

2.6.2 Introducing translated texts to new target cultural and literary contexts

Text-external manipulation

In her review of manipulation in translation, Dukāte specifies that manipulation takes place not only at the stage of translation, but also at various other stages in the process (2009, p. 45). It can take place at the preceding stage of the *selection* of which texts to translate (ibid., pp. 45, 90), and at the subsequent stage of the *introduction* and *promotion* of the translated texts (ibid., p. 46), where it can be implemented by many different *mediators* in the process (ibid., p. 87). As Dukāte points out, manipulation in translation is thus not only “text-internal”, taking place within the text (ibid.: p. 86), but also “text-external”, i.e. associated with the way a text is positioned in the target culture (ibid., pp. 86, 90-101). This implies that not only the way in which texts are translated, but also the way in which they are *chosen*, *introduced* and *framed* may play a role in the crystallisation of the perception of other cultures.

This study specifically analyses paratextual framing. While it does not investigate the case studies' selection and positioning processes, these topics are however briefly introduced to show how texts (and paratexts) need to be studied in their own contexts and to point out certain peculiarities of translation and promotion in the case of literature from ‘dominated’ languages, which form the necessary background for the study of paratext.

The polysystem theory

A model to understand selection and promotion processes of foreign literary material in a given target culture is Even-Zohar's polysystem theory. Drawing from the works of Russian formalists (Chang, 2010, p. 258; Even-Zohar, 1990, p. 1; Hermans, 2014 [1985], p. 11), Even-Zohar speaks of literature “as a differentiated and dynamic ‘conglomerate of systems’ characterised by internal oppositions and continual shifts” (ibid., p. 11), opposed to the idea of

a closed, synchronic system (Chang, 2010, p. 258; Even-Zohar, 1979, p. 290). According to his model, systems exist in “synchrony and diachrony” at the same time: they consist of both simultaneous relations and their progressive developments (ibid., p. 290). For this, he introduces the term “*polysystem*” (ibid., p. 290), which stresses “the multiplicity of intersections” (ibid., p. 291): a polysystem is “a multiple system, a system of various systems which intersect [...] and partly overlap” (ibid., p. 290).

To give an example, Dutch post-colonial literature by repatriated writers from the former Dutch East Indies can be seen as a system, a smaller system within the bigger system that is Dutch literature, which is a system first within the European literature polysystem, then within the world literature one. The Dutch post-colonial literature of repatriation system evolves from the *Indisch*-Dutch literature system, and the overall Dutch language colonial and post-colonial literature system, intertwining with them, and with international literature concerning trauma and colonial memory.

Each polysystem has a *centre*, normally corresponding to the canonised system within the polysystem, and a *periphery*, which are in a dynamic relation to each other (ibid., p. 293). This means that polysystems’ several “strata” change position through what Even-Zohar names “conversions” (ibid., p. 293), i.e. *tensions* between what is and what is not canonised, the latter threatening to replace the former and therefore allowing it to evolve. Systems thus stabilise through continuous development (ibid., p. 303).

Translated literature should be seen as a system within a target culture’s literary polysystem (Chang, 2010, p. 259). Regardless of its position in the source culture’s literary polysystem, translated literature generally occupies a peripheral one in the target culture’s system (ibid., p. 259), although this arguably differs between target cultures which can be considered as ‘dominating’ and ‘dominated’ ones. The need to exploit and *import* foreign literature arises particularly in three cases: when the target culture literature is still “young” and not yet “established”, “peripheral” or “weak”, or at a crisis point (Even-Zohar, 1990 [1978], p. 47, also in Chang, 2010, p. 259).

Ideology and power

The potential canonisation or non-canonisation of a translated work depends, according to Lefevere, on “very concrete factors” (1992, p. 2), namely ideological and poetological constraints (ibid.). These are reflected in translation, through which literature is *manipulated* “to function in a given society in a given way” (ibid., p. vii). Lefevere’s theories reveal the crucial role of mediators in this process. In his view, on the one hand, “professionals” (i.e. translators, teachers, or critics) tend to promote works conforming to the dominant *poetics*,

the shared idea of “what literature should [...] be”, and *ideology*, the shared idea of “what society should [...] be”, and to suppress works that deviate from them (ibid., p. 14). On the other hand, the “powers” (named “patronage”, i.e. people, institutions, religious or political organisations or social groups) can endorse or hinder works (ibid., p. 15) to conform to these expectations and constraints.

A criticism on the polysystem theory is that it does not analyse the systems’ contexts. First, it can be argued that Even-Zohar’s model does not explore the fact that textual systems are in fact also shaped by actors (Jones, 2011, p. 45), such as translators, publishers, reviewers, etc. Second, according to Hermans, the model mainly focuses on the *literary* polysystem (1999, p. 118). Although acknowledging that this is embedded in broader systems, such as the cultural or socio-political ones, these relationships are not explained or studied further (Chang, 2000, p. 111; Hermans, 1999, p. 118).

Another criticism on Even-Zohar’s model is that, although the polysystem theory can be said to have laid the basis for further discussion on issues of power and ideology in translation studies, it seems unsuitable to tackle them because of its “saniti[s]ed” language (Tymoczko, 2000, p. 31). Tymoczko argues that the terminology it proposes does not make it easy to unveil the geopolitical implications in systems’ dynamics (ibid., p. 31). Casanova’s theories seem more helpful in this regard, which successfully combine Bourdieu’s theories of cultural domination and power within literary fields with translation (2010 [2002]), substituting in particular the ‘centre/periphery’ opposition with the “dominating/dominated” literature one (ibid., p. 289).

Considering world literatures as a broader literary system, literatures from different nations/languages are clearly in hierarchical relationships among each other based on their position within such a system (ibid.). Generally, literatures from smaller countries, such as Dutch literature, occupy a less significant position, as ‘dominated’ ones, than ‘dominating’ literatures such as the English-language one (ibid., pp. 289-290). From this perspective, translation becomes a form of “power struggle” (ibid., p. 290) to gain visibility. Literature from dominated languages/cultures must attract external attention to enter “the world literary competition” (ibid., p. 290), either by gaining recognition as “universal capital” (ibid., p. 291) with universal literary value (e.g. internationally recognised masterpieces such as Dante’s, or, as regards the Dutch context, the previously mentioned “*Max Havelaar*”), or through “consecration” (ibid., pp. 294-296), i.e. literary legitimisation (of a language/culture and/or of an author), for example via translation.

2.6.3 *Mediators in the case of translation from ‘dominated’ languages*

Translators as consecrators and ambassadors

Casanova’s view of the translation of ‘dominated’ languages/cultures and authors as a form of consecration (2010 [2002], pp. 294-296), of literary recognition and legitimation, specifically highlights the crucial role of *mediators* in the translation process, among which translators, but also editors, publishers, financial supporters, commissioners, etc., as already introduced above.

The process of translation from ‘dominated’ languages/literatures shows its own peculiarity also as regards the role of mediators. On the one hand, in such cases, mediators from the *source* culture may play a more crucial role. It can be argued that many Dutch literary works are able to cross national boundaries thanks to the help of the *Nederlands Letterenfonds*, the Dutch Foundation for Literature, which supports the translation and promotion of Dutch literature abroad (Nederlands Letterenfonds, n.d.a). This is pointed out by Van Es and Heilbronn (2015, p. 301) for the English-speaking case, by Ross (2004, p. 34) for the Italian case, for instance.

On the other hand, translators from ‘dominated’ languages, and especially those translating into ‘dominating’ ones, can be identified as what Casanova defines as “consecrators” (2010 [2002], p. 299): legitimators for cultural import. First, as consecrators, they may have several tools at their disposal, not just translation. It is in fact important to also take into consideration their influence on the public through the elements accompanying their work or discussing it (e.g. forewords, commentaries) (*ibid.*, p. 301), discussed in the next section. Second, Casanova argues that the degree of consecration they can achieve also depends on their status (*ibid.*, p. 299). As Van Es and Heilbronn have found in their study on the translation of Dutch works published in 2010 into English, the prestige of the translators is usually highlighted by publishers and reviewers, for example (2015, p. 311). This has in fact been detected in the Portobello Books’ translations analysed (see Chapter 4).

Casanova specifically distinguishes between “ordinary” consecrators (Casanova, 2010 [2002], p. 299), with no consecration power (*ibid.*, p. 299), and “consecrated consecrators [...] whose power of consecration depends on the degree of their own consecration” (*ibid.*, p. 300). Consecrated consecrators may be further divided between “charismatic” or “institutional consecrators” (*ibid.*, p. 300). The former (charismatic) have achieved their position thanks to personal appeal; the latter (institutional) because they are members of academic or similar institutions (*ibid.*, p. 300), which is often the case of translations from ‘dominated’ languages/literatures.

A particular characteristic of translators from smaller languages is that often they may be the only ones in the translation process who are able to access the source text and who know the source context well. In such a position, they do more than ‘just’ translate: they are (directly or indirectly) allocated a broader, undoubtedly tricky, task: contributing to shaping reception and engaging with literary promotion and marketing. They *balance* between their roles of literary experts and cultural promoters, loyalty – in Nord’s (2001) sense – to the source language/culture and text/author, the target text’s function and the target culture’s tastes and expectations. Thus, they act not only as cultural mediators but as *cultural ambassadors*, a term used by Francis Jones (2000): they are both “text converters” and “representatives” of their source culture/literature (ibid., p. 69).

Mediators in the analysed target contexts

Studies on the translation and promotion of Dutch literature in the target cultures allow to compare who are the most crucial (‘consecrating’) mediators in the two contexts. On the one hand, Vanderauwera’s (1985) study (already mentioned in Section 2.5.2) on the selection, translation, promotion and reception of Dutch-language fiction into English highlights the role of academic and specialist publishers and of specific “cultured circuits” (ibid., 2014 [1985], p. 199), e.g. academic libraries, literary foundations, in promoting Dutch literature in translation in the English-speaking target context (ibid., p. 199).

Her analysis reveals that commercial success is not common for translations from Dutch, among other reasons generally because of a gap between source and target cultures’ literary tastes (ibid., 1985, p. 20; ibid., 2014 [1985], p. 199). To give an example, she argues that, whereas English-speaking novels tend to be more “complex”, socio-politically engaged and “world-oriented”, Dutch ones may sometimes appear “solipsistic, intimistic and ‘provincial’” in the eyes of the English-speaking target readers (ibid., p. 203). It is for this that Dutch language literature needs to be introduced either through academic/specialist circuits (ibid., 1985, pp. 24-26) or as “quality” fiction (ibid., p. 24; ibid., 2014 [1985], p. 199). Unfortunately, this often means no large-scale distribution, limited promotion and modest campaigns (ibid., p. 199).

In response to this, Vanderauwera urges translators to step in to ensure a greater response to Dutch literature. She recommends that they either try to trigger interest for the cultural-specificity of Dutch literature or to accommodate the tastes of the target audience (ibid., p. 209). With the latter practice Vanderauwera interestingly associates the promotion of literature “from or about the Third World” (ibid., p. 199). This thus raises the question of whether Dutch literature from/about the colonies might then be of particular interest for the

English-speaking audience and therefore suggested as translation material (see *ibid.*, 1985, p. 55).

On the other hand, more recent investigations on the case of Dutch literature in translation into Italian (e.g. Ross, 2004) also reveal the crucial role of academic and specialist circuits in promoting Dutch literature in translation, while they also praise the work of Italian translators-ambassadors. Similarly to what has been discussed above, it appears that expert publishing houses may help introducing Dutch language literature in Italy. This is for example the case of the Milanese publisher Iperborea, specialised in Dutch-language (and Scandinavian) literature (*ibid.*, 2003, p. 517; *ibid.*, 2004, p. 35). However, they may not have enough resources to support larger-scale advertising campaigns, similarly to what has just been discussed as regards the English-speaking context.

Yet, Dutch literature in translation needs great marketing efforts (*ibid.*, 2003, p. 515; *ibid.*, 2004, p. 40). This task is mainly achieved in Italy by a small group of passionate literary translators (among which Ross names Giorgio Faggin, Fulvio Ferrari, Franco Paris, Laura Pignatti, Elisabetta Svaluto), active as “bridge-builders” (*ibid.*, p. 34), indeed. Some of them also are and/or are supported by university lecturers, who actively promote Dutch literature through events, workshops, book presentations, writers’ tours, contacts with the press, etc. (e.g. in the case of the Dutch author Arnon Grunberg, see Mertens, 2012, pp. 131-142).

2.6.4 Framing translated texts: the nature and role of paratexts

A definition

Genette defines a ‘text’ as “a more or less long sequence of verbal statements that are more or less endowed with significance” (1997, p. 1). But he adds that texts are seldom “unadorned [...] unreinforced [...]” (*ibid.*, p. 1), but rather accompanied by elements he calls the “*paratext*” (*ibid.*, p. 1), e.g. book covers, introductions, illustrations, or informative and promotional material not belonging to the text itself but relating to it (*ibid.*). These elements are “what enables a text to become a book and to be offered as such [...] to the public” (*ibid.*, p. 1).

Paratexts are instruments of manipulation and socio-cultural adaptation. First, by introducing the text to its readers before it is read, paratexts convey connotations and commentaries which shape the readers’ reception of the text (*ibid.*): they are “a *threshold*” (*ibid.*, p. 2) between what is inside and outside a book, “a zone between text and off-text, a zone [...] of *transaction* [...]” (*ibid.*, p. 2), of “manipulation” (*ibid.*, p. 409). Second, as

Genette concludes in his seminal study on paratext, such elements also allow a text to adapt to environmental changes (ibid., pp. 407-408). He writes:

[...] the paratext provides a kind of canal lock between the ideal and relatively immutable identity of the text and the empirical (sociohistorical) reality of the text's public [...]. Being immutable, the text in itself is incapable of adapting to changes in its public space and over time. The paratext – more flexible, more versatile, always transitory because transitive – is [...] an instrument of adaptation (ibid., pp. 407-408).

Paratexts thus allow to investigate how texts are modified according to the context in which they are inserted.

Paratexts and translation studies

Paratexts are increasingly becoming a focus of translation studies (see Alvstad, 2012; Gil-Bardají et al., 2012; Pellatt, 2013), although scholars advocate further attention to and research on this subject (Alvstad, 2012, p. 80; Gil-Bardají et al., 2012, p. 7). The study of paratexts in translation draws from and expands Genette's theories. However, translation studies scholars raise two main criticisms on Genette's work. First, they have opposed Genette's definition of translation as a 'type' of paratext (Genette, 1997, p. 405) and have demonstrated the importance of studying translations as texts in their own right (Summers, 2013; ibid., 2014; Tahir-Gürçağlar, 2002). Tahir-Gürçağlar also takes a step forward, suggesting a relation between paratexts and *textual* features (ibid.). In her analysis of the translation paratexts in the Turkish context, she detected, particularly in relation to the translation and framing of popular fiction, that paratexts may have the power to influence how their texts are *written* (ibid., p. 58).

Second, although Genette acknowledges that "the ways and means of the paratext change continually, depending on period, culture, genre, author, work and edition [...]" (1997, p. 3), he does not analyse this concept further. He does not explore how paratexts evolve, but rather studies them from a synchronic perspective. By applying *cross-cultural* and *diachronic* perspectives to the study of paratexts, instead, i.e. by analysing how they change in new cultural and historical contexts, translation studies scholars have demonstrated the impact of paratextual (re-)framing on the public, and, from this, the relation between translation, both as a product and a process, to the (target) literary, socio-cultural and ideological system (Alvstad, 2012; Kovala, 1996; Kung, 2013; Pingping, 2013; Summers, 2013; Tahir-Gürçağlar, 2002; Watts, 2000, ibid., 2005).

A diachronic perspective specifically means that translation studies scholars rather focus on “that which changes over time [...] and how the particular context in which a work is published might be related to those changes” (Watts, 2005, p. 13). While texts are originally produced in a specific situation for a specific audience to which specific meanings are directed, through translation, a text’s meaning is *re-shaped* by the target culture. Translation paratexts are tools to *introduce* the text to many new different contexts, in which the text is assigned (new) significance (Alvstad, 2012, pp. 80-81, quoting Sapiro, 2008, p. 163). In particular, with each new transposition or edition, all paratextual elements need to be adapted to reach new readers in a definite target context and a definite time (Watts, 2000, p. 31; *ibid.*, 2005, p. 14). It is indeed crucial to note that translation paratexts are not necessarily the simple translation of source text’s paratexts. While some of these latter may be kept, they may well be fully or partly omitted or re-elaborated, and new ones may be added.

To summarise what is argued above, as paratexts can be considered “the most sociali[s]ed side of the practice of literature” (Genette, 1997, p. 14) the study of translation paratexts helps to understand how a text is framed and positioned in a given culture. For this, this project specifically integrates textual and paratextual analysis to consider textual choices not as isolated, but as influenced by the socio-cultural and historical context in which they take place. A comparative cross-cultural and diachronic paratextual analysis in fact sheds light on the socio-cultural context in which translation takes place (Tahir-Gürçağlar, 2002).

Paratextual categories

Translation studies scholars borrow Genette’s definitions and terminology to analyse paratextual elements, as this study also does. Genette categorises paratexts according to five features, which describe their spatial, temporal, substantial, pragmatic and functional characteristics (1997, p. 4). The first three features deal with the *form* of these elements, i.e. the way they are presented. The last two features relate to the *context* in which elements are produced and received and the *mediators* involved.

First, Genette’s “spatial” (*ibid.*, pp. 4-5) category considers the “*location*” of paratextual elements (*ibid.*, p. 4). These can be either ‘peritextual’ or ‘epitextual’. The term “peritext” (*ibid.*, p. 5) refers to elements which appear within a given book (*ibid.*, pp. 4-5) (e.g. book covers, foreword/afterword, glossaries, tables and images, typesetting, printings, choice of paper, titles). The term “epitext” (*ibid.*, p. 5) indicates all information about the text “at least originally [...] located outside the book” (*ibid.*, p. 5) (e.g. interviews with publishers or translators, marketing material, public or private communication). The features of the epitext are not discussed as this study only takes into account peritextual elements. Second, Genette’s

“temporal” (ibid., pp. 4-5) category considers the *date* of an element’s publication (ibid., p. 5), which can precede or follow that of the text (ibid., pp. 5-6). This category is also not considered in the study as only paratexts synchronous with the translations are analysed.

Third, Genette’s “substantial” category (ibid., pp. 4, 7). considers the “mode of existence” (ibid., p. 4) of an element. This can be “*textual*” or “verbal” (e.g. titles, prefaces), “*iconic*” (e.g. visual images), “*material*” (e.g. material typographical aspects), “*factual*” (ibid., p. 7). Factual is defined as “the paratext that consists not of an explicit message (verbal or other) but of a fact, whose existence alone, if known to the public, provides some commentary on the text and influences how the text is received” (ibid., p. 7) (e.g. a writer’s age, affiliations) (ibid., p. 7). Material and factual paratext are not considered in this study, although it is acknowledged that factual information is revealed from the textual paratext (e.g. the writer’s gender from his/her name) (ibid., p. 8). The study specifically focuses on both verbal and iconic paratext, but it also asks how they intermingle to convey meanings.

Fourth, Genette’s “pragmatic” category (ibid., pp. 4, 8) considers the “situation of communication” (ibid., pp. 4, 8). This is shaped by the characteristics of the “sender” and his/her “addressee” (ibid., pp. 4, 8), i.e. *who* acts and *for whom* (ibid., p. 4), “the sender’s degree of authority and responsibility” and “the illocutionary force” of the given message (ibid., p. 8). Although the assumed readership of the analysed target texts is expected to change for each edition, all studied paratexts belong to what is defined as “*public*” paratext (ibid., p. 9) (e.g. vs. “*private*”, i.e. not aimed at the public), and further sub-categorisations are therefore not explored.

Much more can be said instead as regards to the sender of a message. The “sender” (ibid., p. 8) is not the producer of a message, but who has “responsibility” for it (ibid., p. 8). This is generally the author (“*authorial* paratext”) (ibid., p. 9) or the publisher (“*publisher’s* paratext”) (ibid., p. 9). Typical publisher’s paratext are those elements that exist because the book is published (ibid., p. 16): the physical features of the book, materials used, its format, the series, and the cover and supplements. In translation, publisher’s paratext is what presents a text to the target context, and may therefore be substantially different from the paratextual framing designed to suit the source one (Alvstad, 2012, p. 78).

The sender can also be a third party (Genette, 1997, p. 9) (“*actorial*” paratext) (ibid., p. 196). In the specific case of translators’ paratexts, these can be understood both as authorial and actorial. To avoid confusion, in this study translators’ paratext is referred to with Genette’s term “*allographic*” paratext (ibid., pp. 9, 196). This is opposed to “*authographic*” paratext (ibid., p. 152), i.e. authorial in the strict sense. Allographic paratext is specifically

that which is “attributed to an author who is not the author of the work” (ibid., p. 151). However, it is noted that the boundaries between publisher’s, authorial and actorial paratexts may not be easily perceivable simply from the book as a product, and determining the agency of specific elements, when this is not specifically acknowledged, may require further research.

Finally, Genette’s “functional” category (ibid., pp. 4, 10) relates to the aims of a specific element, i.e. its “functions” (ibid., p. 4). According to Genette, this is “the most essential of the paratext’s properties” (ibid., p. 407). All peritextual elements fulfil a function. Even apparently neutral elements such as the title page, for instance, aim to give specific information in a specific way. However, paratextual functions cannot be categorised “*a priori*” as it has been done for the other categories (ibid., p. 12). Also, they are not “exclusive” (ibid., p. 12), as each element may perform various functions at the same time, which are genre- and element-specific (ibid., p. 12). Genette makes clear that “the functions of the paratext [...] constitute a highly empirical and highly diversified object that must be brought into focus *inductively* [...]” (ibid., p. 13, italics added). While some elements have clear and rather practical purposes, as copyright pages or tables of contents, other elements, as for instance dedications or epigraphs, discussed below, may serve less explicit functions, and therefore become of particular interest for this study because they are never unmotivated.

The main functions usually associated with the paratextual elements considered in this study are illustrated below. For the purpose of this study, the scope of the analysis is narrowed down to those peritextual elements that are assumed to be of main influence to the reception of a book. Here, they are divided in ‘internal’ and ‘external’ peritext, i.e. the elements inside a volume or on its cover (ibid.). For the reasons just explained, the discussion below does not claim to be exhaustive, rather an outline of most common and most obvious functions. Yet, it aims to show that Genette’s categories are strictly interlinked, as changes in position or sender of a paratextual element crucially influence its perception.

Internal peritext

The internal peritext is what influences the reading experience right before or after reading. Internal peritextual elements form what is commonly known as a book’s *front* and *back matter*, i.e. the elements in the volume preceding (front matter) and following (back matter) the actual ‘text’. In the case studies, these are dedication and epigraph, prefaces, acknowledgements, additional information such as historical maps, tables, notes on spelling and glossaries.

The *position* of internal peritextual elements – either front or back matter – is not accidental (ibid.). While discussing the location of epigraphs, for example, Genette explains that any

“change in location” reflects a “change in role” (ibid., p. 149), because words may acquire a different meaning depending on whether they are read before or after the text (ibid., p. 149). In other words, elements in the front matter *introduce* the text, guiding the readers, while elements in the back matter *explain* it (ibid.). Other elements are instead meant to be encountered *during* the reading, potentially disrupting the experience. These are arguably ‘extratextual’ in the sense that they do not belong to the fictional narrative, but are physically not part of either front or back matter (e.g. footnotes). Glossary notes may be considered in between the text and the back matter, because they are also meant to be read along with the text.

Dedications, epigraphs and prefaces guide reception (Lane, 2004). First, the aim of dedications is to announce a *relationship* between the author and someone else (Genette, 1997, p. 135), either a “private” or a “public” dedicatee (ibid., p. 131). The former is when a dedication is “in the name of a personal relationship” (e.g. a sibling, a friend) (ibid., p. 131). The latter is when the dedication is instead “public in nature – intellectual, artistic, political [...]” (ibid., p. 131). Such a relationship is openly shown to the readers, although they are not directly addressed (ibid., p. 134). Second, the aims of epigraphs are to *comment* on other elements, more precisely the title (ibid., p. 156), or the text (ibid., p. 157) and to create an effect (ibid., p. 160) also by quoting a specific author (ibid., p. 159).

Finally, prefaces clearly serve various functions. With the term “*preface*” (ibid., p. 161), Genette understands all types of “introductory [...] text” (ibid., p. 161) about the book’s subject, regardless of their position (ibid., p. 161). As this definition hints, although the choice of the preface’s position is “not neutral” (ibid., p. 172), as argued above, Genette sees the “postface” (ibid., p. 161) as a specific kind of preface, as they share their main characteristics (ibid., p. 161). However, a postface may offer a more ‘balanced’ cause for reflection on the text because it is offered to readers who are already acquainted with it, instead of proposing “an advance commentary” (ibid., p. 237) on a still unknown text which risks being skipped and being nevertheless read after reading the text (ibid., p. 237).

Central to this study are what Genette defines “allographic prefaces” (ibid., pp. 196, 263). In terms of functions, those of an allographic preface are the same as those of authorial ones (ibid., pp. 264-265), which mainly aim “to promote and guide reading of the work” (ibid., p. 265). But, when the author of the preface is distanced from the author of the text, further specific features apply (ibid., p. 265). In particular, an allographic preface *recommends* the text (ibid., p. 267) and *provides information* on it (on its creation and its value) (ibid., p. 265), but also on the *author*, his/her oeuvre, the literature of the period, etc. (ibid., pp. 266-267).

Translators' prefaces, as a type of allographic prefaces, become worthy of analysis because they may not only 'recommend and present'. Instead, they may reveal, first from a synchronic point of view, who the aimed target readers of a specific edition are, and second, from a diachronic, comparative perspective, how the readers themselves and the reception and production contexts have changed (Watts, 2000, p. 31). Furthermore, translators' prefaces may serve other functions specifically associated with translators' specific role as cultural mediators (McRae, 2012). For example, prefaces can be a space for translators to introduce specific themes and issues which are not given visibility in the translation. Or, depending on the information they provide on an author and his/her context, they can give recognition to non-mainstream identities.

External peritext

The external peritext is constituted by the elements relating to a text that are aimed at a broader audience than the text itself: in the case studies, this is the book cover as a complex whole which is the sum of various parts. Both "verbal" (titles, subtitles, captions, names, and back-cover and flap-texts) and "iconic" (cover images, but also other formatting elements such as layout and typesetting) (Genette, 1997, p. 7) elements are included on book covers. All the elements just mentioned have shared and individual purposes, which form the cover's overall functions. The elements considered in this study are: front, and back cover texts and flap-texts and titles (verbal paratext), cover band (verbal and iconic paratext) and the front cover image (iconic paratext).

Before analysing each one in more detail, it is useful to give a brief initial overview of the many functions associated with the cover as a whole. First, covers serve a practical purpose: they *protect* the book (ibid., p. 27). Second, they *provide information* on author, publisher (and sometimes the translator), genre, content of the book, its context (ibid., pp. 23-27). Third, being "the first manifestation of the book offered to the reader's perception" (ibid., p. 27), they also serve a *promotional* purpose (ibid., p. 28), a true marketing function (Freschi, 2012), as cover elements such as dust jackets aim to attract readers' interest (Genette, 1997, p. 28). For this, it is not surprising that, for example, the information provided on covers may not fully coincide with the book's content to favour "sensational" or "sexy" layouts (Pellatt, 2013, p. 3).

The verbal paratextual elements on book covers are extremely diverse, each possibly supporting one or more of the overall cover's functions. Usually, back-cover and flap-texts provide verbal summaries (e.g. blurbs or biographical notes), i.e. information. But, being placed on the cover, they also fulfil a marketing function. In fact, next to 'sexy' titles and

visual design, blurbs too, for example, aim to attract readers by making them interested in the text. In fact, these are “rarely, if ever *translated*”, but “written afresh” (Maher, 2016, p. 183) according to the publisher’s needs and the target culture’s norms and expectations. For this, they become a useful object for comparative analysis which is crucial to understand how and why a text is introduced to a target culture (ibid., p. 183).

Titles too have multiple functions. Genette identifies four functions (1997, p. 93), which however do not all need to be achieved, or not necessarily simultaneously (ibid., p. 76). These are: a designating, descriptive, connotative, and tempting function (ibid., p. 93). First, titles “identify the work” (ibid., p. 76), designate it (ibid., pp. 79, 93). Second, they *describe* its content, its genre and its form (ibid., p. 93). Third, they guide the readers’ expectations (the connotative function is usually attached to the descriptive one, in fact) (ibid., pp. 89-91, 93). Finally, they aim to *tempt* readers, to read or at least buy the book (ibid., pp. 91, 93), perhaps thanks to catchy, ambiguous phrases which “say enough about the subject matter to stimulate curiosity and not enough to sate it” (ibid., p. 92). Whereas a book is meant to be read, titles are meant to be ‘talked about’: they are “an object to be circulated [...], a subject of conversation” (ibid., p. 75).

In order to determine the function(s) of a title, it is useful to first analyse the possible *types* of title. Genette identifies two main types, which reveal different aspects of a work: “thematic” (ibid., pp. 78-79, 81) or “rhematic” titles. (ibid., pp. 79, 86). Thematic titles describe “the subject of the text” (ibid., p. 77), for example, by naming the protagonist. Rhematic titles, instead, “designate the text as object” (ibid., p. 77), by stating the book’s genre (e.g. ‘essays on...’). Both types of title describe the characteristics of the text (descriptive function), but highlighting different ones. Moreover, they shape readers’ expectations differently (connotative function) (ibid., p. 89).

Elements wrapping the cover are generally studied for their marketing role, although this is not their only function. The only element of this type considered in this study is the advertising cover band (ibid., p. 27). Dust jackets are in fact not specifically distinguished here from front/back covers as such a difference is not relevant to the study’s purposes. Cover bands are “a sort of mini jacket that covers only the lower third of the book” (ibid., p. 28), which can thus be detached from the book (ibid., p. 27). Normally, bands mention details such as literary prizes (ibid., p. 28).

As introduced before, covers show both verbal and iconic paratexts, which are both analysed in this study. It is argued that images too need to be ‘adapted’ to suit each specific audience. In fact, visual elements too are ‘*translated*’, through a process known as “visual

translation¹¹” (Freschi, 2012, p. 115). As verbal paratext, iconic paratext too is produced to perform specific socio-cultural *functions* within a given culture/society, as well as marketing purposes. A criticism on Genette’s work is in fact that it lacks detailed discussion about iconic elements, while research has shown that they can play a central role in published material and specifically in translation paratext (Alvstad, 2012; Freschi, 2012; Kung, 2013).

Text and image are thus not different from a socio-cultural perspective: they “can both be used to reali[s]e the ‘same’ fundamental systems of meaning that constitute our culture” (Kress and Van Leeuwen, 2006 [1996], p. 19), although in their own different ways (*ibid.*, p. 19). Therefore, they can (and should) both be analysed from a *critical* point of view (*ibid.*). Arguing that not only spoken and written texts, but also visual structuring can produce ideologically constructed images which promote specific discourses (*ibid.*, p. 14), Kress and Van Leeuwen aim to fill the theoretical gap on critical discourse analysis in non-linguistic contexts (*ibid.*, pp. 14-15). Applying functional semiotic theories to visual design, they propose a critical descriptive framework to decode how visual representations are composed and study them from a relational, *socio-functional* perspective, which is applied in the analysis (see Chapter 3).

As a concluding remark, it is noted how the analysis of paratexts, particularly their sender and functions, clearly cannot be separated from an in-depth analysis of the *mediators* behind the translation and promotion process and also the *context* in which they take place. For example, the functions and potential of a preface are inevitably linked to the “reputation” of the preface-writer (Genette, 1997, p. 268), connecting Genette’s theories with Casanova’s (2010 [2002]) ones outlined in the previous sections. Or, publishing houses are expected to tailor the information provided according to their specific aims. For instance, scholarly editions may stress a work’s history more than other ones, which have different editorial purposes (*ibid.*, p. 265).

Postcolonial studies and paratexts

Paratexts have become a crucial analysis tool also for the study of translation in postcolonial contexts (Watts, 2000; *ibid.*, 2005) as they give information on the process of *constructing* ideological significance (Pingping, 2013, p. 45; Watts, 2000, p. 42). Translation is not an unbiased practice, and may therefore entail a series of motivated decisions, as argued earlier. And this does not only apply to textual choices, but also to paratextual ones. As Watts writes: “no choice to include material in the paratext is innocent [...]” (2005, p. 5). Processes of paratextual adaptation inevitably bear “cultural implications” and “political, ideological

¹¹ “[V]isuele vertaling” in the original article.

and commercial power” (Pellatt, 2013, p. 1). Paratexts thus become “an instrument for cultural translation” (Watts, 2000, p. 31) or better “a lens for viewing the complex ideological struggles within which the text is situated, as well as the ideological appropriations to which it was subject” (ibid., p. 42).

The postcolonial framework implies that the functions of paratexts (explored above) are not only practical, but also cultural, ideological and commercial. Paratexts are in fact a potential space for the introduction of the “perceived cultural Other” (ibid., 2005, p. 19), the space for giving or negating access to cultural difference. As previously argued as regards Venuti’s notion of domestication in translation, the representation of cultural Otherness often risks being distorted in translation. This happens both at textual and at paratextual level. As Huggan claims, discussing the way postcolonial literature is marketed, “difference is appreciated, but only in the terms of the beholder; diversity is translated and given a reassuringly familiar aesthetic cast” (2001, p. 27). Also at paratextual level, the foreign, and in particular the ‘exotic’, often becomes (globally) marketable after “a process of homogenisation” (ibid., p. 27), through which difference becomes “sameness” (ibid., p. 27).

2.7 Previous studies on Haasse’s East Indian novels in translation

This final section discusses previous studies on Haasse’s East Indian novels in translation, which are used as a starting point for this research. The translation of Haasse’s East Indian novels appears to be a still underexplored topic. To my knowledge, only one reflective contribution on the Italian translation of Haasse’s “*Sleuteloog*” (Paris, 2005), and one relatively short book chapter on the English translations of Haasse’s “*Oeroeg*” (Fenoulhet, 2013) are available.

On the one hand, Paris’ (2005) article discusses the multiple meanings behind the term *Indisch* and the problems it poses in translation, drawing from his experience as the Italian translator of Haasse’s last East Indian novel. He explains to have opted for various translations of this term. His choices were determined by his readers’ assumed knowledge, linguistic difficulties, particularly the lack of a target language equivalent, and the different meanings and effects the term had in the source text (ibid.). Furthermore, he claims to have aimed at creating a readable and pleasant target text (ibid.) The way such a complex term is translated from Haasse’s other two East Indian novels is analysed in this study, and the detected solutions are compared with those applied to translate other culture-specific terms and expressions, to look for patterns.

On the other hand, Fenoulhet's (2013) chapter compares the two English translations of "*Oeroeg*" studied here (Alibasah, OUP, 1996 and Rilke, PB, 2012) and briefly their paratexts. Her study specifically explores how the relationship between the two main characters, the Dutch narrator and his native Indonesian friend Oeroeg, is represented in the two English translations. Fenoulhet applies Pratt's concept of "contact zones" (Pratt, 2008 [1992], p. 7) as the place of the potentially unequal cultural encounter to translation as a space of interaction and looks at how the two English translations deal with the text's "colonial tensions" in the postcolonial era (Fenoulhet, 2013, pp. 17-18). She compares the translations' paratextual framing, the spelling used, the target texts' structure, style and narrative tone and perspective and specific textual passages describing the two boys.

Extremely useful for this research is Fenoulhet's claim that the two English translations compared are presented to the readers in opposite ways through the analysed paratexts (ibid.). She argues that the first English translation (Alibasah, OUP, 1996) is framed as "postcolonial" (ibid., p. 20), while the second one (Rilke, PB, 2012) is framed as "colonial" (ibid., p. 24). As regards the former (Alibasah, 1996, OUP), she in fact points out that the publisher is an academic one (Oxford University Press) with a specific focus on postcolonial issues and literature (ibid., p. 20). She suggests that such divergent framings may alter readers' reception of the novel and author's hybrid position, and may perhaps even direct the two translators' chosen solutions (ibid., pp. 20, 24).

Fenoulhet's (ibid.) study gives valuable input into this research. However, my research applies a broader focus beyond the representation of the two main characters and of narrative perspectives. First, my study focuses on cultural representations and on issues of identity in translation, considering the challenges presented to translators when facing multiple source cultures and languages. Also, it includes the analysis of the representation of the Dutch source culture, asking how it differs from that of the East Indian/Indonesian culture and why. Second, my research analyses the translations' paratexts in more detail than Fenoulhet (ibid.), in particular it also explores translators' paratexts (Genette, 1997), and analyses each visual element against their functions (Kress and Van Leeuwen, 2006 [1996]). Third, the textual analysis is also more extensive and systematic, looking for specific textual strategies through a structured classification system. Fourth, both paratextual and textual analysis are integrated with readers' input. Finally, my research aims to place the English translations of "*Oeroeg*" in a broader context. It compares them with the English translations of one other Haasse's East Indian novel (Chapter 4) and with the respective Italian translations (Chapters 4 and 5). It

looks in fact for shared patterns or divergences in translation from an international, bigger-scale perspective, to speculate on the reasons which influence translators' choices.

2.8 Conclusion

The next chapter describes in detail the methods used to pursue the paratextual and textual analysis of the selected case studies. The theories explored in this chapter are taken as framework, applied or re-worked to build the methodological basis of the investigation. Specifically, on the one hand, Kress and Van Leeuwen's (2006 [1996]) critical analysis framework is adapted to the study of iconic paratexts. On the other hand, my own taxonomy for CSIs and translation strategies is outlined, inspired by the scholars cited in Section 2.4 of this chapter. These methodological tools are also integrated with quantitative (for the textual analysis) and qualitative (for both the study of text and paratext) research methods.

Chapter 3 Methods

3.1 Introduction

This chapter introduces the project's structure and the methods applied to analyse and compare the Italian and English translations of Haasse's "*Oeroeg*" and "*Heren van de thee*". First, Sections 3.2 and 3.3 give an overview of the study's methodological framework and of how this was tested through a preliminary pilot study. Second, Sections 3.4 and 3.5 outline the stages in the paratextual and textual analysis respectively. Finally, Section 3.6 explains how translators' interviews are integrated to the study.

3.2 Aims and overall framework

As introduced in Chapter 1, this project is a comparative analysis of translation strategies to transpose cultural issues and images of identity, hybridity and colonial relationships as portrayed in selected East Indian novels by the Dutch author Hella S. Haasse. Specifically, the research aims to study how culture-specific issues linked to the particular experience and identity of repatriated settlers are mediated in translation into Italian and English both at paratextual and textual level.

The object of study is thus twofold. First, the research examines translation paratexts to compare how the themes and issues considered are introduced to the different target readers in the seven translations' editions analysed. Second, it analyses and compares translation strategies to transpose culture-specific items (CSIs) and other relevant cultural references in the five target texts considered¹². Different types of data sources are integrated to allow different levels of detail and to check the reliability of the data. On the one hand, the paratextual and textual investigations should be considered as two distinct fields of enquiry, to which specific research methods are applied. The outcomes of the two analyses do not need to overlap, meaning that the paratextual analysis does not necessarily constitute a support case for the textual one and vice versa. On the other hand, the two analyses address the same research questions and together give an overall picture of the communicative situation under scrutiny.

The investigation uses a mixed-methods approach to both paratextual and textual data, combining different quantitative and qualitative methods, as explained in more detail in the next sections. To reduce subjectivity, visual elements are first analysed through a simplified

¹² See Section 1.3.2 for the complete list of translations and editions analysed.

model derived from Kress and Van Leeuwen's one (2006 [1996]), which applies functional semiotic theories to visual design (explained in detail in Section 3.4.3). Second, both paratextual and textual analyses are cross-checked against the data collected from questionnaires and interviews with target readers (discussed respectively in Sections 3.4.4 and 3.5.6), and with two of the target texts' translators (discussed in Section 3.6). Questionnaires and interviews also help to add new perspectives to the analyses.

3.3 Preliminary pilot study

The methodology outlined in the previous section was first tested through a preliminary pilot study. This mainly aimed to refine the paratextual and textual analysis processes and the terminology and taxonomies used. Also, it helped to sharpen the research questions based on preliminary findings. The pilot study was conducted on a smaller paratextual and textual sample. This consisted, on the one hand, of the paratexts of the first editions of Hess' (Rizzoli, 1994) and Rilke's (PB, 2010) translations of "*Heren van de thee*" and of Franco Paris' (Iperborea, 2006) translation of "*Sleuteloog*". On the other hand, it included the analysis of the first 30 (approx.) pages of these three translations. As explained in Chapter 1, the Italian translation of "*Sleuteloog*" was finally not included in the main study, however.

The mentioned paratexts were studied to test which specific paratextual elements would give answers to the project's research questions. Also, target readers were briefly consulted to consider whether to include a more in-depth analysis of readers' response in the main paratextual study. The mentioned target texts were used to test which source texts items to select for the analysis and how to classify and study them. While an own categorisation system for textual items was tested, derived from those discussed in the previous chapter (Section 2.4.2), translation strategies were analysed in the pilot study using Aixelá's (1996) classification (described Section 2.4.3). Finally, paratextual and textual investigations were integrated and compared, to check differences and similarities in the preliminary results.

Conducting a pilot study was particularly helpful. On the one hand, the preliminary investigation highlighted the effectiveness of integrating the analysis with qualitative research on readers' reception of the selected paratexts. Readers' questionnaires were later designed for the main study with the purpose of giving more credibility to the discussion and to add external insight. On the other hand, the pilot study confirmed that, considering the uniqueness of the chosen case studies, given classifications for both source text items and translation strategies are not effective. Instead, a Grounded Theory (Glaser and Strauss, 1967) inspired approach to the selection of source texts items proved to be more useful (explained below). It

was consequently applied to the main study, and also to the analysis of translation strategies, to devise my own categorisation for them too (explained in Section 3.5.4).

Grounded theory: a definition

Specifically, Grounded Theory is a sociological research method for “the discovery of theory from the data” (Glaser and Strauss, 1967, p. 1): the items considered are not selected from the source texts and clustered according to categories deduced *a priori*, but instead through inductive investigation (ibid.). Initial data is gathered iteratively through repeated observation and is then compared and clustered according to shared features rather than given taxonomies. In this way, the data is analysed while being collected to direct the ‘sampling’ (ibid.) process according to the findings and thus “develop [...] theory as it emerges” (ibid., p. 45) until “saturation” is reached when no new data is detected (ibid., p. 61). In the pilot study, such an approach allowed to detect the importance of specific items and themes in the source texts and to focus on those in the analysis. For example, specific categories have been devised which consider linguistic identity or colonial relations (see Section 3.5.2 below), which are usually not contemplated under the existing taxonomies for CSIs (outlined in Chapter 2 Section 2.4.2).

3.4 Paratextual analysis

3.4.1 Elements selection

The paratextual data considered was first accessed through the library of the *Nederlands Letterenfonds*, the Dutch Foundation for Literature, where all editions of translations of Dutch literature are available for consultation. Source texts’ paratexts have not been included in the research because it focuses on target texts’ paratexts *per se* and not on the relation between source and target texts’ paratexts.

As the study focuses on translation as a final *product* (i.e. book), it analyses ‘peritextual’ elements (Genette, 1997, p. 5) only, i.e. paratextual elements inside a volume. In the translations under scrutiny this is book covers (front and back covers, flap-texts and bands), translators’ prefaces and front and back matter elements relevant to the study (i.e. authorial epigraph, dedication and acknowledgments, glossaries, maps, historical material provided). Other front and back matter elements, such as title page, copyright page and tables of contents, and paratextual elements within the main text, such as section titles, are not taken into account as not relevant for the study’s objectives.

The same applies to ‘epitextual’ elements (ibid., p. 5), e.g. marketing material about the novels and their translations. The promotion and reception processes, analysed through

readers' interviews and questionnaires, and interviews with the translators, are in fact treated as the context rather than the main object of the analysis. This means that their influence is taken into account in the analysis of paratexts (because the analysed elements are aimed at a specific audience/context). To limit the scope of the project, however, they are not investigated further.

3.4.2 Analysis stages

All mentioned paratextual elements are initially analysed individually per each novel. The analysis follows the order in which elements appear in the books, i.e. covers (front and back covers and band), front matter and back matter. The investigation asks how images of culture, identity, hybridity and colonial relationships are depicted on specific elements and examines the detected representations against the varied functions of these elements.

The study analyses “verbal” paratext (Genette, 1997, p. 7), i.e. textual elements (cover and flap-texts, epigraph, dedication, acknowledgements, glossaries, notes on spelling and prefaces), “iconic paratext” (ibid., p. 7), i.e. visual elements (front cover images, illustrations in the back matter), and how they combine (i.e. front covers) in the editions considered. Verbal paratexts are first analysed per edition. Then they are compared between publishers and target languages/cultures. Using qualitative methods, the study analyses the given cultural images and responses they trigger and how this can influence readers' reception. Textual elements' functions are explored through Genette's (ibid.) framework. Iconic paratexts are evaluated through a critical analysis method for the study of visual design (described below). To avoid researcher's bias, particularly as regards visual elements, the researcher's assumptions are then checked against readers' response to questionnaires on the paratexts (explained in Section 3.4.4 below).

3.4.3 Critical analysis tool for visual elements

As previously introduced, visual elements are first approached using a simplified version of Kress and Van Leeuwen's (2006 [1996]) model, adapted to the purpose of the analysis. This applies functional semiotics to visual design to provide a descriptive framework to decode visual representations from a relational, rather than a formal perspective (ibid.). It focuses on the relationship between what Kress and Van Leeuwen define as “represented participants” (ibid., pp. 48, 114), i.e. the elements (“people”, “places”, “things”) in the analysed representations (ibid., pp. 48, 114) and “iterative participants” (ibid., pp. 48, 114), i.e. people

who communicate and make sense of the images in a definite social context (ibid., pp. 48, 114), among which, as relevant for the study, viewers (here *readers*).

Drawing from this model, in this study, visual elements are analysed in four stages (see Table 3.1 below).

STAGE 1	Decoding visual structures	What type of structure/function is represented?		
		Narrative structure (Action)		Conceptual structure (Analytical/Symbolic)
STAGE 2	Determining image-viewers relations	Is a <i>relationship</i> with the readers established (through <i>gaze</i>)?		
		What is the <i>distance</i> between the image and the readers?		
		What <i>attitude/angle</i> is expressed towards the represented elements?		
STAGE 3	Analysing modality	Does the image represent <i>reality</i> (for its target readers)?		
		Colour	Contextualisation	Abstraction
STAGE 4 (for book covers)	Analysing the composition (as a whole)	How do the represented elements integrate?		
		What elements are made more <i>salient</i> ?		

Table 3.1 - Summary of the applied four stages analysis model for iconic paratexts¹³

First (Stage 1), the depicted “represented participants” (ibid., pp. 48, 114) are identified and analysed according to their *function* (ibid., p. 50). Depending on what is depicted, the representation is defined as either a Narrative or a Conceptual (ibid., p. 59) structure. A *Narrative* structure depicts “actions” (ibid., p. 59). An example of an ‘Action’ can be found on the front cover of the first edition of Rilke’s (PB, 2010) translation of “*Heren van de thee*”, where native Indonesian workers are depicted picking leaves (see Section 4.2.3). Specific types of Narrative structures are not discussed as not relevant for the study’s aims. A *Conceptual* structure reveals the elements’ “structure” (Analytical conceptual structures) and “meaning” (Symbolic processes) (ibid., p. 59).

¹³ As adapted from Kress and Van Leeuwen's (2006 [1996]) critical analysis tool for visual design.

Analytical Conceptual structures, “relate participants in terms of a part-whole structure” (ibid., p. 87), i.e. a ‘whole’-type element and its “Possessive Attributes” (ibid., pp. 50, 87). An example of an Analytical structure can be found on the front cover of Ferrari’s (Lindau, 1992) translation of “*Oeroeg*”, which depicts a tropical landscape with its Attributes (e.g. mountains, shrubs) (see Section 5.2.2). A map, as those in the back matter of the two editions of Rilke’s translation (PB, 2010; PB, 2011) of “*Heren van de thee*”, is a specific type of Analytical structure (ibid., p. 50): A *Topographical* one (ibid., p. 98). If only “parts” of a ‘whole’ are portrayed, the visual element is *Unstructured* (ibid., pp. 92-93). An example can be found on the front cover of the second edition of Rilke’s (PB, 2011) translation of “*Heren van de thee*”, where only a tea branch is depicted as a stand-alone (see Section 4.2.3 for the last two examples).

Symbolic processes specifically describe “what a participant *means* or *is*” (ibid., p. 105). Symbolic meanings can be established in different ways: for instance, through foregrounding (ibid., p. 105), by using conventional symbols (ibid., p. 105) or by triggering a specific “mood” through silhouetting or blurring (ibid., p. 106). An example can be found on the front cover of the first edition of Hess’ (Rizzoli, 1994) translation of “*Heren van de thee*”, showing a blurry, tropical landscape, which indeed influences readers’ reception with the ethereal *atmosphere* it creates (see Section 4.2.2).

Second (Stage 2), the image-reader relationship is determined by three dimensions: gaze (image act), the size of the frame (social distance) and perspective (angle) (ibid., Ch. 4). “Gaze” (ibid., pp. 116-124) is present when a “visual form of direct address” is established between a represented participant and the reader, as the latter is looked at by the former (ibid., p. 117). Through gaze, a direct (“imaginary”) connection is established between the represented participant and the viewer/reader (ibid., pp. 117-118). The “size of the frame” is the image-readers distance, which reveals their (imaginary) “social relation” (ibid., pp. 124-129). For example, at “close distance” (ibid., p. 127), readers can ‘engage’ with the image (ibid., p. 127), whereas at “long distance” (ibid., p. 128) the image becomes an “out of reach” object of “contemplation” (ibid., p. 128), as for example the blurry landscape mentioned above, which is portrayed at a distance. Finally, the choice of a specific perspective and angle expresses a “point of view” (ibid., pp. 129, 135). A “frontal angle” implies ‘involvement’, an “oblique” one “detachment” (ibid., p. 136), while perspective implies subjectivity (ibid., p. 129). Vertically, a “high angle” (ibid., p. 140) makes participants “look small and insignificant” (ibid., p. 140), while a “low angle” (ibid., p. 140) shows them as “imposing and awesome” (ibid., p. 140). At “eye level” (ibid., p. 140), they are depicted as equal to the

viewer/reader (ibid., p. 140). To give an example from the case studies, the depicted native Indonesian workers mentioned above are shown from a low angle, arguably suggesting that they play a role in the narration, as also inferred by consulted readers.

Third (Stage 3), the “modality” (ibid., p. Ch. 5) level of the represented participants is evaluated. Modality denotes the “credibility” (ibid., p. 155) of representations, i.e. how realistic they are. Modality depends on the context in which the representation takes place (ibid., pp. 156, 163), with which specific “coding orientations” (ibid., pp. 163, 165) are associated, i.e. the interpretative “principles” in a given context (ibid., p. 165). Useful for this project are the “naturalistic” and the “sensory” coding (ibid., p. 165). This latter is applied “in contexts in which the pleasure principle is allowed to be dominant” (ibid., p. 165), e.g. in advertising (ibid., p. 165), and therefore presumably also on book covers, which are meant to promote the book, as explained in Chapter 2. Within each coding orientation, levels of modality are determined according to a set of “markers” (ibid., p. 160). The (simplified) set of markers considered for the study is: colour, contextualisation and abstraction (inspired from ibid., pp. 160-163). Colour extremes, lack of background or excessive abstraction may lower modality levels (ibid., pp. 160-163). An example is again the above-mentioned tropical background, coloured in unnatural shades of blue. Backgrounds with low modality levels may appear ‘de-contextualised’, rather than linked to a specific geographical and temporal setting (ibid., p. 161).

Finally (Stage 4), all elements, both visual and verbal ones, are studied as a meaningful “multimodal” whole, i.e. the “composition” (ibid., p. 175, see Ch. 6). Although this last step is extensively simplified for the purpose of this study, it is noted that it allows to research how visual and textual communication modes combine. This is particularly important in the study of front covers, which in fact combine visual and verbal data. Only the elements’ “Salience” (ibid., pp. 177, 201-203) is considered at this stage, however, as other tools are not relevant for the study’s aims. Salience refers to the (visual) “importance” associated with an element regardless of its positioning (ibid., p. 201), for example through its size or focus (ibid., pp. 177, 202).

3.4.4 Readers’ questionnaires

As previously explained, the researcher’s own evaluation of visual paratextual elements is supplemented by the results of a questionnaire¹⁴ to anonymous male and female Italian and English readers. A limited number of responses was considered (eleven in total, six in Italian

¹⁴ The website esurveycreator.co.uk was used.

and five in English). The chosen informants, approached through personal contacts (e.g. fellow PhD researchers), are mature (25 and above) readers, with general interest in reading and foreign literature, but not experts in Dutch culture, language, literature and history. These were imagined to be potential readers for the publishers of the analysed translations. Two versions of the questionnaire were designed per target language, that is four versions. The two versions in Italian both considered Ferrari's (Lindau, 1992) translation of "*Oeroeg*" and each considered a different edition of Hess' translation of "*Heren van de thee*" (either Rizzoli, 1994 or BUR, 1997). The Italian questionnaires also both considered Paris' (Iperborea, 2006) Italian translation of "*Sleuteloog*"¹⁵, which was finally not included in the thesis' scope, however. The two questionnaires in English each considered one different translation of "*Oeroeg*": either Alibasah's (OUP, 1996) or Rilke's (PB, 2012), and one different edition of Rilke's translation of "*Heren van de thee*" (either PB, 2010 or PB, 2011). In this way, it was ensured that informants never evaluated two editions of the same translation or two translations of the same novel as their impressions on a first edition/translation may influence their reception of a second one. It is important to note that this questionnaire does not claim to provide a full readers' reception study, but rather to check and inform the researcher's judgement. In particular, the questionnaire is a useful tool to investigate what elements informants find more significant or revealing (i.e. text or images). Also, it helps to identify potential target culture's overall attitudes and expectations towards specific themes.

The questionnaire's information sheet and a completed questionnaire (in Italian) are provided in Appendix A. The questionnaire consisted of a mix of multiple choice and open questions on readers' impressions on front and back covers. Readers were first asked what they expected the novel's genre to be. Second, they were asked what elements on the front cover made them think of the chosen genre, and whether any elements could let them guess the novels' setting. Third, readers were asked whether they felt the information provided on front and back covers converged or diverged. Finally, readers were asked what information they had inferred on the author's background.

3.5 Textual analysis

3.5.1 Source texts items selection

In the first stage of the textual analysis, relevant items were selected from the source texts and grouped, following an approach inspired by Glaser and Strauss' (1967) grounded-theory, first

¹⁵ This data was used for a book chapter comparing the representation of identity in the paratexts of the Italian and English translations of Haasse's first and last East Indian works (Peligra, 2018).

tested in the preliminary pilot study, as explained in Section 3.3. As relevant *items*, are understood:

1. culture-specific items (CSIs) (Aixelá, 1996), referring to either the Dutch (e.g. Sint-Nicolaas [Saint Nicholas]), or the East Indian/Indonesian culture (e.g. *sawah** [rice fields]); or
2. relevant textual items, that may not always fall under the definition of CSIs but that are used in the novels to depict the ‘Other’ or to express a particular meaning (e.g. a colonial relationship or belonging). These are other elements besides CSIs for which it is assumed that translators have options that may alter the readers’ perception of the source cultures and their relationship and that may make the authorial, protagonists’ or translators’ voice more or less explicit. These items refer to:
 - historical events (e.g. the colonial war in Aceh);
 - political terms (e.g. *gouvernement* [government]);
 - professions (e.g. *pluksters* [(here: tea leaves) pickers]), hierarchical relations (e.g. *werkvolk* [here: (Indonesian) workforce]) and indicators of status (e.g. *regent* [regent, native ruler]);
 - ethnicity (e.g. *blanken* [white (people)]) and geo-political identifiers (*Gamboengers* [people of Gambung]).

As introduced in Chapter 1, while the novels’ main language is Dutch, terms expressed in or derived from other languages are also present in the texts. On the one hand, at times, the characters speak in the local Indonesian languages (here mainly Sundanese, a Javanese language, and Malay, the *lingua franca*). On the other hand, the Dutch spoken in the East Indies contained culture-specific words which arose from the colonial encounter as well as several borrowings from the local Indonesian languages, many of which were considered as part of the Dutch vocabulary at the time, and a few of which still are today (Mingaars et al., 2005, pp. VII, IX). These are terms such as *rijsttafel* [‘rice table’, meal of rice and side dishes], or Indonesian terms such as *pisang** [banana], *klamboe** [mosquito net], or names of tropical plants and Southeast Asian dishes, etc. References to the East Indian/Indonesian culture are mainly terms which are derived from the local Indonesian languages which were used by the Dutch colonisers. Therefore, they can arguably be considered as identifiers of the cultural and linguistic specificity of the novels’ setting. References derived from the local Indonesian languages are marked in the thesis with the symbol * to highlight this.

After the preliminary pilot study, measure units (e.g. *bouw** [Javanese field size]) and proper names of people and places, such as Moentajas (one of Rudolf’s servants) or (the)

Tjisondari (river), for example, are not taken into account in the quantitative analysis, as they generally appear to follow an own strategies pattern. Particularly in the case of proper names, their high number in the source texts risked compromising the total counts. However, exceptions are made in the analysis for proper names of political and historical figures (e.g. royals, writers) considered as relevant for the narration (as explained in the next section) and when proper names have a clear function in the text. For example, they have a function when they characterise an item historically or linguistically. This is the case of a place name like Batavia, the colonial name of today's Jakarta, which arguably emphasises, when used in the text, the *colonial* setting of the narration. Or, proper names of people can also be meaningful or "loaded" (Hermans 1988: 13). Drawing from the previous chapter, this is the case of nicknames. An example is Jenny's (Rudolf's wife) nickname (*Katje* [kitten]), which describes her linguistically and personally (see Chapter 4). Also, further examples of the translations of proper names not included in the quantitative counts are integrated in the analysis as qualitative data in Section 4.3.5.3.1, when deemed complementary to back assumptions made as regards the representation of the characters' linguistic identity and translator's attitudes towards the source cultures.

A full list of all the source text items considered in the two novels is provided in Appendix B, inclusive of a brief definition¹⁶, and categorised as explained in the next section.

3.5.2 Double classification system for source texts items

The selected source texts items were then categorised to allow quantitative comparisons. As pre-existing taxonomies for CSIs were deemed unsuitable to tackle the study's specific aims, a preliminary iterative process helped to derive my own *Double Classification System* from the study's research questions. This was finally refined through consultation with peers (fellow PhD students, one native speaker of Dutch and one of Bahasa Indonesia) to discuss the items' connotations. The most important changes made to the classification system as result of these consultations dealt with the representation of social (*colonial*) relationships, studied in the Relations (RE) category (see Table 3.2 below) which integrates references to colonial relationships and status. Other changes made after this consultation are annotated below.

¹⁶ Of particular use in the items selection and definition process were the following sources: Mingaar's et al. (2005) lexicon of East Indian words in Dutch literature and Van der Sijs' (2010) project Etymologiebank.nl. All sources used for this process are acknowledged in Appendix B.

Typological Categories

The final classification system combines the two types of categorisations for CSIs discussed in Chapter 2: thematic (here: *Typological*), inspired by Florin’s (1993) and Grit’s (2004 [1997]) categorisations, and geographical (here: geographical and relational, named *Place-related/Cultural-Relational*), inspired by Florin’s (1993) and Pedersen’s (2005) ones.

First, the devised system classifies each item under one of 14 *Typological Categories* (each item belongs to one Typological Category only, with the exception of the term *katjang** [peanut; also, a depreciative term for mixed-race] as it is used in the texts with two very different meanings). This means that items are first clustered depending on their *type*, i.e. what *aspect* of culture they deal with. The used classification for Typological Categories is explained in Table 3.2 below.

Typological Categories			Definition	Examples
Categories				
SOCIETY	1	ARC Architecture	References to types of buildings, architectural styles and features	<i>Pondok</i> * [hut]
	2	CLO Clothing	References to pieces of clothing and fabric (when typical of the Indonesian setting)	<i>Batik</i> * [typical Southeast Asian dyeing method for textile using wax]
	3	ED Education	References to the education system, types of school, names of schools	HBS [(‘ <i>Hogereburgerschool</i> ’) ‘Higher Civic School’]
	4	FO Food	References to food, eating traditions and the eating culture	<i>Sambalan</i> * [seasoned rice side dishes]
	5	HIS History	References to <i>historical-political</i> events (e.g. wars, political movements), titles and names of political figures (e.g. politicians, royals), government and public administration bodies, government policies	<i>Cultuurstelsel</i> [‘cultivation System’, Dutch colonial government’s agricultural policy]
	6	MO Material Objects	References to physical objects	<i>Klamboe</i> * [mosquito net]

	7	TRA Traditions	References to the various aspects of culture and folklore: music, literature (including names of famous writers), religion and local traditions ¹⁷	<i>Gamelan*</i> [Javanese orchestra]
ENVIRONMENT	8	FF Flora and fauna	References to flora and fauna	<i>Waringin*</i> [banyan tree]
	9	rENV Rural environment	References to the natural or rural settings and residential settlements related to it ¹⁸	<i>Desa*</i> [village]
	10	uENV Urban environment	References to non-agriculture-based socio-economic activities	<i>Waro(e)ng*</i> [(food) stalls]
IDENTITY	11	ETN Ethnicity	References to ethnicity and ethnic descriptors	<i>Totok*</i> [full-blooded (European)]
	12	LAN Language	References to linguistic identity, nicknames, play on words and rhymes, instances of heterolingualism	<i>Baasje</i> ['little boss', nickname for Rudolf's son]
	13	PR Provenance	References to people's nationality, place of birth and geographical provenance, country names and other geo-political identifiers	<i>Europeaan</i> [European]
	14	RE Relations	References to hierarchical relations, professions and subordinate positions, political relations of power, identifiers of status	<i>Djongos*</i> [houseboy]

Table 3.2 - List of Typological Categories for the selected source texts items

¹⁷ In references to the East Indian/Indonesian culture, the opposition between History (HIS) and Tradition (TRA) items was derived from peer discussion on the distinction between customs in the sense of traditions (e.g. *doekoen** [shaman]) and laws (e.g. *adat** [Indonesian customs, traditional law]).

¹⁸ In references to the East Indian/Indonesian environment, the opposition between Rural (rENV) and Urban (uENV) references to the local environment was derived from peer discussion on the distinction between different levels of administrative sub-divisions in Indonesia: suburban settlements (rENV) in opposition to city-like settings (uENV).

At this stage, the *frequency* of specific types of items in the source texts is considered (by giving quantitative counts for source texts items types), because it suggests the novel's *literary themes*, i.e. recurrent motifs shaping the narrations' meaning. These need to be taken into account because they allow to contextualise the translation strategies applied. For example, they help to hypothesise why specific items may have been omitted or emphasised in the translations.

To simplify the quantitative and qualitative analysis process, the detected 14 Typological Categories are grouped in 3 bigger thematic clusters. These are: references to Society, to the Environment and to issues of Identity, as shown in the table above. The first two can be seen as two aspects of the source *cultures*: the tangible and intangible aspects of *culture* (references to Architecture, ARC, Clothing, CLO, Education ED, Food, FO, History HIS, Material Objects MO, and Traditions TRA) and the natural, rural and urban environment (Flora and Fauna FF, Rural and Urban Environment rENV, uENV).

Items in the last cluster play a crucial role in the narration as identifiers of the characters' personal Identity (ID). This cluster is constituted by the following items categories: Ethnicity (ETN), Language (LAN), Provenance (PR) and Relations (RE). These references specifically allow to identify explicit and implicit representations of linguistic (LAN), personal (PR), colonial (PR, RE), and ethnic (ETN) identities. For example, analysing in which *language* the characters speak reveals what *linguistic identity* they espouse in a specific situation. Or, considering how they 'name' themselves and the people around them shows how the 'Self' and the 'Other' are perceived and how these images interact.

Place-related/Cultural-Relational Categories

Second, each item selected is *Tagged* according to one out of three *Place-related/Cultural-Relational Categories* (each source text item belongs to one Place-related/Cultural-Relational Category only), which identify the source cultures/setting an item can be associated with. These trace the multiple source cultures introduced in Chapter 1. These are defined in Table 3.3 below.

Place-related/Cultural-Relational Categories			
#	Category name	Definition	Examples
1	DC Dutch Culture	References to the Dutch (European) history, institutions, culture, literature and environment	<i>Delfts blauw</i> ‘Delfts Blue’, blue painted ceramics from the Dutch town of Delft]
2	CC Colonial Culture	References to Dutch <i>colonial</i> history and the culture of the former Dutch East Indies; references to the colonial context and the interaction between groups	<i>Indisch</i> [(Dutch-)East Indian/East Indian, colonial]; <i>djoeragan*</i> [master, landlord]
3	EIC East Indian/ Indonesian Culture	References to the East Indian/Indonesian geographical and cultural environment, that is <i>not</i> specifically related to the colonial context	<i>Kali*</i> [river]

Table 3.3 - List of Place-related/Cultural-Relational Categories for the selected source text items

As some items may fit in more than one of these categories, practical choices are made for the purpose of the analysis. For example, following the pattern used by my Dutch native speaker peer when asked to tag the selected items, Education (ED) items are tagged as Dutch (DC) if imported to the colonies but also existing in the Netherlands (e.g. HBS, see Table 3.2). Conversely, they are tagged as Colonial (CC) if *only* found in the colonies (e.g. HIS, the *Hollands-Indische School* [‘Dutch-East Indian school’, Dutch school for native Indonesians in the East Indies]).

This devised *Double Categorisation System* for source text items (Typological and Place-related/Cultural-Relational Categories) allows to compare the translation strategies applied for the items selected from two complementary perspectives. On the one hand, the division in Typological Categories ensures consistency and comparability in the analysis of strategies applied per items *type*. On the other hand, comparing the strategies applied for each Place-related/Cultural-Relational Category allows to study how the two source cultures, the Dutch and the East Indian/Indonesian one, and their relationship are approached in the translations.

3.5.3 Creating and testing my own translation strategies taxonomy

After being selected and clustered, the relevant items from the source texts are linked with the translation strategies used to transpose them. For this, the study uses my own translation strategies taxonomy (illustrated below) derived from Vinay and Darbelnet's (2004 [1995]), Aixelá's (1996), Pedersen's (2005) and Grit's (2004 [1997]) translation strategies taxonomies (see Section 2.4.3). These were tailored according to the strategies found in the translations, following a Grounded Theory approach, as for the classification of source texts items.

The proposed taxonomy was tested by evaluating the degree of interrater reliability on its application to the selected items (Mellinger and Hanson, 2017, p. 206). Interrater (or intercoder) reliability (or agreement) is understood as the measure of agreement/reproducibility on the application of a set of definitions to a system (ibid., p. 206). First, the taxonomy was refined through consultation with a fellow PhD researcher in translation studies, who was provided with a preliminary definition for each devised strategy and asked to apply the given taxonomy to a sample of translations of selected items (28 items, taken from the analysed target texts). All strategies were tested at least once. Multiple examples were provided for strategies definitions fully of my own, as these were assumed to need more extensive testing and greater refining. Although reliability can only be calculated if the coders work independently, consultation was used as a first step to sharpen the strategies definitions. Disagreement in this first stage helped to shape a final version of the used strategies taxonomy to reduce ambiguity in the quantitative analysis of qualitative data.

Second, another fellow PhD researcher in translation studies was given the same exercise to do independently against refined strategies definitions (now with a smaller sample of items, all taken from the previous test). The second test aimed to statistically evaluate the percentage agreement between the latest peer's results and those from the previous consultation and to confirm the consistency of the refined definitions. The second tester agreed 13/18 times with the results of the first test (percentage agreement of 72%). This triggered further refining of the strategies' definitions to ensure the final classification is more robust.

3.5.4 Translation strategies taxonomy

The final strategies taxonomy as revised after peer consultation and interrater reliability check is shown below. The devised strategies are ordered from the most source language to the most target language-oriented one, i.e. from those leaving the foreign form visible to those hiding or replacing it, as explained in Chapter 2. Despite being understood as part of a continuum,

the devised strategies are divided below into two groups (source vs. target language-oriented strategies, Table 3.4 and Table 3.5 respectively) to allow quantitative comparisons.

Strategy name	Definition	Examples
Source language-oriented strategies		
BO Borrowing	<i>Re-using</i> a foreign term, either in its foreign form or adapted to the target language orthographic rules ¹⁹ , for which a target language equivalent may or may not exist (correspondence in <i>form</i>) ²⁰	Boroboedoer >> Boroboedoer; Borobudur (orthographically adapted)
ItBO Italicised Borrowing	<i>Italicising</i> a borrowed reference	Tambleang* >> <i>tambleang</i> / Roedjak* >> <i>Rudjak</i> (orthographically adapted)
TLE Target Language Equivalent	Using an existing target language <i>equivalent</i> for a foreign term	Huisjongen [houseboy] >> Houseboy
EG Extratextual Glossing	<i>Adding</i> explicative information to a borrowed term, <i>outside</i> of the main text. In this study, this can either be through a Footnote (FN) or Glossary Note (GN) ²¹	Boroboedoer >> Borobudur + FN Tempio buddista del IX secolo. È uno dei principali edifici storici di Giava [Buddhist temple of the 9th century. It is one of Java's main historical buildings]
ItEG Italicised Extratextual Glossing	<i>Italicising</i> an extratextually glossed item ²²	Pasar* >> <i>pasar</i> + GN market

¹⁹ Changes in spelling are not analysed here as a separate strategy (but instead counted as [It]BO).

²⁰ As BO (or ItBO) are also counted cases in which a foreign term is replaced by an equivalent (italicised or not) which may belong to the target language vocabulary but is still recognisable as 'foreign'. Examples are *koelie** [coolie], *sirih** [betel] or *riet(en)* [(of) rattan], translated by Ferrari as *coolie*, *betel* and *rotang* respectively. The translated terms are arguably still recognisable in the target language as foreign borrowings (the focus is on the effect strategies have on readers).

²¹ FN and GN present many dissimilarities. In particular, translators may not always contribute to a glossary. However, FN and GN are studied here as two aspects of the same strategy because the focus is on their effect on readers (see RQ2): providing explanations.

²² As (It)EG are also counted Borrowed (BO) items which were previously glossed extratextually, as the extratextual information is seen as still available to readers (differently from cases of IG).

Strategy name	Definition	Examples
IG Intratextual Glossing	<i>Adding</i> explicative information (an extra word or a phrase) to a borrowed term, graphically <i>within</i> the main text. The addition can be marked (in brackets or between commas) or unsignalled	Laren of [or] Blaricum >> Typically Dutch towns like Laren or Blaricum (IG)
ItIG Italicised Intratextual Glossing	<i>Italicising</i> an intratextually glossed item	Mandoer* [controller, supervisor] >> <i>Mandoer</i> (overseer)
ItIG+EG Combined Italicised Intra- and Extratextual Glossing	Combining an italicised Intratextual and an Extratextual gloss	Mandoer* [controller, supervisor] >> <i>Mandoer</i> (overseer) + GN (overseer)

Table 3.4 – My source language-oriented translation strategies

Target language-oriented strategies		Examples
EC Explanatory Compensation	<i>Explaining</i> or <i>contextualising</i> a term or phrase by <i>replacing</i> it in full or in part with a (more or less ‘modified’ and/or delocalising) <i>near-synonym</i> or <i>semi-equivalent</i> term or phrase, which bears a (more or less) different meaning/connotation	Westerling [Westerner] >> European (EC)
TSU Target Culture Substitution	<i>Replacing</i> an item, either culture-specific or not, with one that is instead <i>specific of the target culture</i>	Eindexamen [final (school) exam] >> Maturità [Italian high school diploma exam]
DE Delocalisation	Using a <i>less (culture-)specific</i> /more generic term resulting in its ‘de-localisation’ (in geographical terms) or its ‘de-contextualisation’ (in socio-cultural and historical terms). In heterolingual texts, the replacement of a linguistically marked item with a target language equivalent can be seen as a specific type of delocalisation involving a process of ‘standardising’ the target text	Oudinisch [‘Old East Indian’, traditional East Indian, colonial] >> old-fashioned Sawah* >> risaie [rice fields]
OM Omission	<i>Deleting</i> a term, phrase or part of a phrase	Halfopgeschoten inlandse jongens [half-grown native boys] >> Half-grown boys

Table 3.5 – My target language-oriented translation strategies

3.5.5 *Quantitative and qualitative analysis of textual translation strategies*

The quantitative analysis considers the overall *frequency* of different strategies types. Strategies are first considered per each translator individually. Specifically, from a quantitative point of view, the analysis counts how many different *types* of translation strategies a translator uses per item, regardless of how many times the item occurs in the source text (which would otherwise bias the quantitative analysis in the case of recurrent items). These counts are called *instances*: a new instance is counted every time one specific item is associated with one or a new type of strategy. A couple of examples are shown below to clarify this process:

- The item *republikeinen* [republicans] occurs twice in the source text “*Oeroeg*” and is translated by Rilke (PB, 2012) both times as “republicans” (TLE). Here, for this item, one instance is counted, because *one type* of translation strategy is used (all the times the item occurs in the text).
- The item *rijsttafel* [‘rice table’] also occurs twice in the source text “*Oeroeg*” but is translated by Rilke (PB, 2012) first as “meal” (DE) and then through ItEG. Here, for this item, two instances are counted, because *two* different *types* of translation strategies are used.

Individual translators’ strategy-type frequencies are then compared and evaluated with χ^2 (chi-square) tests²³, which statistically check the significance of variations by comparing the observed tendencies with the expected ones (Mellinger and Hanson, 2017, pp. 65, 174). The results of such tests help to confirm or refute hypotheses and to direct the following stages of the investigation.

For items for which translators’ strategies diverge and in passages particularly relevant for the study’s objectives, the quantitative strategies counts are integrated with qualitative data from all the target texts, which are compared among them. These are the exact words and phrases used to translate the selected source texts items and at times the sentence(s) in which they appear in the target texts. The comparison of such textual examples from the translations helps to consider each specific solution in its textual context. Analysing a strategy in its context, particularly the narration *point* in which it is used or not used, reveals patterns and helps to shed light on potential reasons for translators’ choices. These may be, for example, emphasising the literary function of specific items, a novel’s literary theme, expressing one character’s point of view, as well as overcoming practical and linguistic challenges.

²³ An online χ^2 (chi-square) calculator was used to conduct these tests (<http://www.socscistatistics.com/tests/chisquare/>). Only values > 5 are considered.

3.5.6 Readers' interviews

The textual analysis is integrated with short semi-structured interviews with anonymous Italian and English readers. These were conducted with the aim of testing the findings from my own textual analysis and the images suggested to readers by specific translated passages, to support and enrich the researcher's assumptions and ensure higher objectivity in the analysis of the texts under scrutiny. The interviews were helpful to identify possible specific target culture attitudes towards specific novels' themes, genres, translation trends and strategies.

Four informants per target language were consulted. Informants were selected with the aim of involving two different types of readers, i.e. a group (one male and one female interviewee per target language) of 'non-expert' target readers, and a group (one male and one female interviewee per target language) of 'expert' readers. The former group (non-experts) is selected following the criteria used for the readers' questionnaire on the paratexts, i.e. mature readers with interest in foreign literature but who are not experts in Dutch language and history. The latter group (experts) consists of readers with specialist expertise (in Dutch literature and language, translation/publishing or colonial studies). The interviews also aimed to check whether and how expert and non-expert readers' perception may diverge when dealing with the novel's central themes.

The English version of the information sheet provided to the participants and the questions asked are provided in Appendix C. Informants were asked about their impressions of four (in Italian) or five (in English) extracts selected from the analysed translations, providing examples of the use of culture-specific and Indonesian-derived terms in the texts, discussing ethnic and linguistic identity and attitudes towards the native Indonesian population. When two translated versions of the same extract are available, informants were asked to compare the two. A brief description of the setting, plot and events in between the passages was provided to the readers. Specifically, readers were asked about the effect of unknown terms and CSIs on their reading experience, as well as about the impact of translators' footnotes.

3.6 Translators' interviews

Finally, paratextual and textual analyses were integrated with interviews with two of the four translators considered (Fulvio Ferrari and Ina Rilke). Unfortunately, it was not possible to reach the other two translators – a challenge presumably aggravated by the time gap between now and the time of publication (the 1990s). Fulvio Ferrari – the Italian translator of "*Oeroeg*" (Lindau, 1992) – was interviewed via Skype. Ina Rilke – the translator of "*Heren*

van de thee” (Portobello Books, 2010) and re-translator of “*Oeroeg*” (Portobello Books, 2012) into English – sent written answers to my questions via email. Conscious of subjectivity of the translators’ answers and their potential difficulty in recalling past decisions (in the case of Ferrari, the time gap amounts to 25 years), the interviews did not focus on precise textual translation choices, but rather on general approaches.

The list of interview questions sent in advance to the translators is provided in Appendix D. The translators were first asked the same overall questions, and then other ones more specific to their own work. Overall, they were asked about their involvement in the promotion and publishing process related to the translations under scrutiny and their experience of translating them. More specifically, they were asked whether they had input on paratextual choices (particularly covers and prefaces, the cover band in Ferrari’s case and the choice of spelling in Rilke’s one). Also, they were asked what was their aimed target audience.

Individually, the translators were asked about their overall approaches to certain items categories (e.g. references to social and ethnic disparities, recurrent historical references) to which they seemed to pay attention from the preliminary analysis, and to certain translation strategies (e.g. footnotes) which they seemed to use very differently. As regards the paratexts, on the one hand, Ferrari was asked about the main aim of his preface; on the other hand, Rilke was asked about the lack of prefaces in her translations. As regards the texts, they were both asked about their overall strategic approach to the 1948 historical and linguistic context translating “*Oeroeg*” in 1992 and in 2012. Moreover, Rilke was specifically asked about her relation to Alibasah’s (OUP) earlier 1996 translation of the same work. Finally, the interviews investigated the influence of the translators’ own background (as an educator in the case of Ferrari, and as brought up in a postcolonial environment in the case of Rilke) on their practice.

3.7 Conclusion

The next two chapters show how the described methods are applied to each case study. Chapter 4 analyses the considered translations and editions of Haasse’s “*Heren van de thee*”, and Chapter 5 the considered translations of Haasse’s “*Oeroeg*”. In both chapters, the analysis is conducted first at paratextual and then at textual level. The results are integrated and compared in a thematic discussion in Chapter 6.

Chapter 4 “Heren van de thee” [The Tea Lords] in translation

4.1 Introduction

This chapter analyses the Italian and English translations of Haasse’s novel “*Heren van de Thee*” [The Tea Lords] (1992) at both paratextual and textual level. First, the paratextual elements of all translations’ editions considered are explored (Section 4.2). Second, the Italian and English translations are compared (Section 4.3). At the end of each analysis section, a brief summary of the findings is provided as foundation for a more in-depth analysis in Chapter 6, where the paratextual and textual analyses are integrated.

4.2 Translation paratexts

4.2.1 A comparative analysis of the Italian and English translation paratexts

As introduced in Chapter 1 (Table 1.1), the Italian translation of “*Heren van de thee*” (by Cristina Hess) was published in 1994 by Rizzoli as “*I signori del tè*” [The Tea Lords]. A pocket edition (BUR, Rizzoli) was issued in 1997. The English translation of this novel (by Ina Rilke) was published in 2010 by Portobello Books, with the title “The Tea Lords”. A second edition was also published by Portobello Books in 2011. I published a first pilot study on the paratexts of the first editions of the Italian and English translations of this novel in 2017 (Peligra, 2017). This section integrates this preliminary study with the analysis of the paratexts of the translations’ second editions, with the results of a more extended readers’ reception study and an e-mail interview with the translator Ina Rilke (see Chapter 3).

Generally, the publishers’ choices suggest that Haasse’s novel has been promoted as valuable foreign literature both in Italy and in the UK. On the one hand, it seems to have been marketed in Italy as a *world* classic. According to Casanova, this is a way to support the introduction of a foreign author in the target culture literary market and trigger attention (2010 [2002], pp. 290-291). The Italian publisher Rizzoli is one of the major publishing houses in Italy (Gruppo Mondadori, n.d.), suggesting that Haasse’s work has been assumed to have international commercial potential. Its BUR (*Biblioteca Universale Rizzoli* [Rizzoli Universal Library]) pocket series publishes established classics and contemporary authors as pocket size paperbacks (e.g. IBS.it, n.d.; Libreria Universitaria, n.d.). On the other hand, it seems to have been marketed in the UK as quality foreign literature. Portobello Books is a smaller, independent British quality publisher promoting worldwide translated fiction (Portobello Books, n.d.a). It is one of the founding publishers of The Independent Alliance, a publishing

organisation promoting editorial innovation and success, sharing a vision of quality, integrity and diversity (Portobello Books, n.d.b).

Table 4.1 and Table 4.2 compare the paratextual elements in the two Italian and the two English editions respectively. As explained in Chapter 1, these are referred to in this thesis as Hess (Rizzoli, 1994), Hess (BUR, 1997), Rilke (PB, 2010) and Rilke (PB, 2011). Each two editions by the same publisher share several paratextual elements, as expected. For example, front and back matter elements often overlap. There are also similarities between all four editions analysed. For instance, they all come with an end matter glossary of Indonesian terms, also found in the source text's paratexts²⁴. As explained in Chapter 1 and Chapter 3, in fact, while Haasse's novels are written in Dutch, at times the characters also use terms and phrases in Sundanese and Malay. These were presumably not all accessible to average Dutch readers of the 1990s. In fact, a glossary is also present in the source text's editions taken as reference.

Paratexts	Hess (Rizzoli, 1994)	Hess (BUR, 1997)
Front cover	Blurry outline of a tropical landscape and antique-like portrait of a woman	Picture of a tropical forest
Back cover	Quotation from the novel	Review quotation, plot summary, biographical note on the author
Flap-text	Plot summary, biographical note on the author ²⁵	X
Front matter	Dedication, acknowledgements, epigraph ²⁶ , note on spelling ²⁷	
Back matter	Glossary of Indonesian borrowings ²⁸	

Table 4.1 – Hess' (Rizzoli, 1994) and Hess' (BUR, 1997) editions' paratextual elements in comparison

²⁴ As reference for source text's paratexts, I have taken the following two editions: Haasse, Hella S. (1992) *Heren van de thee*, Amsterdam: Querido and Haasse, Hella S. (1997 [1992]) *Heren van de thee*, Amsterdam: Querido.

²⁵ Identical in the two editions.

²⁶ These elements have been studied as 'authorial' because they exist in the source texts' editions sampled (see Footnote 24 above). They are translations of source texts' paratexts.

²⁷ Identical in the two editions.

²⁸ Identical in the two translated editions but different from the source text's one.

Paratexts	Rilke (PB, 2010)	Rilke (PB, 2011)
Front cover	Vintage poster-like picture of workers in a tea plantation	Picture of a tea branch on a faded photo-like background
Back cover	Quotation from the novel	Review quotations, plot summary
Flap-text	Plot summary and biographical notes on author and translator ²⁹	X
Front matter	Dedication ³⁰	Biographical notes on author and translator, plot summary, review quotations
	Epigraph ³¹	
Back matter	Acknowledgments ³² , note on spelling and glossary of Indonesian borrowings ³³ , list of tea estates in the Preanger Highlands ³⁴ , maps (Java and Preanger) ³⁵	

Table 4.2 – Rilke’s (PB, 2010) and Rilke’s (PB, 2011) editions' paratextual elements in comparison

Each edition has a different cover and the information provided is organised differently. An evident difference is the lack in both the Italian editions of a list of tea estates in the Preanger Highlands and two maps of Java. These latter are instead found in the back matter of the source text’s editions taken as reference.

Drawing from this general overview, the next sections analyse the various paratextual elements in the Italian (Section 4.2.2) and English translations (Section 4.2.3). These are first book covers (front and back), then information provided on the books’ front and back matter that are relevant for the study (see Chapter 3).

4.2.2 Italian translation paratexts

4.2.2.1 Covers

As it has not been possible to contact the Italian translator and publishers have not been considered in this project, it is not possible to tell the “sender” (Genette, 1997, p. 8) of the

²⁹ Identical in the two editions.

³⁰ Translation of source text’s paratexts.

³¹ Translation of source text’s paratexts.

³² Translation of source text’s paratexts. Acknowledgments are in the back matter in the source text’s paratexts considered.

³³ Identical in the two translated editions but different from the source texts’ one.

³⁴ Translation of source text’s paratexts.

³⁵ Identical in the two translated editions, not identical to the source texts’ ones but very similar to them.

elements analysed in this section, i.e. who has responsibility for them (ibid., p. 8). Therefore, they are all assumed to be publisher's paratext (ibid., p. 9), i.e. those elements existing because the book is published (ibid., p. 16).

Hess (Rizzoli, 1994): front cover

The front cover³⁶ of the first edition of Hess' translation of "*Heren van de thee*" (Rizzoli, 1994) displays an antique-like portrait³⁷ of a young woman placed on top of the background image of a tropical landscape (two represented participants are identified, Kress and Van Leeuwen, 1996 [2006], see Chapter 3). From a functional semiotic perspective (ibid.), the cover image depicts a Conceptual structure, rather than an Action. The portrait is of elliptical shape, seemingly historical, in warm tones, showing the girl in the centre on a dark background. She is dressed in historical ochre-coloured clothing and holds a tea cup. Such Attributes arguably bear *Symbolic* value: the way the young woman is portrayed expresses an 'antique, historical' (her clothes) and 'exotic' (the warm tones of the picture, her looks, the tea cup) *identity*. She shows the cup she is holding to the readers, emphasising the object's symbolic meaning (i.e. tea, distant lands and cultures). She *gazes* at the readers, pensive, mysterious: she interacts with them, but covertly, triggering an emotional reaction. She is portrayed at eye level, closer to the readers than the background, although slightly askance, thus suggesting the centrality of the human figure but also of personal perspective. The portrait is indeed in the foreground: central, and framed by a thick, red line.

The portrait divides the cover into two parts. In the upper part, readers see the novel's title and author's name on a white background. The lower part shows the misty silhouette of a rainforest in tones of blue in the background. This is shown frontally. While this may hint at the centrality of nature, the unrealistic colours, brightness and shading and the fuzziness of the depicted tropical landscape, indicators of low modality (i.e. reality value, ibid.), suggest it is perceived as rather 'de-contextualised', dreamlike. This is emphasised by the subtitle on the lower part of the cover, which highlights the idealisation of the setting, by promoting the text as "*il romanzo di un'avventura coloniale*" [the novel of a colonial adventure] (Rizzoli, 1994, front cover) – differently from the source text's subtitle, which simply reads "*roman*" [novel] (Haasse, 1992/1997 [1992], front cover).

³⁶ My email request for permission to reproduce the front cover in this thesis did not receive a reply. Therefore, the front cover image is not shown. It can be accessed via the following link: <https://www.amazon.it/signori-del-romanzo-unavventura-coloniale/dp/8817674184> (accessed 06/12/2018).

³⁷ According to the flap-text's caption, it is an anonymous painting acknowledged to the Victoria and Albert Museum.

Certain elements on the front cover appear to suggest the historical theme (e.g. the portrait). All three readers consulted say they expect a novel about colonialism/exploration, set around the 1800s (one reader mentions the woman's clothes in the picture may suggest this time period). Two readers tick the novel as historical (one as historical *romance*). However, readers' responses confirm that it is the verbal elements in particular which specifically suggest the colonial theme/setting: the *subtitle* (mentioned 2/3 times) and mainly the *title* (mentioned 3/3 times). Politics is listed as a possible theme from the title's word "lords", for example.

The title ("The Tea Lords") is a clearly "thematic" title (Genette, 1997, pp. 78-79), indicating the novel's "subject" (ibid., p. 77), specifying its main themes: the (life) story of tea planters (thus serving a descriptive function, whereas the terms "lords" and "tea" on their own can be seen as serving both a connotative and tempting function). This arguably makes the tropical setting clear too, although no specific location is openly mentioned. From the word "tea" in the title, readers think of (colonial) India or Indonesia. One reader, recognising the author as Dutch, infers that the setting may be the Dutch East Indies, although no element on the cover mentions this explicitly. The subtitle ("The novel of a colonial adventure") is partly thematic and partly "rhematic" (ibid., pp. 79, 86), as it also "designates the text as object" (ibid., p. 77). First, it explains the (authorial) intention of portraying a *fictionalised* story (it is a "novel") of a colonial experience (descriptive function); second, it reveals the way the novel is *presented* to the readers (connotative function) not just by the author but by the publisher (conversely, the title is a literal translation of the original Dutch one). The subtitle arguably exoticises the narrated (fictionalised) story (tempting function): in fact, two readers describe it as *travel* literature, because of the word "adventure" in the subtitle.

To summarise, Hess' (Rizzoli, 1994) front cover shows, on the one hand, a *historicising* tendency, making clear (verbally and visually) that this is a novel about the colonial period set in a far-away land. This is emphasised by the tones of the portrait, which make one think of (memories of) life experiences. But, on the other hand, the setting depicted appears both verbally (the colonisers' travel is expressed as an *adventurous* journey) and visually *exoticised*, triggering strong emotions and the expectation of a novel about a 'romantic', (or perhaps psychological) *voyage* (to a *mysterious*, insidious, tropical place, which remains unspecified).

Hess (BUR, 1997): front cover

The themes of history and the human perspective emphasised on Hess' translation's first edition's (Rizzoli, 1994) front cover are conversely not made explicit on that of Hess'

translation's second edition (BUR, 1997)³⁸. This latter shows a photo of a tropical forest (the caption on the back cover says by Paul Morrell), as only represented participant (Kress and Van Leeuwen, 1996 [2006]). From a functional semiotic perspective (ibid.), the image can be analysed as an Analytical structure. Although the chosen visual background element of the two covers is the same (tropical forest), in this second one the representation is seemingly more *realistic* than in the previous one (being a photo) in its colours and tones (bright green is the dominant colour). Although somewhat touched up (the brightness is slightly unrealistic), this does not necessarily lower the modality levels expected on a book cover (sensory coding, ibid., i.e. not nature but aimed at attracting readers). Also, it is represented as closer to the readers than that on Hess' translation's first edition's (Rizzoli, 1994) front cover, at eye level, as a more concrete, reachable entity. No further information is provided, but author's name (upper part), novel's title and publisher (lower part), and a small subtitle at the bottom of the cover. This latter simply reads "*romanzo*" [novel] (BUR, 1997, front cover) – the literal translation of the source text's subtitle – without adding any further connotation to the landscape. However, as already argued above, the term "novel" itself also emphasises the *fictionalised* character of the book (connotative function).

The readers consulted define the novel's genre similarly to how other readers defined it when analysing Hess' (Rizzoli, 1994) front cover (2/3 say historical novel, 2/3 say travel literature, 1/3 love story). Although no human figure is directly represented in the analysed image and no specific information on the setting is provided, this appears to be compensated by the verbal information on the cover. On the one hand, the word "lords" in the title is said to make one think of issues linked to human interaction. It particularly entails a 'colonial' or 'hierarchical' flavour, revealing the novel's setting and perspective, as well as putting more intrapersonal issues aside. Readers indeed speak of problems linked to work in the plantations and conflictual relations with the superiors: themes mentioned are "trade, globalisation, cultural conflict"³⁹ and also "the longing for freedom, the arguments, the dreams, the illusions"⁴⁰. In particular, readers associate the word "tea" with "illicit trade on an exotic background, set in the present or in a remote past [...], tea retailers"⁴¹. On the other hand, as

³⁸ My email request for permission to reproduce the front cover in this thesis did not receive a reply. Therefore, the front cover image is not shown. It can be accessed via the following link: https://www.amazon.it/signori-del-t%C3%A8-Hella-Haasse/dp/8817202169/ref=sr_1_2?ie=UTF8&qid=1543863690&sr=8-2&keywords=i+signori+del+te+haasse%2C+hella (accessed 06/12/2018).

³⁹ "*Commercio, globalizzazione, conflitto culturale*".

⁴⁰ "*La voglia di libertà, gli scontri, i sogni, le illusioni*".

⁴¹ "*Traffici illeciti su uno sfondo esotico, ambientati nel presente o in un passato non troppo remoto [...] "commercianti di tè"*".

discussed above, the verbal elements also help readers infer the novel's setting without it being explicitly mentioned. The readers consulted say, as other readers did when analysing Hess' translation's first edition's (Rizzoli, 1994) front cover, that they think the novel is set in places where tea is produced, mentioning Asia, Indonesia, China, India or Sri Lanka, but also "England"⁴², due to the historical connection.

Readers now seem to expect a slightly more *recent* setting, guessing the time of the narration as the late 1800s or 1900s (one reader says "colonial or post-colonial times"⁴³), and generally also more 'modern' themes. This may be because of the more modern, and more realistic cover image, since it is a *photo* and not, for instance, a *painting*⁴⁴, as one reader writes. Considering this is a pocket edition, as explained above, and thus presumably aiming at a broader distribution⁴⁵, more literary and/or historicising elements may have been taken out and/or replaced by more generally *attractive* features, like foreign lands. Arguably, the landscape is in fact still slightly exoticised to be alluring: it is presented without reference to a particular context and without any human presence, giving it a sense of idealised peace and mystery.

Back covers and flap-texts

Table 4.1 shows what paratextual elements can be found in the two Italian editions' back covers and flap-text. It also confirms the connection between the two editions under a broader publishing strategy, as they share some identical paratextual elements (i.e. the translated authorial paratexts, biographical note on the author, note on spelling and the glossary).

Hess (Rizzoli, 1994): back cover and flap-texts

The back cover of Hess' translation's first edition (Rizzoli, 1994) presents the following quotation from the text, which mixes the feelings of surprise, pleasure and fascination for the tropical landscape:

Rudolf was all agog for his first journey into the interior [...]. He marvelled at the lushness of the countryside and the innumerable shades of green, and could see, now, what his father meant in his letters when he harped on about the impossibility of describing the tropical landscape⁴⁶ (Haasse, 2010 [1992], trans. Ina Rilke, p. 71)

⁴² "Inghilterra".

⁴³ "Epoca coloniale o post-coloniale".

⁴⁴ "[...] dato che la copertina è una fotografia".

⁴⁵ One reader writes: "[...] mi fa pensare ai libri che si trovano al supermercato o in autogrill" [(the cover) makes me think of the books you find at the supermarket or in a motorway service area].

⁴⁶ "Rudolf non intendeva lasciarsi sfuggire nulla di quel viaggio nel cuore dell'isola. Lo colpiscono la vegetazione rigogliosa, le innumerevoli sfumature di verde nel paesaggio, e capì perché, nelle sue lettere, il padre parlasse tanto spesso dell'impossibilità di descrivere la vegetazione tropicale" (Haasse, 1994 [1992], trans. Hess, p. 71 and back cover)

The chosen quotation presents the character of Rudolf, as well as the theme of the enchanting (tropical) nature and of personal memories. The landscape is striking, full of life, also intriguing, puzzling: Rudolf agrees it is indescribable, referring to what his father wrote in his letters (unravelling here the themes of family, memory and the use of correspondence). Rudolf appears to be a European character, from his name, and from his inability to define what he sees around him. The Western point of view in the narration is therefore acknowledged.

While the back-cover quotation only refers to Rudolf's *adventurous* journey, detailed information is provided in the flap-texts, putting the narration in its colonial context. Readers learn when the novel is set and Rudolf's story. The colonial relation between the Dutch and the Indies is also made clear. *Nature* is introduced as: "*meravigliosa*" [magnificent], "*diversa*" [different] and "*lussureggiante*" [luxuriant] (Rizzoli, 1994, flap-text). The natural setting thus appears crucial. It is depicted as dreamlike and *seductive*.

Finally, a detailed outline of the novel's events introduces the themes of colonial life and life stories, particularly marriage, personal relations and the incommunicability of feelings. But every detail is still *mysterious*, twofold. Dichotomies are present: hardship and solitude ruin "*l'iniziale incantesimo*" [the initial enchantment] (Rizzoli, 1994, flap-text) of life in the plantation and of marriage. Rudolf, once very determined, is said to eventually become so absorbed in his business as not to recognise his beautiful but ill-tempered wife's tragic suffering.

Hess' (BUR, 1997): back cover

The back cover of Hess' translation's second edition (BUR, 1997) provides the readers with comparable insight in the novel as the edition analysed above (Rizzoli, 1994), through a brief plot summary and a review quotation. Despite the shortness of its plot summary, compared to Hess' (Rizzoli, 1994) flap-texts' one, the colonial setting and the Western perspective are clearly acknowledged: Rudolf is introduced as a young man from the Netherlands who moved to Java in 1871 to become a planter. The following themes are stressed: the joy of marriage yet disrupted (through the use of the adversative conjunction "ma" [but]) by Jenny's "*segreto e profondo, disperato malessere*" [secret and deep, desperate malaise] (BUR, 1997, back cover).

The review quotation by Albina Olivati from the Milanese daily newspaper *Il Giorno* says the following about the novel:

Reality and fantasy are told with the slow and warm rhythm which scanned the life in those distant lands, as well as the preparation of a cup of tea⁴⁷.

The story is seemingly framed as *fantasising* (“reality and fantasy” belong to the novel), and the setting as rather idealised according to Western imageries (the narration takes place in “those distant lands” where life follows a “slow and warm pace”, here arguably reminding one of the colonial idea of *tempo doeloe* explained in Chapter 2).

To summarise, on the back covers and flap-texts of both Italian translation’s editions analysed, the novel is introduced as historical fiction about colonisers’ lives. The tropical setting and its dynamic nature appear *exoticised*: they fascinate the protagonist, though for what they *represent* rather than what they are. But the charming tropics end up being unexpectedly insidious, treacherous, not only physically but also emotionally. East and West are opposed, distanced: although *enticing*, the environment the protagonist finds once in the Indies is described as *alien* to him, unfathomable.

Biographical note on the author

As noted in Table 4.1, the two analysed Italian translation’s editions provide an author’s biographical note in different paratextual elements: the first edition (Rizzoli, 1994) in the flap-texts, the second edition (BUR, 1997) on the back cover. They both say that the author was born in Java in 1918 to Dutch parents, thus acknowledging both her colonial and Dutch background. However, it is only at the end of Hess’ translation’s first edition’s (Rizzoli, 1994) plot summary (in the flap-texts) that Haasse’s deeper connection with the East Indies is explained further. It is mentioned in the flap-text that she “*intreccia [...] verità e invenzione*” [intertwines truth and imagination] (Rizzoli, 1994, flap-text), building on recurrent themes among which “the exotic charm of the land of her childhood, the drama of exile, the irreconcilability of distant cultures⁴⁸”.

On Hess’ translation’s second edition (BUR, 1997), however, this link with Haasse’s particular experience and type of writing risks being minimised as the background information provided is generally more limited (the plot summary is also shorter, for instance), presumably because it is a pocket edition.

In both analysed editions, Haasse’s literary career and successes are listed as part of her biographical note, citing her other best-sellers published by Rizzoli in 1991 and 1993, which

⁴⁷ “*Realtà e fantasia sono raccontate col ritmo lento e caldo che scandiva tanto la vita di quelle terre lontane, quanto la preparazione di una tazza di tè*” (BUR, 1997, back cover).

⁴⁸ “[...] *il fascino esotico delle terre della sua infanzia, il dramma dell’esilio, l’inconciliabilità di culture tra loro lontane*” (Rizzoli, 1994, flap-text).

are respectively the two historical novels “*Vagando per una selva oscura*” [Wandering through a dark forest] and (“*Profumo di mandorle amare*” [Scent of bitter almonds]⁴⁹. This may confirm that “*I signori del tè*” [The Tea Lords] is inserted in a wider underlying editorial policy and also that Haasse is introduced as a talented foreign classics author, perhaps to legitimise the import of foreign literary capital (Casanova, 2010 [2002]). It may be hypothesised that this translation was published in the wake of previous publishing successes after the 1991 and 1993 publications, although no data has been gathered to draw any conclusion on this topic. However, it can be said that Haasse appears to have been marketed as a *historical novelist*. In Hess’ (Rizzoli, 1994) flap-texts, she is called “*maestra del romanzo storico*” [master of the historical novel] (Rizzoli, 1994, flap-text), in fact.

4.2.2.2 *Front and back matter elements*

Front matter

Table 4.1 shows that both Italian translation’s editions analysed (Rizzoli, 1994 and BUR, 1997) present the same material in the books’ front and back matter, as expected. In the books’ front matter, the following elements can be found (translated from the source text’s paratexts):

- Dedication, Haasse dedicates the novel to her brother Wim;
- Acknowledgements;
- “Allographic” (Genette, 1997, p. 151) epigraph, i.e. by authors who are not the novel’s authors (ibid., p. 151).

These elements tie in with the main text to guide the reading experience (ibid.; Lane, 2004). They appear to filter the narration through the themes of family, relations, memory and history and to introduce it to the readers as fictionalised, personal (family) history. First, Haasse’s dedication is to a “private” dedicatee (Genette, 1997, p. 131), to which the author has a personal, private relationship (i.e. family). But, although the “official addressee” (ibid., p. 134) is her brother Wim, dedications are meant to reach “at least two addressees: the dedicatee [...] but also the reader [...] called on to witness” (ibid., p. 134). Readers are allowed (by the author herself) into the private space of (Haasse’s and the characters’) family. Second, the acknowledgements serve to explain the tools thanks to which the readers are allowed to look into the private lives of the protagonists. Haasse thanks the protagonists’

⁴⁹ “*Het woud der verwachting*” (1949) [The forest of expectation] published in English as “In a Dark Wood Wandering: A Novel of the Middle Ages” and “*Een nieuwer testament*” (1966) [A newer testament], published in English as “Threshold of Fire: A Novel of Fifth-Century Rome”.

families who made historical *documents* and private *letters* available to her. She explains that the characters and the events narrated are based on this material and claims that “*Heren van de thee*” is thus “*een roman*” [a novel] but “*geen ‘fictie’*” [no fiction] (Haasse, 1992, p. 297; also in Musschoot, 2009, p. 648), interpretation but *not invention* (Haasse, 1992, p. 297). Arguably, the acknowledgements also serve a literary function. While they apparently frame the text as a sort of journalistic account, Haasse is instead suggesting that history is *interpreted*.

Finally, the epigraph supports this view. It shows:

- An extract from a 1959 letter from Rudolf’s youngest child Bertha to Karel, her brother;
- A quotation by Philippe Labro⁵⁰.

The former backs the use of *letters* as an investigation tool into the past:

[...] letters have no historical value. [...] But [...] younger generations are often better served by the ‘side-lights’, which offer a much clearer picture of the conditions prevailing at the time, and especially the mentality of those days, than for instance lists of figures (Haasse, 2010 [1992], trans. Ina Rilke, front cover).

The latter quotation explains how a fictionalised work includes both illusory and actual experienced elements⁵¹. Haasse is making clear that historical reconstruction is not her only focus. Instead, she is interested in how life stories are re-elaborated.

The authorial epigraph therefore aims to *comment* on both the title (Genette, 1997, p. 156) and the text (ibid., p. 157), implicitly guiding the readers on how to interpret it. By retaining both quotations, the translator/publisher lets the author present herself as a fictional writer who uses documentary material to play with reality and her imaginative *reconstruction* of people’s history.

The main text is introduced in both editions by a note on spelling explaining that the historical names of today’s Jakarta (Batavia) and Bogor (Buitenzorg) have been used in the translation, as those used at the time of the narration. Also, it is explained that the name “*Indie Orientali*” [East Indies] (Rizzoli, 1994, p. 10; BUR, 1997, p. 10) is used instead of Indonesia, for the same reason. While this emphasises the narration’s *historical* perspective, it is noted

⁵⁰ Originally in French. Only translated in the Italian paratexts.

⁵¹ The original quote taken from the source text reads: “*Un ouvrage de fiction mélange à sa guise le vrai et le faux, le vécu, le retranscrit, l’imaginaire, la biographie.*” [A work of fiction mixes as it wishes true and false, life experience, adaptation, imagination, biography] (Labro, P. in Haasse, 1992, front matter).

that there is no explicit reference to the colonial setting (the word “colonial” or “colony” are not used) nor to the influence of the Dutch (language and) dominion on the vocabulary used.

Back matter

The two analysed translation’s editions present the same back matter glossary of Indonesian terms. While the source text’s glossary (in the source text’s editions considered) consists of 116 items, only 71 items are listed in the Italian glossary. This is not unexpected: the textual analysis (below) shows that certain Indonesian borrowings not expressed in Dutch in the main text have been omitted, defined intratextually, or replaced by Italian equivalents when not particularly relevant, so as not to overload the readers (see Section 4.3). The items in the glossary are explored as part of the textual analysis.

4.2.3 English translation paratexts

4.2.3.1 Covers

Front covers

Figure 4.1 and Figure 4.2 show the two English translation edition’s front covers⁵². The front covers analysed in this section are studied as publisher’s paratext. According to the translator, she had no say in titles and front cover pictures.

Rilke (PB, 2010): front cover

The front cover of Rilke’s translation’s first edition (PB, 2010) (Figure 4.1 below) displays a seemingly vintage picture of native Indonesian workers in a Southeast Asian tea field, giving readers a clearer hint to the novel’s setting and colonial themes. Multiple participants are identified on the cover (see Kress and Van Leeuwen, 1996 [2006]): two workers, the field in the foreground, and the landscape in the middle- and background. The two native Indonesian workers are portrayed picking tea leaves in coloured (bright red, white and light purple) clothing and *caping*, the traditional cone-shaped bamboo sun hat used by workers in the rice fields. From a functional semiotic perspective (ibid.), an Action is portrayed (i.e. picking tea leaves). The two workers are central: they are represented from a slightly low angle, in the centre of the visual composition, suggesting that the novel revolves around the lives of (native Indonesian) people. Consulted readers agree that the novel takes place in a colonial setting and assume the centrality of “people’s lives and work” in the narration.

However, the image appears as slightly idealised, exoticised. On the one hand, from a functional semiotic perspective (ibid.), the two workers can be analysed as an Analytical structure in which their Possessive Attributes (their clothes, their hat, and their features) are

⁵² Permission to show the front covers was kindly granted by Portobello Books.

highly (stereo)typical. Furthermore, they are shown from an oblique angle, suggesting a subjective *perspective*. One of them is represented at distance, out of reach, almost as part of the background. They do not gaze at the readers, no contact with the readers' world is established: they look static, *powerless*, being observed passively. On the other hand, the tropical landscape expresses Symbolic value because of the way it is depicted: overly quiet and peaceful (static), in bright colours (i.e. the sky's unrealistic and *unmodulated* blue and white, the strong shading and contrasts in the tea leaves' green). However, as argued above for the last cover analysed, although some of these features lower the image's overall modality value (e.g. colours and shading), this is arguably not relevant when analysing it through sensory coding (*ibid.*).

Finally, the overall image is framed in a black vintage-like billboard, which, although acknowledging the novel's timeframe (as it may seem to visually remind of European typesetting between the late 1800s and the early 1900s), suggests a Western point of view and increases the distance, detachment and (hierarchical) relation between the readers and represented participants.

Interestingly, readers seem to guess the novel's Western perspective and its themes from the *title* ("The Tea Lords") and image. They write of "exploitation", "poverty", "colonialism", "power", "society", "how people were treated, relationships and their challenges across cultural divides". One reader writes that the word "lords" in the title "implies the upper order of the industry, therefore the exploitation of the workers and not just the working lives of the workers". Interestingly, this is the only edition where the "thematic" (Genette, 1997, pp. 79-79, 81) title is not accompanied by a subtitle, therefore revealing the readers' reception of the title on its own (although readers are inevitably influenced by the visual elements). Readers acknowledge the novel's *setting* as Southeast Asia (Dutch East Indies) (1/3) or China (2/3).

To summarise, differently from what has been discussed so far as regards the Italian front covers, the Portobello Books 2010 front cover clearly introduces the novel's colonial themes and contextualises its geographical setting. Also, it foregrounds the role of the native Indonesian population and suggests that the novel deals with issues of power. In this sense, although set in the past, it can be seen as having a less historicising/idealising approach. However, the story appears to be filtered from a Western perspective.

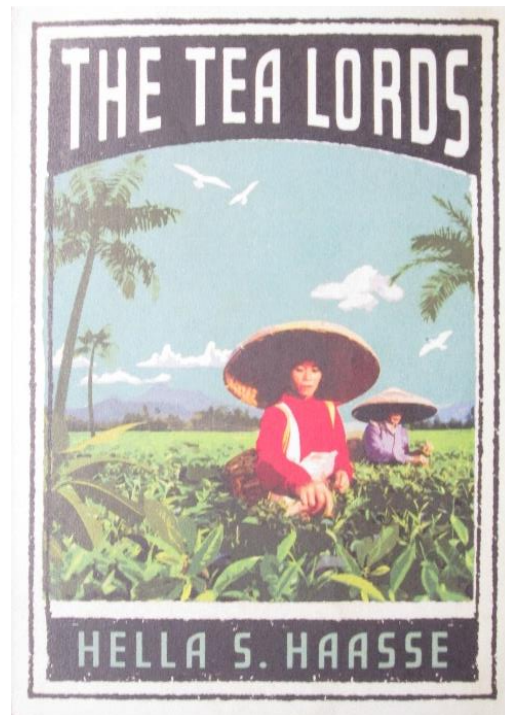


Figure 4.1 – Haasse, Hella S. (2010 [1992]) *The Tea Lords*. Translated by I. Rilke. London: Portobello Books, front cover

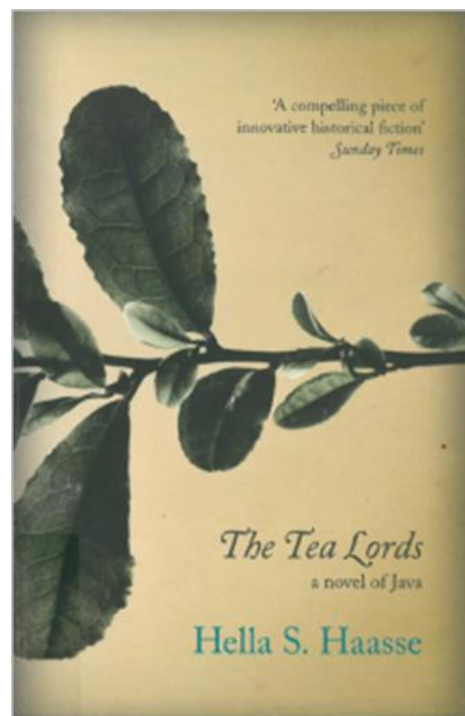


Figure 4.2 – Haasse, Hella S. (2011 [1992]) *The Tea Lords*. Translated by I. Rilke, London: Portobello Books, front cover

Rilke (PB, 2011): front cover

The front cover of Rilke's translation's second edition (PB, 2011) (Figure 4.2) shows the close-up image of a tea branch with oval rounded-leaves, as only represented participant (see Kress and Van Leeuwen, 1996 [2006]) on a light brown background. From a functional semiotic perspective (ibid.), this is an Unstructured representation, as only a part (branch) of a broader whole (landscape, field) is represented (ibid., pp. 92-93). The element is made salient, central: it is big, foregrounded, centred, vertically dividing the cover in two halves, it stands out as it is de-contextualised on the neutral background. It is represented at close distance to the readers and also has high level modality: it is photo-like realistic, and very detailed, representing real life shading and veins, arguably suggesting realism.

If analysed together with the other elements in the visual composition (i.e. background and verbal elements), the image as a whole can be interpreted as bearing *Symbolic* value. On the one hand, the neutral tones of the background, fading towards black at the right and left edges, make one think of an early 1900 faded sepia photo or old letters, suggesting it is a novel about personal memories (one consulted reader writes to expect possible "romantic themes", in fact). On the other hand, the typesetting used for the title and the other verbal elements resembles handwriting, creating a similar effect as the background.

The assumed centrality of the past is supported by a review quotation by the quality Sunday newspaper the Sunday Times in the top right part of the cover, describing the novel as "A compelling piece of innovative historical fiction" (PB, 2011, front cover). This *historicising* graphic design, specifically combined with the tea branch, lets readers infer the general Southeast Asian scenery (linked to tea production) and possibly makes the *colonial* theme clearer.

The novel's geographical setting is also made explicit through a "rhematic" subtitle at the bottom of the cover, which reads: "A novel of Java" (PB, 2011, front cover) – where the specific location is thus added to the source text's subtitle "a novel". Interestingly, while this is, as in all other analysed subtitles, also clearly "rhematic" (Genette, 1997, pp. 79, 86) (i.e. the book is "a novel"), it can also be analysed as "thematic" (ibid, pp. 78-79, 81). As a matter of fact, "Java" becomes the main object of the narration, giving importance to the *place* (East Indies/Indonesia), as evidenced from readers' responses (they write "set in Java", and "Java in the Dutch East Indies [...]. The cover says Java"). Despite the lack of visual references to workers' lives, consulted readers still write that they assume the novel to be about "tensions between owners, dealers and workers in Indonesia" and the "relationship between the white

Dutch owners and plantation workers”, thus not only recognising but also contextualising the colonial theme.

Comparing the two editions’ front covers, they both stress the novel’s historical framework and colonial theme and the centrality of people’s lives. However, their overall focus is seemingly different. The first edition’s (PB, 2010) front cover may suggest that the novel deals with the life of the native Indonesian population. Conversely, the absence of human figures on the second edition’s (PB, 2011) front cover and its design emphasise the crucial role of (colonial) *memory* and introspection (through photos, letters, etc.), as well as a sense of preciousness of these old, distant remembrances.

Back covers and flap-texts

Table 4.2 shows what paratextual elements can be found in the two English translation editions’ back covers and flap-texts. As detected above comparing the two Italian editions, the two English ones also share some identical paratextual elements, as expected (i.e. the translated authorial paratexts in front and back matter, biographical note on the author and translator, note on spelling and the glossary).

Rilke (PB, 2010): back cover and flap-texts

In comparison to the Italian translation paratexts, different elements have been chosen to present the novel to the readers on the back cover and in the flap-texts. For example, while Hess’ translation’s first edition (Rizzoli, 1994) shows a quotation from an earlier part of the novel (discussed in Section 4.2.2.1 above), the one chosen for Rilke’s translation first edition’s (PB, 2010) back cover is taken from the beginning of the last chapter. However, similar themes are acknowledged: the enthralling tropical nature and life stories, personal memories. Readers learn that the novel is set in a wild and energetic place (“forest”) (PB, 2010, back cover). Nature is forceful (“masses of foliage”, “the glaring afternoon sky”) (PB, 2010, back cover). Rudolf:

[...] inhaled the green fragrance of Gamboeng. He heard the breeze whispering [...] (Haasse, 2010 [1992], trans. Rilke, p. 323 and back cover).

He hears the sounds of nature, ‘inhales’ its scent, etc. In this setting, readers learn that the protagonist is in the place that means the most to him, and where he lost his beloved wife, linking his personal life experience and his love story with the place described above (alluded to as a plantation, thus also introducing the *colonial* perspective). In fact, the described

relationship seems to be not just between the protagonist and his wife, but also, allegorically speaking, between the novels' characters and nature/time.

The extensive use of references to *sensorial* perceptions arguably exoticises the setting, representing it as a sort of far and fairy-like old fantasy. The natural landscape appears to be *personified* (e.g. the breeze whispers). Also, this idealised image of the tropical setting, as well as the Dutch spelling of the toponym “*Gamboeng*” [Gambung] and the visible caption on the back cover reading that the novel was “translated from the Dutch by Ina Rilke” (PB, 2010, p. back cover), help make the Western perspective clear.

The narration's point of view is explained in more detail in the synopsis in the flap-texts, tracing the images provided in Hess' translation's first edition's (Rizzoli, 1994) plot summary: travel, adventure, colonial life and marriage, and the hardship faced in them both. The colonial theme, the geographical and time setting and the Western perspective are acknowledged. Rudolf Kerkhoven is portrayed as a positive character. His experience in the Indies and his relationship with Jenny are depicted as both positive and negative. The depicted society is also portrayed as one of *contrasts*, where the colonisers are both arrogant invaders and helpers, and the colonised population is both passive and strong. It is described as:

a colonial culture that rests on the quiet submission of the host population, the orderly haughtiness of the occupying colonists and the back-breaking work done by both (PB, 2010, flap-text).

Finally, the explicit mention to the fact that the novel is based on real documentation (it is said it is based on “journals” and “letters”) gives the novel a sense of *journalistic* spirit and credibility.

Thus, it can be said that, similarly to the Italian translations paratexts, the back cover and flap-texts of this edition of Rilke's translation (PB, 2010) depict the tropical landscape as *exotic*, captivating, and in particular animated, almost corporeal. But, differently, this edition's back cover and flap-texts emphasise less the sense of *mystery* associated with the Indies in the Italian translation paratexts. The social situation and the colonial context are given more importance.

Rilke (PB, 2011): back cover

The back cover of Rilke's translation's second edition (PB, 2011) provides a short blurb reporting again the themes of adventure, colonial life, life stories and social values such as marriage and ethics. The geographical and time setting is also made clear (Java, 1870s).

Rudolf is presented as a “colonial adventurer” (PB, 2011, back cover), here introducing the colonial theme and the Western (idealising/exoticising) perspective. The colonial trope is supported later, when it is explained that Rudolf “takes to the jungle and tries to hack out from the teeming undergrowth a durable tea plantation [...]” (PB, 2011, back cover). Rudolf brings ‘order’ to the tropics, trying to create something “durable” (PB, 2011, back cover), arguably revealing a Western/colonial concept of ‘civilisation’ (i.e. the European ‘taming’ the tropical colony).

This contrast between an idealised/exoticised view of the land and a more critical analysis of the narration stance also characterises the overall tone of the three review quotations which accompany the short blurb on Rilke’s translation’s second (PB, 2011) edition’s back cover. The choice of review sources reflects this: they are Condé Nast Traveller (a luxury travel magazine; quotation by Giles Foden), Metro and the Independent newspapers. Such a mix may suggest that the publisher is targeting a broader, varied audience. Giles Foden’s quotation is visually marked as a headline (it comes first and in the biggest font). Perhaps readers might be able to associate Haasse with the reviewer himself, who is a contemporary writer also dealing with postcolonial contexts, suggesting a possible *universalisation* of the novel’s themes in favour of an international audience – an import legitimisation strategy (Casanova, 2010 [2002]) also detected in the Italian paratexts analysed.

These review quotations give insight to how the translation was first received. Condé Nast Traveller describes it as “a moving, densely textured book” (PB, 2011, back cover). The Independent describes it as a “morally challenging work” (PB, 2011, back cover) constructed from historical material, giving it a certain journalistic preciseness. It is “a novel by which others [...] can be judged” (PB, 2011, back cover). In the same way, Metro claims that it is a window on “cut-glass propriety of colonial society without suspending judgement on colonialism itself” (PB, 2011, back cover). Thus, the acknowledged apparently exoticising descriptions of the setting – the narration is set in the “steaming Indonesian jungles”, Metro (PB, 2011, back cover) – and of Rudolf’s journey may be perceived as compensated by attributing a more critical attitude to the author’s writing: Haasse’s work is presented in the reviews as of great literary quality, *engaged* and critical.

Biographical notes on the author and translator

As noted in Table 4.2, the two analysed English translation’s editions both provide a biographical note on author and translator (this latter not present in the Italian editions analysed, as shown in Table 4.1). Although presented in different paratextual elements (in the flap-texts in the first translation’s edition, in the front matter in the second translation’s

edition), they provide the same information. Similarly to the Italian editions, Haasse's colonial background is briefly acknowledged by mentioning that she was born in the former Dutch colony, although more is said on the historical developments in the region. Precisely, it is said that the author was born in "Batavia", the capital of the Dutch East Indies at the time and today's Jakarta (conversely, the Italian biographical note only mentions she was born in Java from a Dutch family). Again, similarly to the Italian editions, Haasse's successful career as a writer is mentioned. The focus here is on Haasse's literary recognitions (i.e. that her books were translated in many languages, and that she was awarded the Dutch Literature Prize in 2004) and status in the Netherlands, presumably as legitimation for cultural import, as said above. A short biographical note on the translator follows that of Haasse. Ina Rilke is positioned as a prominent and celebrated translator of Dutch literature, increasing her *consecrating potential* (Casanova, 2010 [2002], p. 299).

4.2.3.2 Front and back matter elements

Front matter

Table 4.2 shows that, differently from the Italian translation paratexts analysed, only in Rilke's translation's second edition's (PB, 2011) information is provided in the book's front matter. While Rilke's translation's first edition's (PB, 2010) front matter only has dedication and epigraph, the second edition's (PB, 2011) front matter presents the author's and translator's biographical notes analysed at the end of the previous section and other four review quotations. Reviews are from the Guardian (by Julian Evans), the Scotsman (by Allan Massie), the Stylist and the Financial Times (by Adrian Turpin). Again, as discussed for the review quotations on the back cover, such a variety of sources may aim to attract a broader, varied audience. The review by the Guardian also includes a plot summary.

The plot summary and the review quotations are generally in line with the attitude suggested on the back cover, although more focus is given to a subtle critique of the depicted society and (Rudolf's) social constraints. In the review quotation by the Guardian, Rudolf is portrayed as a positive character, "honourable, keen", but he is disapproved for his *excessive* dogmatism: he is a "victim of his own conservatism" (PB, 2011, front matter). Also, in this review quotation, the themes of personal relations, expectations vs. disappointment and the clash between city and plantation life (the latter exoticised both in a sense of attractiveness and of danger) are revealed. Then, in the review quotation by the Financial Times, it is questioned whether "a life devoted to duty" is a sacrifice "worth the emotional cost" (PB, 2011, front matter). Finally, the character of Jenny is introduced more in detail. As on the

back cover, the review quotations also praise the author's talent. The Scotsman describes the novel as "convincingly displayed and deftly manipulated" (PB, 2011, front matter). The Stylist suggests to read it. The Financial Times commends the translator's work too.

Back matter

The paratextual elements translated from the source text are presented in the English translation editions partly in the front and partly in the back matter. These elements, already analysed in Section 4.2.2.2, are not re-discussed here, as they overlap. In the English editions, while dedication and epigraph are on the front matter, the acknowledgments are in the back matter. Considering the English translation editions' back matter, it may not be so surprising that the acknowledgments to families who provided Haasse with documents and letters have been put there, and not in the front matter, as in the Italian translation's editions. In fact, in the back matter there are the following historical documents, also found in the source text's paratexts taken as reference (but absent in the Italian editions paratexts, see Table 4.1 and Table 4.2 above):

- Historical information on tea estates in the Preanger Highlands;
- A map of Java;
- A map of the Preanger.

On the one hand, these elements arguably give reliability to the author's words, reinforcing the message that the novel is a 'neutral' depiction of colonial life in the former Dutch East Indies (as in the review quotations). On the other hand, they help readers understand and *contextualise* the setting. Maps, in particular, help with *visualisation*. From a functional semiotic perspective (Leeuwen and Kress, 2006 [1996]), maps are in fact *Topographical* conceptual structures, representing location and physical relationships (ibid., p. 98). While the first map is an overview of Java, the second map is a zoomed-in close-up of the Preanger region as in 1921. This latter creates a closer relation between the readers and the setting, letting him/her get involved/closer to it. Also, it is twice the size of the first map, revealing the salience of the Preanger environment in the novel and of a specific historical period.

As in the Italian translation's editions, the two English ones analysed also present the same back matter glossary of Indonesian terms. The English glossary lists 76 items, in line with the Italian one's size (71 items). As already discussed for the Italian glossary, it is not surprising that the total number of entries is lower than in the source text's glossary (116 items): the textual analysis (below) shows that Indonesian borrowings in the main text have been omitted or replaced for readability and manageability reasons (see Section 4.3).

Differently from the Italian glossary, the list is introduced by a note on spelling acknowledging that the old *Dutch* spelling is used, here making the Dutch influence in the Indies more explicit. This decision, as Rilke confirms, was taken by the publisher, in agreement with author and translator. The note introduces the spelling used diachronically, explaining its use in the Dutch East Indies of the novel's time. This emphasises a focus on historical and culture-specific preciseness. As explained at the end of Section 4.2.2.2, the items in the glossary are explored as part of the textual analysis (below, Section 4.3).

4.2.4 Comparing the Italian and English paratexts

Comparing the Italian and English translations' paratexts of "*Heren van de thee*", similarities and differences can be found. On the one hand, in both the Italian and English editions the narration's focus on *history* is emphasised. The Western perspective is acknowledged (visually and verbally), and the tropical nature is introduced as *exotic*, fascinating but dangerous, mysterious (also both visually and verbally). Interestingly, although this idea of a dreamlike tropical setting may reiterate colonial stereotypes, it traces Haasse's own representation of the East Indian nature. Then, both second editions seem to be targeting a broader audience (suggested by the use of quotations from reviews, or pocket formats). But, as for example in the case of the second edition of Hess' translation (BUR, 1997), practical constraints (e.g. chosen formats, pocket edition), which result in less information being provided, may distort the representation of the novel's themes and authors' background.

On the other hand, the main divergence between the Italian and English paratexts analysed is a different level of foregrounding of social and colonial issues. More specifically, more elements on the English translation's paratexts make the specific historical and geographical context clearer (e.g. reviews, maps). And this even directly on front covers: in the Rilke's translation's first edition's (PB, 2010) front cover image, native Indonesians are shown in a tea field; in the second edition's (PB, 2011) front cover, "Java" is mentioned. Also, through review quotations, the English paratexts arguably present the author and her writings as more critically engaged than the text is often said to be (e.g. by Meijer, 1996).

Many factors may explain these differences. The two publishers possibly follow different editorial policies and aim at different audiences (different cultures, different time, different background knowledge). For example, the English translation's paratexts' framing seems in line with Portobello Book's assumed target audience as described by Ina Rilke: readers with some awareness of colonial history. Furthermore, differences may also be due to diverging cultural expectations or to the changing norms (the two translations have in fact been

published 16 years apart). It may be possible that English-speaking readers are more interested and/or familiar with the novel's themes and Southeast Asian setting. Or, European readers have become more interested or familiar in the course of time with colonial and postcolonial themes and expect certain attitudes towards colonial history.

4.3 Textual analysis

4.3.1 Source text items

This section gives a preliminary overview of the source text items which have been selected for the analysis of the Italian and English translations of Haasse's "*Heren van de thee*" [The Tea Lords], on the basis of the study's research questions. For simplification, the two translations analysed are referred to in the textual analysis as Hess' and Rilke's. Names of publishers and publication years are added only when relevant.

As explained in Chapter 3, the items selected are first clustered according to their *type* (Typological Category, i.e. the aspects of cultures they deal with, e.g. references to Food FO or Education ED, see Section 3.5.2 for full list). The *frequency* of the detected items types is analysed to explore the narration's main *literary themes*, i.e. recurrent motifs and meanings. Second, the chosen source text items are identified as belonging to a specific *cultural setting* (Place-related/Cultural-Relational Categories, i.e. the Dutch DC, East Indian/Indonesian EIC or the Colonial CC cultural setting, see Section 3.5.2 for full list). Finally, the translation strategies used to transpose specific items types and cultural settings are discussed (in Sections 4.3.2 to 4.3.5.3).

Typological Categories

Figure 4.3 shows the frequency distribution of source text items in the Typological Categories across the three devised Place-related/Cultural-Relational Categories for the novel "*Heren van de thee*".

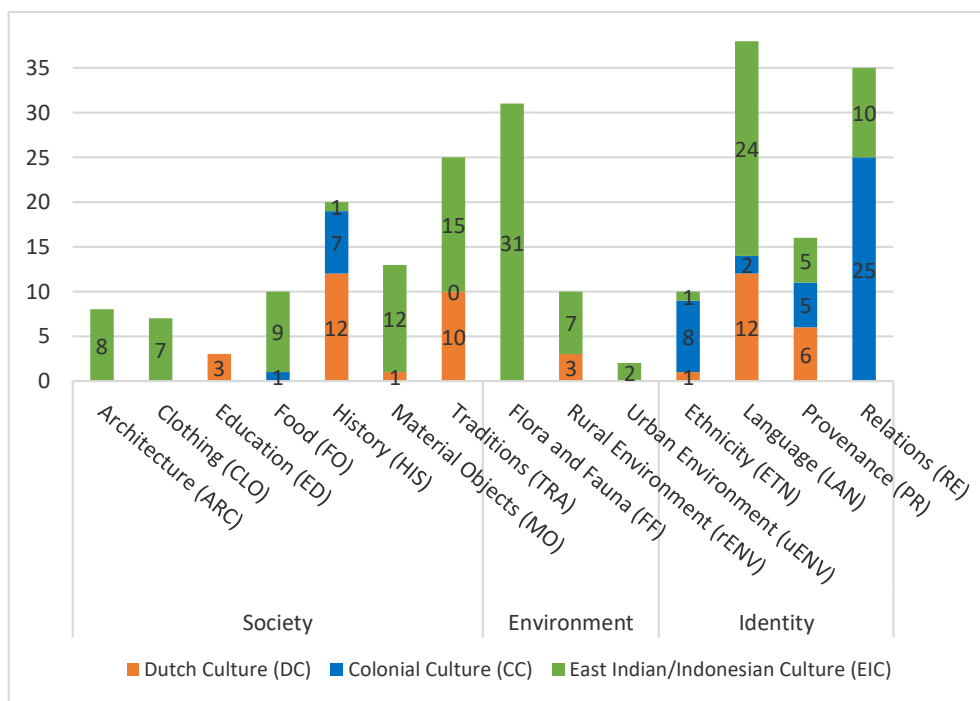


Figure 4.3 - Source text items frequency distribution

According to the graph, the most frequent types of items are references to Language (LAN) and social Relations (RE), with 38/228 (17%) and 35/228 items (15%) respectively, Flora and Fauna (FF), with 31/228 items (14%), Traditions (TRA), with 25/228 items (11%) and History (HIS), with 20/228 items (9%). First, this confirms the importance in the novel of the theme of identity, particularly in terms of linguistic (LAN), colonial (RE) and cultural (TRA) identity. Items defined in Chapter 3 as identifiers of Identity (ID) are in fact 99/228 (43% of the total). Second, the Indonesian nature (FF) also appears as a crucial theme. Finally, History (HIS) appears as another central theme in the narration, unsurprisingly being “*Heren van de thee*” a historical novel set in the late 1800s.

Place-related/Cultural-Relational Categories

Figure 4.4 shows the source text items frequency per each Place-related/Cultural-Relational Category.

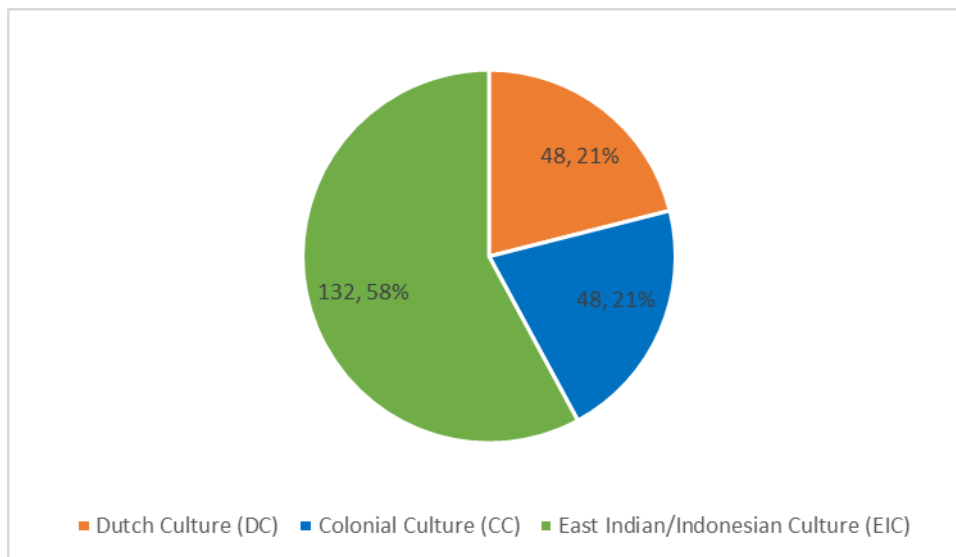


Figure 4.4 - Source text items frequency per Place-related/Cultural-Relational Category

According to the graph, the majority of the selected items (132/228 items, 58%) belong to the East Indian/Indonesian Place-related/Cultural-Relational Category (EIC). This was to be expected, being the Indonesian interior the main novel's setting. Then, 48/228 items (21%) belong to the Colonial Place-related/Cultural-Relational Category (CC) and 48/228 (21%) to the Dutch Place-related/Cultural-Relational Category (DC). This suggests that, while the East Indian/Indonesian Culture (EIC) is foregrounded in the source text, the Dutch (DC) and Colonial (CC) ones are nonetheless central in the narration.

Dutch Culture (DC) items

As regards the Dutch Culture (DC), the most frequent items types in this Place-related/Cultural-Relational Category are references to the Dutch Language (LAN) and History (HIS). They both count 12/48 (25%) items (see Figure 4.3 above). Other items types which stand out are Traditions (TRA), with 10/48 items (21%) and Provenance (PR), with 6/48 items (12.5%). References to History (HIS) in particular are mainly linked to the Netherlands, that is the country of provenance of the novel's protagonists. These items (HIS) refer to Dutch government and royal institutions (e.g. *Kabinet* [cabinet], *Troonrede* [throne speech]) or political figures (e.g. [the Dutch king] *Willem III*). The frequency of these items reveals the protagonists' personal link to the Netherlands (they respond to the Dutch government, have relatives there and some of the characters move back to their European motherland in the novel) and their embedding in the Dutch Culture (e.g. mentioning Dutch writers) and Language (e.g. using Dutch nicknames and plays on words).

Colonial Culture (CC) items

As regards the Colonial Culture (CC), the most frequent items type in this Place-related/Cultural-Relational Category is social Relations (RE): 25/48 items (52%) (see Figure 4.3 above). This shows the centrality of the theme of the colonial encounter in the narration and of issues of colonial identity and hierarchies. Other items types which stand out in this Place-related/Cultural-Relational Category are references to Ethnicity (ETN) and (here: Colonial) History (HIS), appearing 8/48 (17%) and 7/48 (15%) times respectively. These items arguably present the narration as culture-specific of the Dutch East Indies (for example, through items such as *Batavia* [colonial name of today's Jakarta] or *Cultuurstelsel* [cultivation system]).

As introduced in Chapter 3, while Dutch Culture (DC) items are obviously expressed in Dutch in the source text, the items in this (Colonial Culture CC) Place-related/Cultural-Relational Category are at times also culture-specific Dutch-East Indian terms and borrowings from Indonesian languages. An example of an item expressed in Dutch is *werkvolk* [(Indonesian) workforce]. An example of an Indonesian borrowing adopted by the Dutch settlers in the Indies is *djoeragan** [master, landlord]. Specifically, items of this latter type refer to social Relations (RE) (14/18 non-Dutch language items), to Ethnicity (ETN) (2/11) and Language (LAN) (2/11). The items in this Place-related/Cultural-Relational Category in fact reveal how the different social/colonial (RE) and ethnic groups (ETN) see and define each other, and confirm that the novel depicts a multicultural and multilingual (LAN) setting, particularly a colonial one, in which power relations emerge. Taking into consideration in the analysis what language(s) the characters use in the novel helps to infer their culture-specific identities and specific colonial relationships, and how these are represented in translation.

East Indian/Indonesian Culture (EIC) items

As regards the East Indian/Indonesian Culture (EIC), it has already been explained in Chapter 3 that these references are mainly culture-specific terms and Indonesian borrowings. A few exceptions are terms in Dutch (e.g. *inlands/inlander* [native, local] or names of languages such as *Maleis* [Malay], see Appendix B) which nevertheless specifically refer to the East Indies/Indonesia. The frequent use of such references (EIC) emphasises the narration's tropical setting and also reveals the extent to which Haasse constructs the different characters as embedded in the Indonesian culture and environment.

The most frequent items types in this Place-related/Cultural-Relational Category are references to the Indonesian Flora and Fauna (FF) appearing 31/132 times (23%) (see Figure 4.3 above). This confirms the centrality of the Indonesian nature in the novel, as hinted above.

Other frequent items types for the East Indian/Indonesian Place-related/Cultural-Relational Category are: references to Language (LAN), with 24/132 items (18%), Indonesian Traditions (TRA), with 15/132 items (11%), Material Objects (MO), with 12/132 items (9%), and social Relations (RE), with 10/132 items (8%) (see Figure 4.3 above). This also confirms the centrality of issues of linguistic, cultural and colonial identity, as also introduced above.

First, Language (LAN) items are terms which do not describe material entities but rather play on words, nicknames, and the source text use of multiple languages (see Chapter 3 Section 3.5.2). Language (LAN) items are used in the source text by both the colonised and the colonisers' group, arguably revealing their *linguistic* identity. On the one hand, the servants speak to their masters in Sundanese and Malay. On the other hand, the Dutch colonists and their families build their own culture-specific form of speech, hybridising Dutch with Indonesian borrowings and expressions used in the colony (e.g. *soesah** [trouble], *perkara** [thing, issue]). Second, *cultural* identities (MO, TRA, etc.) and social positions in the colonial context and hierarchies (RE) are revealed by the way in which the novels' characters describe the world and the people around them. Both the colonised and the colonisers use East Indian/Indonesian Culture (EIC) references to talk about objects (e.g. *patjoel** [pickaxe, spade], MO), etc. Furthermore, both groups know local Indonesian traditions and customs and use local words for them (e.g. *wajang** [Javanese shadow theatre], TRA), as well as local titles (e.g. *Raden** [Javanese nobility title], RE).

The translation strategies applied to transpose the source text items selected are discussed in the following sections. These are analysed separately for items in each Place-related/Cultural-Relational Category in order of size. In this chapter, this is first Colonial Culture (CC) items in Section 4.3.2, then Dutch Culture (DC) items in Section 4.3.3, and East Indian/Indonesian Culture (EIC) items in Section 4.3.4. Colonial Culture (CC) items are discussed first because this order of analysis helps to highlight translation strategy patterns. Translation strategies are analysed first quantitatively, then qualitatively. Finally, the study considers how references to issues of Identity (ID) are transposed across the three Place-related/Cultural-Relational Categories in Section 4.3.5.

4.3.2 Translation of Colonial Culture (CC) items

4.3.2.1 Quantitative overview

As shown in Figure 4.3 above, Colonial Culture (CC) items are mainly references to social Relations (RE), Ethnicity (ETN) and History (HIS). In this section, the overall strategies frequency for Colonial Culture (CC) items is discussed quantitatively. In the next section

(4.3.2.2) strategies to transpose references to Colonial (CC) History (HIS) are analysed in more detail. References to Relations (RE) and Ethnicity (ETN) are analysed in this section from a quantitative point of view only. They are studied qualitatively in Section 4.3.5, in a separate cluster dealing with references to various aspects of Identity (ID).

Figure 4.5 below shows the overall translation strategies frequency for Colonial Culture items (CC).

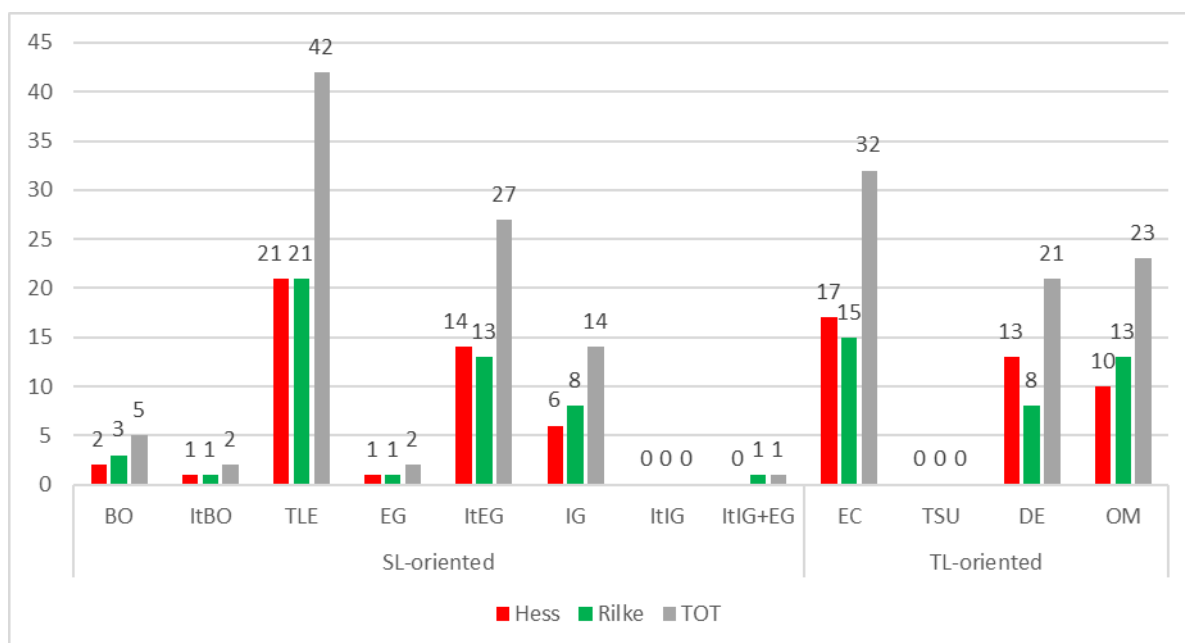


Figure 4.5 - Overall translation strategies frequency for Colonial Culture (CC) items

TRANSLATION STRATEGIES: KEY		
Source language-oriented strategies		Target language-oriented strategies
BO: Borrowing	ItEG: Italicised Extratextual Gloss	EC: Explanatory Compensation
ItBO: Italicised Borrowing	IG: Intratextual Gloss	TSU: Target culture Substitution
TLE: Target language equivalent	ItIG: Italicised Intratextual Gloss	DE: Delocalisation
EG: Extratextual Gloss	ItIG+EG: Combined Intra- and Extratextual Gloss	OM: Omission

The graph illustrates that the most frequently used strategy by both translators is Target Language Equivalent (TLE) with 42/169 instances in total (25%). An example is the recurrent

term *regering* [government] (e.g. p. 155⁵³), translated by Hess as “*governo*” [government] (p. 159) and by Rilke as “government” (p. 170). This may suggest that the translators did not always consider it necessary to explain Colonial Culture (CC) items, perhaps because these references have generally been considered *accessible* (i.e. either known or comprehensible, or both) to the target readers. In fact, Grit argues that such a type of strategy is adequate for items whose meaning is deemed as transparent for the target readers (2004 [1997], p. 282, see Section 2.4.3).

Then, the second most frequently used strategy is Explanatory Compensation (EC), with 32/169 instances (19%). This is then followed by Italicised Extratextual Glossing (ItEG), applied 27/169 times (16%). An example of the former (EC) is the term *gouvernement* [government], changed by Hess into the term “*coloniale*” [colonial] in the compound *gouvernementstuinen* [government fields/plantations] (p. 11), translated as “*coltivazioni coloniali*” [colonial plantations] (p. 11). An example of the latter (ItEG) is the term *baar** [novice] (p. 62), Italicised and Extratextually Glossed by Hess as (GN) “*novellino*” [novice] (p. 63).

Finally, Omission (OM) and Delocalisation (DE) are applied respectively 23/169 (14%) and 21/169 times (12%). An example of the former (OM) is the term *Batavia* [colonial name of today’s Jakarta], Omitted (OM) once by Rilke (p. 62; Rilke, p. 63), although added in a later sentence. An example of the latter (DE) is the term *branie** [bold(ness)] (p. 158), Delocalised (DE) by both translators as “*fanfarone*” [swagger] (Hess, p. 163) and as someone “too big for his boots” (Rilke, p. 175). Differences between the two translators in terms of individual strategies choices are not discussed further as they are not significant⁵⁴.

On the one hand, the use of strategies such as Omission (OM) and Delocalisation (DE) suggests that translators are focusing on their target texts’ readability by avoiding repetitions or excessive explanations. Presumably, these strategies are in fact applied to translate items considered as problematic or not comprehensible and whose culture-specific connotations may be seen as less crucial (Aixelá, 1996, pp. 63-64). As a matter of fact, it appears that both translators generally use Omission (OM) for the items considered in this section to transpose *recurrent* items which have already been translated through other strategies. As Aixelá in fact suggests, translators may choose to reduce the total number of recurrent items to avoid

⁵³ Page numbers refer to the following source text’s editions: Hella S. Haasse (1992 and 1997 [1992]) *Heren van de thee*. Amsterdam: Querido.

⁵⁴ Chi-square value 1.7733 at d.f. = 9 and *p*-value 0.777369 (not significant at *p* < .05). Only TLE, [It]EG and [It]IG[+EG] as a whole, EC, DE and OM have been considered, as frequency values = 5 or <5 are not taken into account.

overloading their readers (ibid., p. 70). For example, Rilke Omits (OM) the above-mentioned term *regering* [government] at a later appearance (p. 219; Rilke, p. 244).

On the other hand, the high use of Explanatory Compensation (EC) and Italicised Extratextual Glossing (ItEG) suggests that translators are *explaining* some of the items considered. These strategies aim to provide further information to ease readers' comprehension. Certain items may have thus been considered as less immediate to the target readers but important in the narration. However, it is crucial to note that the former (EC) is a target language-oriented strategy, the latter (ItEG) a source language-oriented one. This means that, while the former (EC) erases the cultural-specificity of an item, replacing its foreign flavour, the latter (ItEG) stresses it. In fact, differently from Explanatory Compensation (EC), Italicised Extratextual Glossing (ItEG) first involves the repetition of an item in its foreign form, arguably stressing its cultural difference, its *exoticness* (ibid., p. 61). Furthermore, the foreign form is then accentuated visually, through Italicising (It), as pointed out by scholars (e.g. Grit, 2004 [1997], p. 282; Cavagnoli, 2012, p. 85; Pedersen, 2005, p. 4, see Section 2.4.3).

Analysing for what items these two strategies (EC and ItEG) are mostly used, it appears that the former (EC) is generally applied to translate items expressed in Dutch in the source text. Conversely, the latter (ItEG) is very often applied to translate Indonesian borrowings, as the above-mentioned examples show. This is more evident for references to issues of Identity (ID), which include both words in Dutch and Indonesian borrowings, explored in Section 4.3.5. This hypothesis is tested further and discussed more extensively in Section 4.3.4.2 below, where East Indian/Indonesian Culture (EIC) items are analysed.

4.3.2.2 Translation of references to Colonial (CC) History (HIS)

As expected from Figure 4.5 above, the most used strategies to transpose references to Colonial (CC) History (HIS), which are the most frequent items type in this (CC) Place-related/Cultural-Relational Category, are Target Language Equivalent (TLE) and Explanatory Compensation (EC), used respectively 5/21 (24%) and 4/21 times (19%). Borrowing (BO) is also frequently used, also 4/21 times. An example of Target Language Equivalent (TLE) is *Gouverneur-Generaal* [Governor-General] (e.g. p. 38), translated by Hess as “*Governatore Generale*” [Governor-General] (p. 39) and by Rilke as “Governor-General” (p. 36). An example of Explanatory Compensation (EC) is *Indië-vaarders (onder zijn familieleden)* [seafarers to the Indies (among his relatives)] (p. 34), translated by Rilke as “overseas (relatives)” (p. 31). Finally, an example of Borrowing (BO) for the items in this (CC) Place-

related/Cultural-Relational Category is *Atjeh* [Indonesian province of Aceh; Aceh war] always Borrowed (BO) by both translators (e.g. p. 118, Hess, p. 120; Rilke, p. 127). Borrowing (BO) also appears to be applied to translate items deemed accessible to the readers, more precisely those considered comprehensible directly in the foreign form, as such a strategy implies its replication (Aixelá, 1996, p. 61).

On the one hand, it should be noted that, as explained in Section 4.3.1 above, references to Colonial (CC) History (HIS) are expressed in Dutch in the source text, as shown from the above-mentioned examples. The detected most frequently used strategies (TLE, EC and BO) therefore support the previously made hypothesis that strategies choices may also be influenced by the language in which they are expressed in the source text, i.e. Dutch or whether the terms are borrowings from Indonesian, which may limit translators in their practice depending on whether foreign items are used or comprehensible in the target language.

On the other hand, as suggested above, Target Language Equivalent (TLE) and Borrowing (BO) are expected to be applied when further explanations are not deemed necessary. Conversely, Explanatory Compensation (EC) is expected to be used to make *crucial passages and points* in the narrative more explicit, as supported from the examples provided below. The items' *textual function/importance* is in fact identified by translation studies scholars as a factor influencing translators' choices (Aixelá, 1996, p. 69; Florin. 1993. p. 127), as discussed in Chapter 2.

Generally, although the two translators do not always make the same choices, as rightly expected, the analysis confirms this last hypothesis. In particular, the translators generally apply Explanatory Compensation (EC) to make the *literary or socio-historical functions* of specific items clearer, which are in fact not emphasised through Target Language Equivalent (TLE) or Borrowing (BO). It has already been pointed out above how the recurrent term *gouvernement* [government], generally transposed through Target Language Equivalent as “*governo*” [government] and “government” (e.g. p. 40; Hess, p. 41; Rilke, p. 38) is at times translated through Explanatory Compensation (EC), presumably to make the context clearer. For instance, Hess translates it as “*amministrazione coloniale*” [**colonial** administration] (p. 107; p. 110); Rilke as “**colonial** authorities” (p. 39; p. 37). The adjective “colonial”, however, is not added when it would arguably feel as a repetition or when the context is clear from the text.

4.3.3 Translation of Dutch Culture (DC) items

4.3.3.1 Quantitative overview

As shown in Figure 4.3 above, Dutch Culture (DC) items are mainly references to Language (LAN), History (HIS), Traditions (TRA) and Provenance (PR). In this section, the overall strategies frequency for Dutch Culture (DC) items is discussed quantitatively. In the next section (4.3.3.2) strategies to transpose references to Dutch (DC) History (HIS) and Traditions (TRA) are analysed in more detail, also qualitatively. Dutch (DC) Language (LAN) items and references to Provenance (PR) are analysed in this section from a quantitative point of view only. They are studied qualitatively specifically in Section 4.3.5.3.1, as part of the analysis of translation strategies for references to (linguistic) Identity (ID).

Figure 4.6 below shows the overall translation strategies frequency for Dutch Culture (DC) items.

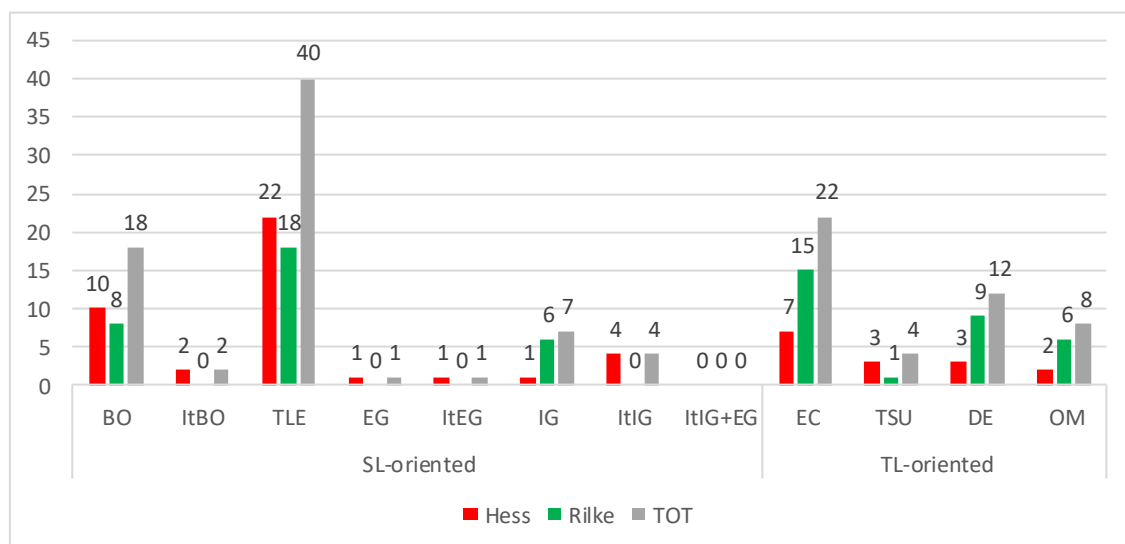


Figure 4.6 - Overall translation strategies frequency for Dutch Culture (DC) items

The graph illustrates that the most frequently used strategies to translate Dutch Culture (DC) items are again, as said above as regards Colonial Culture (CC) items, Target Language Equivalent (TLE), with a total of 40/119 instances (34%) and Explanatory Compensation (EC), with 22/119 instances (18%). An example is the term *rood-wit-blauw* [red, white, blue (the colours of the Dutch flag)] (p. 25) translated by Hess through Target Language Equivalent (TLE) as “*(di) rosso, (di) bianco (e di) azzurro*” [red, white and blue] (p. 25) and by Rilke through Explanatory Compensation (EC) as “tricolour (ribbon)” (p. 20).

As it has been suggested in the previous section, the former strategy (TLE) has supposedly been used to translate rather accessible and/or non-central items, while the latter (EC) to further explain less comprehensible but more important items. As explained in Section 4.3.1 above, the items in this (Dutch Culture DC) Place-related/Cultural-Relational Category are all expressed in Dutch. The fact that Target Language Equivalent (TLE) and Explanatory Compensation (EC) appear to be the most frequently used strategies to translate them further backs the previously made hypothesis that strategies choices are also influenced by the language in which they are expressed in the source text. It also confirms that these two strategies (TLE and EC) are generally the most frequently used strategies for Dutch-language source text items, the former as explanatory and the latter as non-explanatory strategy.

Then, other frequently used strategies are Borrowing (BO), with 18/119 instances (15%), and Delocalisation (DE), with 12/119 instances (10%). Examples are *Wilhelmina* [(Queen) Wilhelmina] (p. 182), Borrowed (BO) by both translators (Hess, p. 187; Rilke, p. 202). Or, *HBS* [(*Hogereburgerschool*) 'The 'Higher Civic School'] (e.g. p. 28), Delocalised (DE) at least once as “*scuole superiori*” [secondary school] by Hess (p. 28) and as “secondary school” by Rilke (p. 24). On the one hand, Borrowing (BO) appears to be used to transpose items which are generally clear in their original form. They may be considered accessible from the context. On the other hand, Delocalisation (DE), and also Omission (OM), used 8/119 times (7%), appear to be used to translate items probably deemed as either unclear or not crucial, as argued above as regards strategies to transpose Colonial Culture (CC) items. Generally, translators thus seem to focus on their readers’ experience, as not surprising for the translation of *literary* texts, also confirming the role of the text type in determining translation strategies as well (Florin, 1993, p. 127).

It is not possible to statistically test the significance of individual differences between the two translators in terms of choices of single strategies as individual translators’ frequency counts for some of these strategies are = 5 or < 5. However, as Figure 4.7 below confirms, there are clear differences in terms of the two translators’ overall preference for either source or target language-oriented strategies.

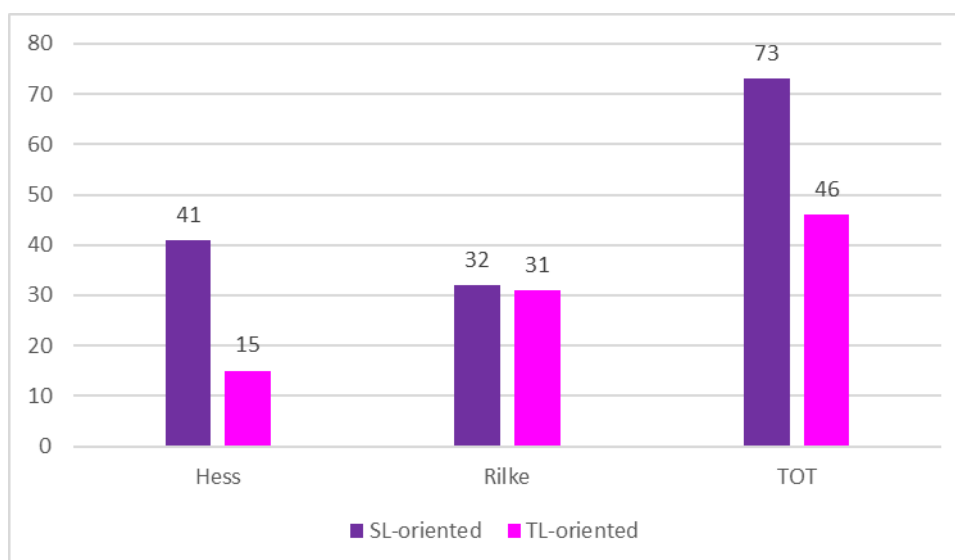


Figure 4.7 - Hess' and Rilke's compared used of source and target language-oriented strategies for Dutch Culture items (DC)

In fact, while Hess applies source language-oriented strategies 41/56 times (73%) and target language-oriented ones 15/56 times (27%), Rilke applies both types of strategies almost equally: 32/63 (51%) and 31/63 times (49%) respectively. This difference in overall preferences for source or target language-oriented strategies between Hess and Rilke is significant⁵⁵.

4.3.3.2 Translation of references to Dutch (DC) History (HIS) and Traditions (TRA)

Translation of Dutch (DC) History (HIS) items

Due to the low counts for strategies to transpose references to Dutch (DC) History (HIS) and Traditions (TRA), it is not possible to analyse these two item types separately from a quantitative point of view. As expected from the discussion above, the most frequently used strategy (by both translators) to translate Dutch (DC) History (HIS) items in particular is Target Language Equivalent (TLE), used 15/27 times altogether (56%). An example is *Provinciale Staten* [States-Provincial] (p. 26), translated by both translators through a Target Language Equivalent (TLE) as “*Stati Provinciali*” [States-Provincial] (Hess, p. 27) and “States-Provincial” (Rilke, p. 22).

The frequent use of Target Language Equivalent (TLE) suggests that History (HIS) items have thus generally been considered as not needing further explanations. On the one hand, these items may have been deemed acceptable/comprehensible because possibly considered,

⁵⁵ Chi square value 6.2848 at d.f. = 3 and *p*-value 0.012178 (significant at *p* < .05).

in Aixelá's terms, as 'transparent' (1996, pp. 68-69, also Grit, 2004 [1997], p. 282). Arguably, they are largely inferable from the text, at least in their general meaning, as for example other references in the source text to European history, which are transposed in the same way. Examples are references to the Franco-Prussian War of 1870-71, as *de politiek van Bismarck* [Bismarck's politics] or *de Duitse Bond* [German Confederation] (p. 45).

Or, on the other hand, they may have been deemed as *familiar* to the readers, in Florin's terms (1993, p. 127). Readers' background and knowledge is generally seen as one of the most crucial factors determining translation strategies (Aixelá, 1996, p. 66; Grit, 2004 [1997]; Nida, 2004 [1964]), in fact, as discussed in Chapter 2. As explained above in the paratextual analysis, the translator Ina Rilke describes her assumed target readers as actually people with some awareness of European colonial history. They can probably be assumed to also have some knowledge of European history (e.g. the examples mentioned above). Although no data has been gathered on the assumed Italian target readership, as explained in Chapter 1 and previously in this chapter, this may be expected to be similar, being the analysed text a historical novel.

A couple of exceptions to the use of Target Language Equivalent (TLE) for the items considered have also been detected. An example is the term *troonrede* [throne speech] (p. 38), translated by both translators through Explanatory Compensation (EC) as "*il discorso della corona*" [the crown's speech] (Hess, p. 39) and as "(in) his [the king's] speech at the opening of parliament (the King said...)" (Rilke, p. 36). This term is presumably less easily accessible and more culture-specific. The use of Explanatory Compensation (EC) suggests a careful eye for the readers' experience, hinted at the end of Section 4.3.2.2. This may be confirmed by the fact that the translator Ina Rilke claims, in her interview, to have approached historical references in particular through "unobtrusive glosses".

Translation of Dutch (DC) Traditions (TRA) items

The most frequently used strategy (by both translators) to translate Dutch (DC) Traditions (TRA) items is Borrowing (BO), applied 12/22 times (55%). This is followed by Target Language Equivalent (TLE), applied 4/22 times (18%). As discussed above, both strategies are generally applied to translate items not needing extensive explanations, for various reasons. The difference between the two, as introduced in the previous section, is that through Borrowing (BO) the foreign form is used in the target languages as it is, or with minor linguistic adaptations (see Section 3.5.4). This can be the case of items understandable from the text, which however do not have an equivalent in the target languages. As regards Dutch

(DC) items, this strategy is specifically used for *names*. Examples are the names of famous Dutch writers (e.g. Couperus, Van Lennep, p. 278).

The use of Borrowing (BO) and Target Language Equivalent (TLE)

Yet, a further point should be made. Although these strategies (BO and TLE) help to retain the text's foreign flavour in the translation, their function is not to explain the items' (culture-) specific meanings. Drawing from Grit's discussion on the different types of translation strategies (2004 [1997], p. 282), it can be argued that the full cultural significance of references translated through Borrowing (BO) and/or Target Language Equivalent (TLE) remains hidden to lay readers in the absence of further explanations (ibid., p. 282). This can be suggested for the above-mentioned term *Provinciale Staten* [States-Provincial] considering that the term 'province' has a different historical meaning and political use in the source and in the target languages.

A more evident example of this potential risk associated with the application of non-explanatory source language-oriented strategies is Haasse's mentioning the Dutch writer Douwes Dekker or Multatuli and his controversial 1860 novel "*Max Havelaar*" (pp. 38-39), quite recurrent in the text but generally simply Borrowed (BO) by both translators. While not an anti-colonial work, this novel denounced corruption and exploitation in the former Dutch East Indies, influencing the colonial policy and the following generation of officials (Meijer, 1978 [1971], p. 228; Salverda, 2001a, pp. 131-132; Van den Berg, 2009, p. 432). In the source text, Haasse lets various characters mention Dekker and his novel and raise criticism, to show their positive and negative attitudes towards them, and to put Rudolf's experience into context. But, in the translations, these culture-specific connotations and how the novel's characters relate to them arguably remain unclear to lay readers.

To conclude, from the specific analysis of translation strategies for Dutch (DC) History (HIS) and Traditions (TRA) items, no major differences have been detected between the two translators' overall choices. This thus implies that the difference detected in Section 4.3.3.1 (Figure 4.7) above as regards Hess' and Rilke's preference for either source or target language-oriented strategies to translate Dutch Culture (DC) items lies in their approach to Language (LAN) items. This is tested and discussed in Section 4.3.5.3.1 below.

4.3.4 Translation of East Indian/Indonesian Culture (EIC) items

4.3.4.1 Quantitative overview

The translation strategies used to translate East Indian/Indonesian Culture (EIC) items build the biggest Place-related/Cultural-Relational Category in the analysis (see Section 4.3.1

above, Figure 4.4). As shown in Figure 4.4 above, the most frequent items type in this (EIC) Place-related/Cultural-Relational Category is references to the Indonesian Flora and Fauna (FF), confirming the central role of the tropical nature in the narrative (as also suggested from the analysis of the selected visual and verbal translation paratexts in Section 4.2). Other frequent items types are references to Language (LAN), Traditions (TRA), Material Objects (MO), and social Relations (RE). As discussed in Section 4.3.1 above, the detected items types frequency highlights the centrality of issues of linguistic (LAN), colonial (RE) and cultural (MO, TRA, etc.) identity.

In this section, the overall strategies frequency for East Indian/Indonesian Culture (EIC) items is first discussed quantitatively. Items clustered in the Society sub-group are also investigated qualitatively in this section. These refer to aspects of the protagonists' everyday life (MO, FO, etc.) and East Indian/Indonesian (EIC) Traditions (TRA), which describe cultural identities. All items clustered in the East Indian/Indonesian (EIC) Environment (rENV, uENV and FF) sub-group are analysed separately in the next section (4.3.4.2) to check whether specific strategy patterns can be detected for this items sub-group, considering that references to Flora and Fauna (FF) are the most frequent ones. Finally, references to Language (LAN) and Relations (RE) are studied from a qualitative point of view in Section 4.3.5 below, where overall issues of linguistic (LAN) and colonial (RE) Identity (ID) are analysed.

Figure 4.8 below shows the overall strategies frequency for East Indian/Indonesian Culture (EIC) items.

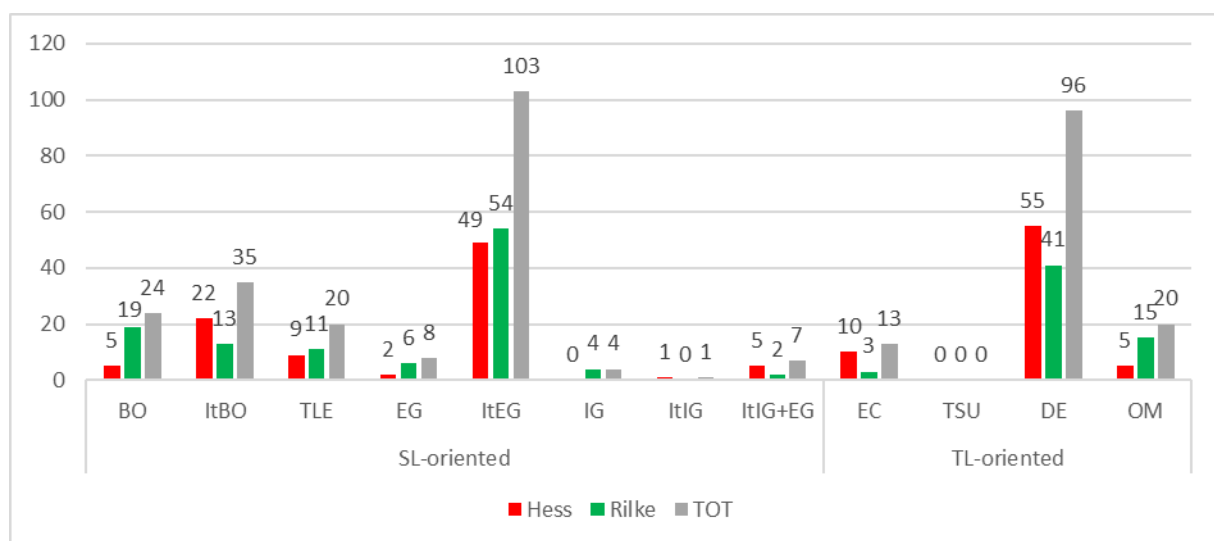


Figure 4.8 -Overall translation strategies frequency for East Indian/Indonesian Culture (EIC) items

According to the graph, the most frequently used strategy to translate East Indian/Indonesian Culture (EIC) items is Italicised Extratextual Glossing (ItEG), with 103/331 instances (31%), applied in a similar way by Hess and Rilke, respectively 49/163 and 54/168 times (i.e. 30% and 32% of the times). Drawing from the previous sections, Glossing strategies are generally applied to clarify the meanings (Aixelá, 1996, p. 62) of less accessible but rather crucial items.

Interestingly, this strategy (ItEG) is very frequently used to translate items clustered in the Society sub-group (42% of the times, thus more frequently than the data given above for the whole Place-related/Cultural-Relational Category). These are references to the Indonesian culture and society, presumably less well-known to the readers, while meaningful in the narrative. Examples are references to Indonesian musical instruments, such as *rebab** [Indonesian string instrument] (e.g. p. 78), Italicised and Extratextually Glossed (ItEG) by Hess as “*strumento giavanese ad arco*” [Javanese instrument played with a bow] (p.79) and by Rilke as “Javanese string instrument” (p. 81). Arguably, these items have an important function in certain novel’s passages: they therefore appear to have been glossed because of their narrative significance (see *ibid.*, 1996, p. 70; Florin, 1993, p. 127). In fact, they describe the local environment and the local traditions, signalling their difference from the world of the readers. *Music* in particular plays a central role in the scenes in the novel associated with the character of Karel Holle, who promotes interest in the local traditions among the planters’ community.

Then, Delocalisation (DE) is also frequently used, with 96/331 instances (29%). As in the previous sections, items are generally translated through Delocalisation (DE) when deemed less crucial in general or in specific passages, probably not to overload readers with less immediate, foreign terms or unnecessary explanations. An example is the term *gedoeng** [stone building, house] (e.g. p. 81, 218), usually Italicised and Extratextually Glossed (ItEG) by both translators, but Delocalised (DE) by both as “*casa*” [house] (Hess, p. 82) and “house” (Rilke, p. 243), when its cultural significance may be seen as less important. Considering that this is also a recurrent term (counted 17 times in the source text), it is also assumed that Delocalisation (DE) is chosen to avoid redundancy (see Aixelá, 1996, p. 70), also to improve the target texts’ readability. This particularly considering the high number of East Indian/Indonesian Culture (EIC) items detected (see Section 4.3.1, Figure 4.4).

The following example of Delocalisation (DE), specifically for a non-recurrent item, raises a further point. On the one hand, in the following passage the term *benteng** [fortress] (p.

235) is seemingly not vital. The different games played by Rudolf's oldest and youngest children are compared, as time goes by:

*“Het waren niet meer de spannende spelen uit de tijd met alle broers erbij, zoals ‘oorlog’ [...] de belegering van een **benteng*** in Atjeh [...]. Toch beleefden Karel en Bertha spannende dingen die Ru, Edu en Emile nu weer niet hadden meegemaakt, zoals de aanleg van de telefoon [...]”* (Haasse, 1992, pp. 235-236) [They were no longer the exciting games from the time when all brothers were there, such as ‘war’ [...] the siege of a **benteng** in Aceh – Yet Karel and Bertha experienced exciting things that Ru, Edu and Emile had not yet experienced, such as the installation of the telephone].

The assumed main textual function of the item considered, i.e. the children are playing *war* games (conquering a fortress), is acknowledged in the translations, although the term is Delocalised (DE) by both translators, as “*fortezza*” [fortress] (Hess, pp. 244-245) and “fortress” (Rilke, p. 263). On the other hand, however, Delocalisation (DE) hides the children's cultural and linguistic *Indisch* identity, specifically the fact that the children would use an Indonesian term (*benteng**). This aspect is explored further in Section 4.3.5.3, where the representation of the protagonists' linguistic identity is discussed.

Finally, Italicised Borrowing (ItBO) is applied 35/331 times (11%), and Borrowing (BO) 24/331 times (7%). As previously argued, (Italicised) Borrowing ([It]BO), is generally applied to translate items which appear easily accessible to the readers as either previously explained in the text or easily inferable from the context. An example is *angkloeng** (*-orchesten*) [*angkloeng* orchestras] (p. 280), as shown in fact already intratextually glossed in the source text, Italicised and Borrowed (ItBO) by Rilke (p. 316). Or, they also seem to be terms which can be considered as commonly used in the target languages, as the religious term *Hadji** [honorary title for Muslims] (e.g. p. 77; Hess, p. 79; Rilke, p. 80). Quantitative differences between the two translators in terms of individual strategies are not discussed further as not significant⁵⁶.

Source vs. target language-oriented strategies

The most used strategies arguably create diverging effects. While Italicised Extratextual Glossing (ItEG) and (Italicised) Borrowing ([It]BO) are source language-oriented strategies, Delocalisation (DE) is a target language-oriented one. As previously argued, the former strategies (SL), on the one hand, keep the foreign form visible. Borrowings from languages other than Dutch are in fact retained in their original form in the target texts, keeping in this

⁵⁶ Chi-square value 3.8059 at d.f. = 7 and *p*-value 0.283201 (not significant at *p* < .05). Only ItBO, TLE, ItEG and DE have been considered, as frequency values for other strategies are = 5 or < 5.

way their *couleur locale*, their exoticness (Grit, 2004 [1997], p. 282; Hervey and Higgins, 1992, p. 30). The latter strategies (TL), on the other hand, do not.

Both translators appear to favour the former type of strategies (SL), as Figure 4.9 below shows.

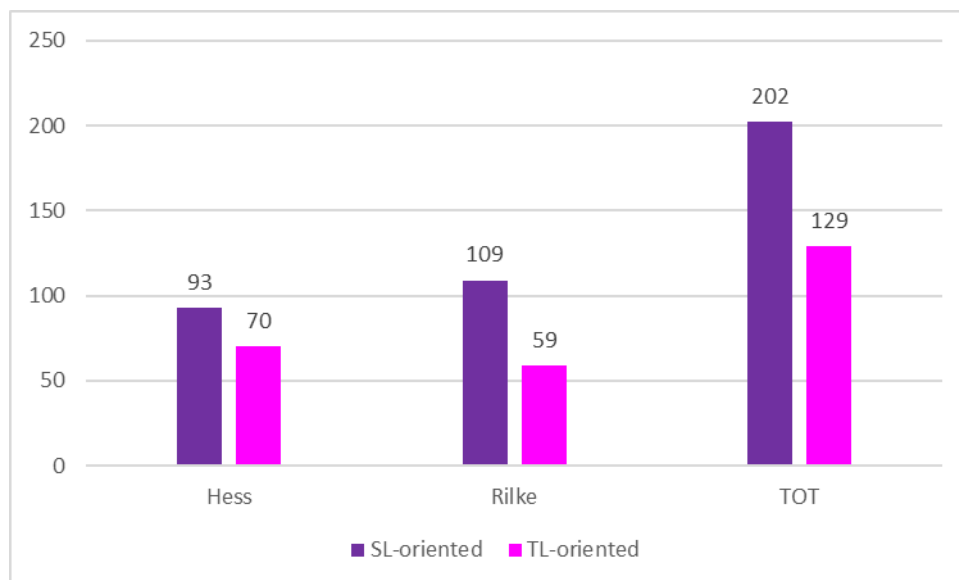


Figure 4.9 - Hess' and Rilke's compared use of source and target language-oriented strategies for East Indian/Indonesian Culture (EIC) items

Source language-oriented strategies are in fact applied 202/331 times altogether (61%) and specifically 93/163 times by Hess and 109/168 times by Rilke (respectively 57% and 65% of the times), suggesting that the East Indian/Indonesian Culture (EIC) is generally given a certain textual visibility. (Individual differences in terms of preferences for source or target language-oriented strategies between the two translators are not significant⁵⁷). However, the fact that the total number of Indonesian borrowings is reduced in the target texts (through the frequent use of Delocalisation DE discussed above) inevitably reduces the overall textual presence of this culture in the target texts than in the source one. This aspect is also explored further in Section 4.3.5.3, where the representation of the protagonists' linguistic identity is studied.

Furthermore, as briefly introduced in Section 4.3.2, when these borrowings are retained, they are more extensively foregrounded in the target texts than in the source one, thus accentuating their cultural difference, specifically through Italicising (It). As a matter of fact, while Haasse does not italicise these East Indian/Indonesian language terms in the source

⁵⁷ Chi-square value 2.1303 at d.f. = 3 and *p*-value 1.44415 (not significant at *p* < .05).

text⁵⁸, mixing cultural and linguistic layers (Batchelor speaks of “hybridization”, 2009, p. 50), both translators make extensive use of Italicising (It): Hess 77/163 times and Rilke 69/168 times. On the one hand, it can be argued that such frequent use of Italicising (It) ‘marks’ (Grit, 2004 [1997], p. 282; Pedersen, 2005, p. 4) the items transposed through this strategy. This means that the cultural and linguistic ‘otherness’ of these references is highlighted, arguably portraying the East Indian/Indonesian culture and setting they refer to as exoticised (Berman, 2004 [2000], p. 286; Cavagnoli, 2012, p. 85). On the other hand, it appears from interviews with readers that such a strategy actually helps them understand that another language is used in the text⁵⁹. This aspect is explored further in Section 5.3.4 and in Chapter 6.

Interestingly, Figure 4.8 above shows that Target Language Equivalent (TLE), that is the most used strategy to translate Colonial (CC) and Dutch Culture (DC) items (see Sections 4.3.2 and 4.3.3), is instead not used very frequently to translate East Indian/Indonesian Culture (EIC) items (only 20/331 times, 6%). Considering, as argued in the previous sections, that Target Language Equivalent (TLE) is generally used when items are considered easily accessible to the readers without extensive explanations (see Grit, 2004 [1997], p. 282), its lower frequency in this case suggests that the majority of the items in this (EIC) Place-related/Cultural-Relational Category have been deemed as not or less transparent for target readers.

This pattern backs the statement that different strategies are used when dealing with items which can be defined as, using Pedersen’s terms, “mono-” or “microcultural” (2005, p. 11). The former (monocultural) are terms which belong to the (to one) source culture (ibid., p. 11) (here: Dutch source text items), while the latter (microcultural) are items known to one specific group within the source culture and are not common knowledge for the source culture as a whole (ibid., p. 11) (here: Indonesian borrowings and other culture-specific terms identifying the Dutch-East Indian colonial society).

⁵⁸ As explained in Section 4.2.1, a glossary of Indonesian terms is provided in the back matter.

⁵⁹ Readers say: “(il corsivo) l’ho apprezzato perchè comunque è una lingua diversa da quella standard dell’estratto” [I appreciated it (the use of italics) because anyway it is a different language from the extract’s standard one]. Or, “in corsivo [...] riesco a metterlo in un’ambientazione, che è l’ambientazione del romanzo [...] chiaramente è il traduttore che ti dà una mano, ti dice “guarda che questa parola effettivamente l’ho lasciata così” [in italics... I can place it in a setting, that is the novel’s setting... clearly it is the translator who gives you a hand, tells you “look, I’ve actually left this word like this”]. Or, “the words that were in italics [...] I assumed because they were italicised that they expected the readers not to know what they were”.

4.3.4.2 Translation of references to the East Indian/Indonesian (EIC) Environment (rENV, uENV and FF)

Figure 4.10 below shows the overall translation strategies frequency for references clustered in the Indonesian (EIC) Environment (FF, rENV, uENV) sub-group. The graph illustrates that the most frequently used strategies are Delocalisation (DE), applied 19/53 times by Hess (36%) and 14/51 times by Rilke (27%), and Italicised Extratextual Glossing (ItEG), applied 12/53 times by Hess (23%) and 13/51 times by Rilke (25%). Finally, Hess applies Italicised Borrowing (ItBO) 11/53 times (21%), and Rilke applies Borrowing (BO) 11/51 times (22%) and Italicised Borrowing (ItBO) and 4/51 times (8%).

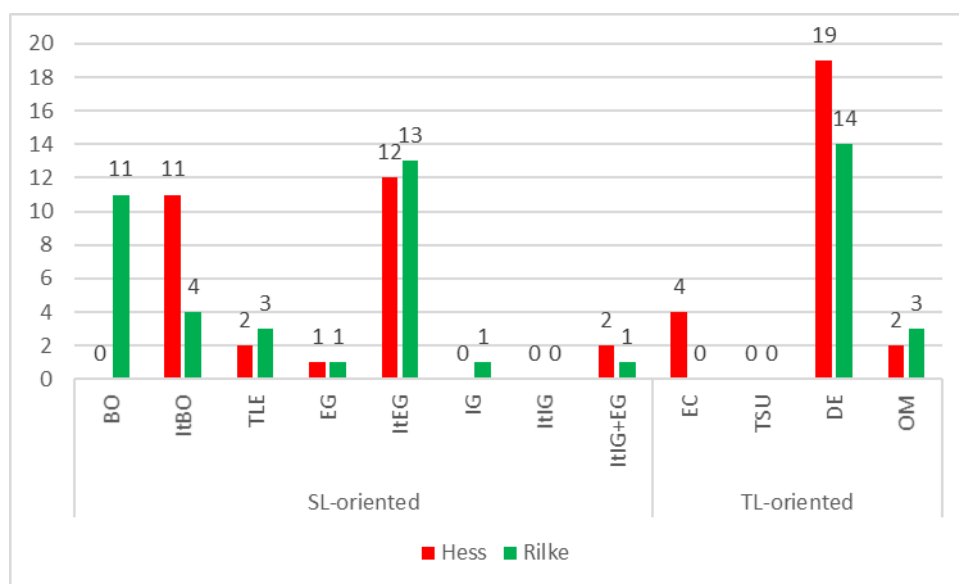


Figure 4.10 - Overall translation strategies frequency for references to the East Indian/Indonesian (EIC) Environment (rENV, uENV and FF)

A qualitative analysis on when these translation strategies are used supports what has been argued in the previous sections. Delocalisation (DE) generally seems to be used for less central and/or recurrent items to ease readers' comprehension of the source text. This can be expected for the items considered in this section, the majority of which are references to the Indonesian Flora and Fauna (FF), that is the biggest items' group in this (EIC) Place-related/Cultural-Relational Category. An example is the term *terong** [aubergine] (p. 236), Delocalised (DE) by both translators as “*melanzane*” [aubergines] (Hess, p. 245) and “aubergine” (Rilke, p. 263).

Italicised Extratextual Glossing (ItEG) highlights an item's culture-specificity while also explaining its meaning. An example is the term *badak** [rhinoceros] (p. 113), Italicised and Extratextually Glossed by Hess as “*rinoceronte*” [rhinoceros] (p. 116) and by Rilke as

“rhinoceros” (p. 122). Finally, Borrowing (BO) and Italicised Borrowing (ItBO) are generally used to retain a foreign reference in its foreign form when presumably understandable from the text and therefore not needing further explanations. For items in the East Indian/Indonesian (EIC) Environment (rENV, uENV and FF) sub-group, this is particularly the case of references to the local Flora and Fauna (FF), which are in fact usually clear from the context and easily identifiable at least as *a type of* plant, fruit or animal. They are often also first introduced by a gloss in the source text, (e.g. *nangka*(vrucht)* [*nangka* (fruit)], p. 82), which is usually retained in the target texts. Arguably, this may suggest that not all these references were known to the source text’s readers either, but that their main function – that is signalling that the narration takes place in the tropical environment and highlighting its abundance and difference from the target readers’ world – is nonetheless achieved.

Individual differences in terms of strategies choices between the two translators for references in the East Indian/Indonesian (EIC) Environment (rENV, uENV and FF) sub-group are not significant⁶⁰, as well as a detected difference between them in the use of Italicising (It) strategies for these items⁶¹ (Figure 4.10). While Hess makes slightly more use of Italicising (It) (25/53 times) than Rilke (18/51 times), this appears to be because Rilke applies Borrowing (BO) when specifically translating names of *plants*, e.g. *nipah** [*nipa* (palm)].

4.3.5 Translation of references to issues of Identity (ID)

4.3.5.1 Quantitative overview

The translation strategies used to translate references to issues of Identity (ID: ETN, LAN, PR, RE) found in all three Place-related/Cultural-Relational Categories considered are now analysed. Considering the importance of the theme of identity in Haasse’s writings (see Chapter 2), these items are discussed separately, as they are identifiers of ethnic (ETN), personal (PR), colonial (RE) and linguistic (LAN) identities, as explained in Chapter 3. In this section, the overall strategies frequency for references to issues of Identity (ID) are discussed quantitatively. The translation strategies to translate references to issues of ethnic (ETN), personal (PR) and colonial (RE) identity are then studied qualitatively in Section 4.3.5.2, and those to translate references to issues of linguistic (LAN) identity in Section 4.3.5.3.

Figure 4.11 below shows the strategies frequency to translate overall references to issues of Identity (ID).

⁶⁰ Chi-square value 1.413 at d.f. = 5 and *p*-value 0.493378 (not significant at *p* < .05). Only (It)BO, ItEG and DE have been considered, as frequency values for other strategies are < 5.

⁶¹ Chi-square value 1.5115 at d.f. = 3 and *p*-value 0.218915 (not significant at *p* < .05).

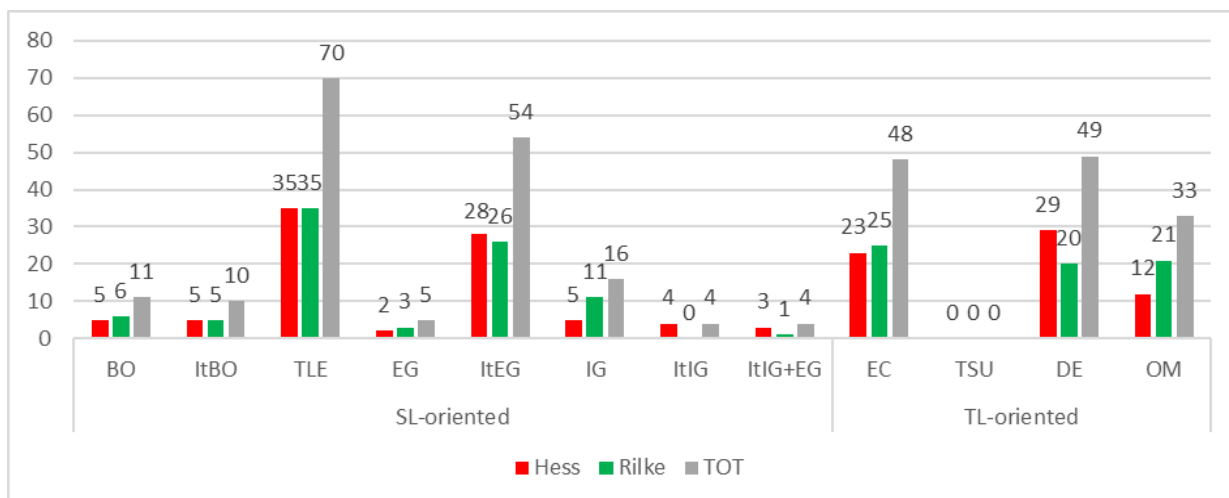


Figure 4.11 - Translation strategies frequency for overall references to issues of Identity (ID)

According to the graph, the most frequently used strategy to transpose the items considered is Target Language Equivalent (TLE), counting 70/304 instances (23%). This strategy (TLE) is the most frequently used by both translators: 35/151 times by Hess (23%), and 35/153 times by Rilke (23%). Then, other frequently used strategies are Italicised Extratextual Glossing (ItEG), used 54/304 times (18%), Delocalisation (DE), used 49/304 times (16%), Explanatory Compensation (EC), used 48/304 times (16%), and Omission (OM), used 33/304 (11%). Differences between Hess and Rilke in terms of individual choices of strategies are not analysed further as not significant⁶².

4.3.5.2 Translation of issues of ethnic, personal and colonial identity

The translation strategies to transpose references to issues of ethnic (ETN), personal (PR) and colonial (RE) identity are now analysed qualitatively. As in the previous sections, Borrowing (BO) and Target Language Equivalent (TLE) generally seem to be used to transpose references that are considered either familiar or less central, and which therefore do not require extensive contextualisation because they are either accessible or deemed unnecessary (Grit, 2004 [1997], p. 282). In particular, Borrowing (BO) appears to be used for items understandable on their own from previous knowledge or from the text although kept in their

⁶² Chi-square value 4.1162 at d.f. = 9 and *p*-value 0.390509 (not significant at *p* < .05). Only TLE, all Glossing strategies ([It]EG+[It]IG), EC, DE and OM have been considered..

foreign form. When contextualisation is deemed necessary, instead, translators usually seem to apply more explanatory strategies to clarify meanings (Aixelá, 1996, p. 62): Glossing strategies, and here mainly Italicised Extratextual Glossing (ItEG), and/or Explanatory Compensation (EC). Finally, strategies such as Delocalisation (DE) and Omission (OM) appear to be used for items deemed less central but for which translation through Target Language Equivalent (TLE) is not possible and/or to avoid unnecessary repetitions or overloading, presumably to ensure the target texts' fluency and readability (ibid., pp. 63-64, 70).

The qualitative analysis confirms this rationale. First, Borrowing (BO) is generally used for titles, when they are easily understandable from the context. For example, Hess always Borrows (BO) the title *Si** [title for common people or animals] (e.g. p.15) followed by proper names (p. 16). Second, both Hess and Rilke use a Target Language Equivalent (TLE) to translate more *accessible* items, i.e. references which may be easily understood by the readers, as for example *pluksters* [pickers] (e.g. p. 91) in certain passages, translated also as “*raccoglitori*” [pickers] (Hess, p. 93) and “pickers” (Rilke, p. 95).

Third, both Hess and Rilke tend to explain, through either Glossing or Explanatory Compensation (EC) crucial and/or less accessible references to issues of Identity (ID). An example is *wedana** [district chief] (e.g. pp. 97, 263), Italicised and Extratextually Glossed (ItEG) by both translators as “*capodistretto*” [district chief] (Hess, p. 272) and “district chief” (Rilke, pp. 103, 296). In line with the findings from Section 4.3.2.2, Explanatory Compensation (EC) also appears to be used to make the context and specific characters' stance clearer. An example is Rilke's translation of the term *kolonialen* [colonials] (p. 61) as “**new-style** colonials” (p. 61). In this passage, she explicates Rudolf's idea of the latest generation of settlers. This separates him from the stereotype of the colonial profiteers (Van Zonneveld, 1995, p. 72; ibid., 1998, p. 9).

Finally, both translators generally apply Delocalisation (DE) and Omission (OM) to translate less central items (e.g. references to professions with no clear colonial connotation) or recurrent ones, at other times transposed through other strategies. For example, Hess also Delocalises (DE) the above mentioned *wedana** as “*capodistretto*” [district chief] (p. 97; Hess, p. 99). This term has been counted in the source text 8 times.

Further influencing factors

Considering references to Ethnicity (ETN) more specifically, narrative factors appear not to be the only reason to apply such strategies, as the following example shows. Both translators Omit (OM) a reference to Rudolf's uncle Eduard's Chinese wife's ethnicity (*halve Aziaten*

[half Asian], p. 42) at its only appearance (Hess, p. 44; Rilke, p. 41). On the one hand, Omission (OM) seems to have been used to avoid *redundancy*: the original sentence can be in fact perceived as *repetitive* (*van gemend bloed, halve Aziaten* [of mixed blood, half Asian]) (p. 42) and the character's geographical provenance is already well explicated in the text. On the other hand, in this particular case, such a manipulative strategy may arguably also be considered, in Dukāte's terms, as "ideology-[...]induced" (2009, p. 82), although not necessarily in a negative, undesirable sense. It may be possible that Omission (OM) has been chosen to euphemise descriptions that may be perceived as racist or offensive. This aspect is further explored in the next section below.

Furthermore, as first introduced as regards Colonial Culture (CC) references and then discussed as regards East Indian/Indonesian Culture (EIC) ones, it appears that the choice of strategies is also influenced by the language in which items are expressed in the source text. When non-explanatory strategies are applied, these are Target Language Equivalent (TLE) for Dutch terms such as the above-mentioned *pluksters* [pickers], and Delocalisation (DE) for Indonesian borrowings, such as the term *soesah** [trouble] (e.g. p. 132), for example Delocalised (DE) by Rilke also as "bother" (p. 143). It is noted that Delocalisation (DE) is defined in Chapter 3 as the use of a less specific/more generic term which results in the de-localisation/de-contextualisation of an item, possibly involving a process of standardisation, as well as linguistic homogenisation. The fact that such a strategy is often applied to Indonesian borrowings suggests that the meanings intended by the author's use of a local word are often hidden in the translations. It is argued that such culture-specific borrowings signal the characters' *linguistic* identity and embeddedness in the (culture-specific Dutch-East Indian) colonial environment. But, as suggested by scholars studying the translations of heterolingual texts (see Berman, 2004 [2000], pp. 285-287; Grutman, 2006, p. 22), strategies such as Delocalisation (DE) or Omission (OM) erase this aspect, as explored further in Section 4.3.5.3 below.

When explanatory strategies are applied, these often are Explanatory Compensation (EC) for items expressed in Dutch in the source text, and Italicised Extratextual Glossing (ItEG) for Indonesian borrowings. An example is the term *Gamboengers* [people of Gambung] (e.g. pp. 115, 116), also translated through Explanatory Compensation (EC) by both translators as "*indigeni*" [indigenous people] (Hess, p. 118) and as "everybody" (Rilke, p. 124). Conversely, the term *nonna** [mixed-race girl] (e.g. pp. 85, 130), is Italicised and Glossed by Hess as "*ragazza di sanguemisto*" [half-blood girl] (p. 133) and by Rilke as "young (mixed race) woman" (p. 89).

Translators' diverging choices

Although the two analysed translators' approaches seem to converge, translators inevitably always need to make choices on what aspects to highlight (Tymoczko, 1999a, p. 23; *ibid.*, 2000, p. 24; Tymoczko and Gentzler, 2002, p. xviii), as discussed in Chapter 2, often consciously and unavoidably manipulating the text (Dukāte, 2009) based on their own interpretation of it (Cavagnoli, 2012; Eco, 2003) and because of other practical reasons. Different interpretations and choices in the translation process can however create divergences in the target texts (as suggested by Longa, 2004).

As regards the translations of references to issues of ethnic (ETN), personal (PR) and colonial (RE) identity in particular, on the one hand, Hess may seem to explicate issues of *cultural* and *ethnic* identity. In the example here below, she makes explicit that Rudolf's brother-in-law Henny associates the idea of 'being Dutch' with 'being civilised' (vs. 'native-uncivilised'):

“[...] wij hebben er **Hollandse** jongens van gemaakt” (Haasse, 1992, p. 272)
[We made **Dutch** boys of them].

“*Li abbiamo trasformati in giovani **ammodo***” (Haasse, 1994 [1992], trans. Cristina Hess, p. 283) [We have transformed them in **mannered** young men].

“*We made **Dutch** boys of them*” (Haasse, 2010 [1992], trans. Ina Rilke, p. 306).

On the other hand, Rilke seems to specify the *historical* setting and the characters' *geographical* provenance, as shown above. Furthermore, for example, she also transposes *het verblijf in het moederland* [the stay in **the motherland**] (p. 103) as “his stay in **Holland**” (p. 109). When comparing specific passages, such qualitative divergences may create unique reading experiences, as different aspects are put under the spotlight.

4.3.5.2.1 The case of 'Indisch'

This section analyses in detail the translation strategies used to transpose the central but recurrent term *Indisch* [(Dutch-)East Indian/East Indian, colonial]. As similar terms, such as *inlander* [native, local], this item can supply an interesting case study because it presents more than one *meaning* throughout the novel. It confirms in fact the role of the items' functions/importance in determining translation strategies (as suggested by Aixelá, 1996, p. 69; Florin, 1993, p. 127). This term is in fact used both in a time-bound geographical sense, as a reference to the former Dutch East Indies, and as an indicator of (East Indian) ethnicity/hybridity (Van Gemert, 2016, p. 120). It is thus interesting to investigate whether the

strategy patterns detected so far still apply to such a complex term, which appears to be “widely used but very difficult to translate⁶³” (Koch, 2012, p. 703), or, according to Paris, even “*intraducibile*” [untranslatable] (2005, p. 386).

In Hess’ translation, *Indisch* seems to be generally translated through a Target Language Equivalent (TLE) as “*delle Indie*” [of the Indies] or “*nelle Indie*” [in the Indies] or “*indiano*”/“*Indo*” [Indian/Indo], but also transposed through Explanatory Compensation (EC) as “*locale*” [local] or “*del posto*” [from there], “*sanguemisto*” [mixed race] or “*indigeno*” [indigenous], or Omitted (OM). First, the term seems to be transposed through Explanatory Compensation (EC) or translated through a Target Language Equivalent (TLE) when it refers to the Indies in a *geographical* sense (e.g. *Indische landadel* [East Indian aristocracy], p. 67, transposed as “*nobiltà terriera locale*” [native aristocracy], p. 69). Some other times, the term “*indigeno*” [indigenous] is also used in a *geographical* sense, as for instance *Indisch eten* [East Indian food] (p. 177), which becomes “*piatti indigeni*” [indigenous dishes], (p. 182). Although the term “*indigeno*” [indigenous] may potentially be perceived as having a negative connotation⁶⁴, in these examples it seems to have been used in its first, rather neutral (more ‘scientific’) meaning⁶⁵ to indicate the local/geographical specificity of the analysed items.

Second, “*indiano*” [Indian] seems to be preferred when the *socio-cultural dimension* is inferred, as in *Indische maatschappij* [East Indian society] (p. 63) (“*società indiana*” [Indian society] p. 64). Third, *Indo* [Indo-European] seems to be used in more formal *legal or political contexts*, as in *Nederlands-Indisch Handelsbank* (p. 45) [Dutch-East-Indian trading bank] (“*banca del commercio Indo-olandese*” [Indo-Dutch trading bank], p. 46), for instance. Here, it is the canonised use of the prefix ‘Indo-’ in such contexts which presumably influenced the translators’ choices (as suggested by Aixelá, 1996, p. 67-68). Finally, “*sanguemisto*” [mixed-blood], seems to be used when referring to *ethnicity*, as for *Indischman* [East Indian man] (p. 90) or *Indische mensen* [East Indian people] (p. 129; Hess, p. 91, 132).

In Rilke’s translation, *Indisch* is either translated through a Target Language Equivalent (TLE) as “in the Indies”, “Indies”, “from the Indies”, “East Indian” or transposed through Explanatory Compensation (EC) as “colonial”, “Eurasian”, or “local”, etc. First, a Target Language Equivalent (TLE) seems to be used both in a *geographical* and a *socio-cultural* sense, e.g. *mijn Indische loopbaan* [my East Indian career] (p. 270), which becomes “my

⁶³ “[...] *ampiamente diffuso ma di assai difficile traduzione.*”

⁶⁴ Per extension, it may be used in the sense of “primitive”, “savage, or “uncivilised” (Battaglia, 1961-2006, pp. 805-806).

⁶⁵ As “autochthonous”, also used in zoology (Battaglia, 1961-2006, pp. 805-806; Treccani, n.d.).

career in the East Indies” (p. 303). Then, the term “colonial” is generally used in a *political* sense, when referring to the Dutch-East Indian administration. For instance, (*het*) *Indische gouvernement* [(the) Dutch-East Indian government] (p. 142) becomes “(the) colonial government” (p. 155). Finally, “Eurasian” is used when referring to *ethnicity*, e.g. *Indische dames* [East Indian ladies] (p. 130), transposed as “Eurasian ladies” (p. 141). Here, the choice of this last term (Eurasian) may also have been influenced by previous/common usages.

To summarise, although generally it is possible to say that, from the examples above, in this case Hess seems to emphasise *cultural* and *ethnic* issues, while Rilke seems to concentrate on the *socio-historical* context, this case study also shows that this may vary when transposing recurrent items. In particular, the applied solutions seem to change according to the different meanings items gain throughout the text, as also pointed out by Paris (2005) for the term *Indisch*. This demonstrates how translation is first of all an *interpretation* of the text, which different translators may appreciate and rephrase in their own way (Cavagnoli, 2012; Eco, 2003), but also, as previously argued, that practical influences and constraints do play a role too in the translation process and influence the final products.

4.3.5.3 Translation of issues of linguistic identity

Qualitative examples from the translations are now discussed to study the translation strategies used to specifically translate references to issues of linguistic (LAN) identity. As explained in Chapter 3, the novel analysed can be studied as a heterolingual text. The characters live in a multilingual environment and are explicitly or implicitly represented as having multilingual skills in their dialogues and reflections. Also, Indonesian borrowings are scattered across the Dutch language narration, arguably as signals of the settings’ cultural specificity.

These peculiarities in the text also trace the different characters’ linguistic identities and their evolution. In the novel, Haasse first lets the protagonist Rudolf acknowledge the importance of language skills in his future role since he is still in the Netherlands (p. 48). Once in the Indies, he makes an effort to communicate with his workers in their languages, learning Malay first (p. 91), and then Sundanese (p. 104), upon his cousin Karel Holle’s advice (p. 78). While the question remains unanswered of whether this is enough to make Rudolf and Karel better settlers than their relatives and predecessors, it nonetheless makes readers aware of the power of languages in moulding relationships. Then, Rudolf’s children grow up on the plantation, among the servants, and learn from them to speak Sundanese before Dutch, as Haasse openly states:

“[De kinderen] waren innig verknocht aan Engko [...] van wie zij **hun eerste woorden** hadden geleerd, **in het Soendaas, dat zij spraken voor zij Nederlands kenden**” (Haasse, 1997 [1992], p. 229) [(The children) were deeply devoted to Engko... from whom they had learned their first words, in Sundanese, which they spoke before they knew Dutch].

Living in between the Dutch and the local East Indian/Indonesian culture, as perceived by the children of the colonisers, they also mix languages. Finally, Haasse also makes them speak of the difficulties they have once they return to the Indies, their place of birth, after moving for some years to the Netherlands to study (pp. 262-263).

In the following sections, specific examples are given to discuss how Dutch (DC) and East Indian/Indonesian (EIC) Language (LAN) items are translated, the effects that definite translation choices may create and how these can affect the images given of the characters’ linguistic identities.

4.3.5.3.1 *Translation of Dutch (DC) Language (LAN) items*

This section gives an overview of the translation strategies to transpose Dutch (DC) Language (LAN) items. These items may be regarded as less crucial in the analysis. Dutch is in fact the source text’s main language. Although for this it should generally be considered as a ‘background’ element, Dutch (DC) Language (LAN) items, defined in Chapter 3 as nicknames or play on words, or other expressions loaded with meaning, have been included in the analysis because of their role in shaping the protagonists’ (cultural and linguistic) identity.

These items are approached differently by the two translators. Although the counts are too low to discuss single strategies’ choices, a clear divergence in approaches to Dutch (DC) Language (LAN) items between the two translators can easily be detected from Figure 4.12 below, which compares Hess’ and Rilke’s overall use of source or target language-oriented strategies for the items under scrutiny. As the graph shows, while Hess applies source language-oriented strategies 11/14 times for these items (79% of the times), Rilke applies them only 5/15 times (33%). This divergence is significant⁶⁶, thus confirming, as hypothesised in Section 4.3.3, that the detected differences between Hess and Rilke as regards their overall strategies choices to translate Dutch Culture (DC) items (see Figure 4.7) specifically relate to their approach to Dutch (DC) Language (LAN) items.

⁶⁶ Chi-square value 5.9919 at d.f. = 3 and *p*-value 0.014372 (significant at *p* < .05). Although strategies counts for this items type are < and = 5, in this case, the χ^2 (chi-square) value has been calculated because the detected difference is considered significant on a total of 14-15 items and according to the percentage difference provided above.

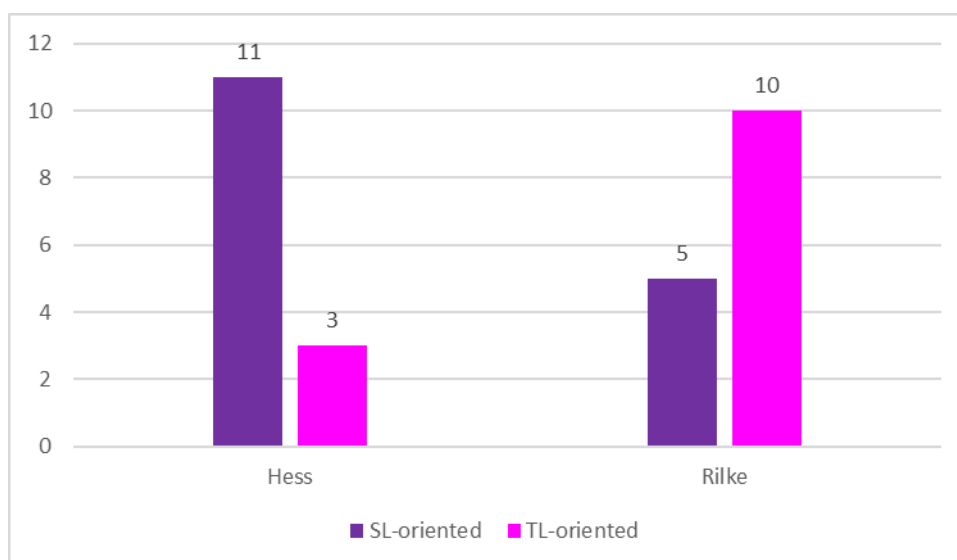


Figure 4.12 - Hess' and Rilke's compared use of source and target language-oriented strategies for Dutch (DC) Language (LAN) items

Further evidence of this divergence in approaches is provided by the analysis of the translations of Dutch proper names. Although, as explained in Chapter 3, proper names of people and places are not included in the general strategies frequency counts as they usually follow an own strategy pattern, some qualitative examples of the translations of proper names (here of place names in particular) are exceptionally discussed because they clearly support what has been just stated. In fact, while Hess generally transposes (Dutch) proper names with source language-oriented strategies, Rilke usually transposes them with target language-oriented ones, instead. For instance, the place names *Overijssel* [Dutch province of Overijssel] (p. 24) and *Oosterdok* [Eastern dock] (p. 52) are Intratextually Glossed (IG) by Hess respectively as “*provincia di Overijssel*” [provice of Overijssel] (p. 25) and “*molo occidentale, l’Oosterdok*” [Eastern dock, the *Oosterdok*] (p. 53). Conversely, Rilke translates the former through Explanatory Compensation (EC) as “where he came from” (p. 19), and Omits (OM) the latter, saying “[the ship] had docked” (p. 51).

Further examples are taken from Rudolf’s life in the Netherlands before moving to the Indies. At this point in the narration, he is bidding farewell to his relatives before embarking on his journey to the tropics. In the quotation below, there are a place name and also a geographical reference (*polder* [polder]) which are Italicised and Borrowed (BO) and translated through Target Language Equivalent (TLE) by Hess, while Delocalised (DE) and Omitted (OM) by Rilke:

“[...] *meestal onderweg om de **polder** die hij in het noordoosten van Groningen bezat te inspecteren*” (Haasse, 1992, p. 28) [(He was) usually away to inspect the **polder** he owned in the northeast of Groningen].

“[...] *egli era sempre in movimento, perlopiù in giro a ispezionare i **polder** che possedeva a nord-ovest di Groninga*” (Haasse, 1994 [1992], trans. Cristina Hess, p. 29). [(He was) usually on the move, mostly to inspect the **polders** he owned in the northeast of Groningen].

“[...] was frequently away on tours of inspection of **his properties in the north of the country**” (Haasse, 2010 [1992], trans. Ina Rilke, p. 24).

As regards Dutch (DC) Language (LAN) items more specifically, it has been noted that Hess tends to contextualise them through source language-oriented strategies when transposing elements with a clear narrative *meaning* or *ironic* purpose. For instance, a meaningful item is Rudolf’s son’s nickname *Baasje* [‘little boss’] (e.g. p. 171): this is Italicised and Intratextually Glossed (ItIG) as “*Baasje, “padroncino”*” [little boss] (p. 175) by Hess. Conversely, Rilke names Rudolf’s son “little Ru” (p. 190), omitting the source text reference to him being ‘the house’s “little boss”’. Then, for instance, irony is expressed in a funny play on words: uncle Haes (pronounced as ‘*haas*’, Dutch for ‘hare’) could move his ears like a hare. Hess Extratextually Glosses (EG) this reference, also making herself visible in the translation (in a “translator’s note”):

“[...] *oom Udo de Haes [...] die zij nooit vergaten omdat hij zijn oren kon bewegen, als een echte haas*” [Uncle Udo de Haes – whom they never forgot because he could move his ears **like a real hare**] (Haasse, 1992, p. 235).

“[...] *lo zio Udo de Haes [...] rimanendo impresso per la sua abilità a muovere le orecchie come una vera lepre**

*FN *Gioco di parole (Haas = lepre)*. [N.d.T.]

[uncle Udo de Haes – remaining fixed in their mind for his ability to move his ears **like a real hare***

*FN *Play on words (Haas = hare)*. Translator’s note.] (Haasse, 1994 [1992], trans. Cristina Hess, p. 243).

Rilke instead Delocalises (DE) the abovementioned play on words as:

“[...] Uncle Udo de Haes [...] whose ability to wiggle his ears **like a hare** made a lasting impression” (Haasse, 2010 [1992], trans. Ina Rilke, p. 262).

The same pattern also applies to a strange rhyme that Rudolf’s children learn from a misbehaving employee (p. 231): Hess retains the foreign language sentence in the translation and Italicises and Extratextually Glosses (EG) it with a footnote, where she translates the text and makes herself visible as translator again (p. 239). Rilke, by contrast, simplifies it as “a

dirty rhyme” (p. 257). Rilke applies source language-oriented strategies (e.g TLE) for Dutch (DC) Language (LAN) items such as the play on words *Katje* [‘kitten’ (from the Dutch “*kat*” [cat], also used to describe a ‘mischievous’ girl⁶⁷)] (p. 229), transposed as “Catty” (p. 256).

Many reasons may be hypothesised for the detected divergences. Starting from more practical reasons, the last example suggests that they may be linked to the fact that references bearing specific linguistic connotations or expressing humour are commonly considered problematic items, challenging to translate. The target language itself may be a constraint and therefore an influence on translation choices (Florin, 1993, p. 127). Direct translations may not always be possible for certain language combinations. In fact, in Rilke’s translation of *Katje* as “Catty”, it is presumably the language cognacy between Dutch and English that helps reproducing the original meaning. More broadly, it may be questioned whether the two translators might be writing for audiences with different assumed background knowledge on the Dutch source culture/language, or with different (target culture) attitudes or expectations, which may determine translation strategies (Aixelá, 1996, p. 66; Grit, 2004 [1997]; Nida, 2004 [1964]).

On the one hand, drawing from Aixelá, it can also be questioned whether the detected divergences between Hess and Rilke as regards their approach to Dutch Language (LAN) items may perhaps be linked to a different level of linguistic prescriptivism, which may influence their *tolerance* for the retention of source text items in the target texts (Aixelá, 1996, pp. 65-66). On the other hand, it can be questioned whether the target readers may have different expectations towards specific translation strategies, such as footnotes. These are actually never used in Rilke’s translation. Any conclusions must however be drawn very carefully on the basis of the analysis of the translation strategies of just one translator per target culture.

While the examples shown so far support the claim that Rilke does not emphasise the linguistic specificity of certain items, other examples taken from the translations of Dutch (DC) Language (LAN) items confirm that she generally tends to make the described *social* issues more explicit. These trends are actually in line with what detected as regards the translation of references to other aspects of Identity (ID) in Section 4.3.5.2. Rilke in fact generally appears to compensate for the omission of certain aspects (i.e. linguistic or culture-specific ones), as in the following example, where she makes Rudolf’s personal experience more explicit:

⁶⁷ Van Dale (2018a).

“[...] *en ik, die wel een beetje dat Deventers accent verloren heb, en bij voorbeeld de letter n op het einde van een word niet altijd meer uitspreek, was er niet meer thuis*” (Haasse, 1992, p. 54). [And I ... have lost **that Deventer accent** a little, and **for example no longer pronounce the letter n at the end of a word**, was no longer at home there.]

“**My own accent** has changed, of course, and I felt quite displaced” (Haasse, 2010 [1992], trans. Ina Rilke, p. 53).

In this passage, Rudolf, still in the Netherlands, reflects on how his linguistic identity has changed since he moved to Delft to study from the provincial town of Deventer. First, Rilke Omits (OM) the country town name (Deventer) but compensates with an introspective “my own” [accent]. Second, the clarification on the typical pronunciation (i.e. stressing the letter n at the end of a word) is also Omitted (OM), although the passage’s overall *meaning* (the feeling of displacement created by the different accent) is kept (Rilke writes: “I felt quite displaced”).

Thus, the examples discussed so far in this section further demonstrate the previously made claim that it is simply not possible to emphasise all source text’s aspects in translation, and that different translators inevitably make different choices, which inevitably create diverging images in the different target texts and between the source and target texts, as the final example below clearly shows. It is taken from a passage recounting Rudolf’s children’s early years, when Rudolf’s son Edu tells his father about his games in the wilderness and imaginary friends:

“*“Ze plukken **apels** uit de bomen.” “Het is appels, Edu. (En je weet heel goed dat die hier niet groeien)”*” (Haasse, 1992, p. 233) [“They pick **apels** from the trees.” “It is apples, Edu. (And you know very well that they do not grow here)”].

“*“Colgono le **mele** dagli alberi.” “Mele, Edu. (Sai benissimo che qui non crescono)”*” (Haasse, 1994 [1992], trans. Cristina Hess, pp. 241-242) [“They pick **apples** from the trees.” “Apples, Edu. (And you know very well that they do not grow here)”].

“*“They pick **apples** from the trees.” “Apples? (But you know perfectly well apples don’t grow here)”*” (Haasse, 2010 [1992], trans. Ina Rilke, p. 260).

In the passage, Edu mispronounces the Dutch word for ‘apples’ (*appels*), and is corrected by his father. On the one hand, Edu is characterised as a child through his mistake. On the other hand, earlier in the text (p. 229) readers are told that Rudolf’s children learn to speak the local language from the nursemaid before Dutch. Perhaps, Haasse is also stressing the distancing of

Rudolf's children from their father's language and culture⁶⁸. However, neither of the two translators conveys the linguistic aspect, inevitably failing to give a crucial clue to the characters' (developing) identity.

4.3.5.3.2 Translation of East Indian/Indonesian (EIC) Language (LAN) items

This section gives an overview of the translation strategies to transpose East Indian/Indonesian (EIC) Language (LAN) items. As explained in Chapter 3, these highlight the use of non-Dutch language phrases, terms or forms of address in the source text. Analysing these items is particularly important because, when used in one character's speech, they provide evidence of what identity that character is espousing, and how cultural relationships are shaped by language(s) in the colonial environment.

The qualitative analysis of the translations strategies for East Indian/Indonesian (EIC) Language (LAN) items supports what has been discussed in Section 4.3.4 as regards the translations of East Indian/Indonesian Culture (EIC) items: translators generally give visibility to the analysed items when they are comprehensible or more central in the narration, but tend to avoid repetitions and excessive overloading in the case of less central items and ensure the target texts' fluency. In particular, translation strategies appear to be applied following the same rationale detected as regards East Indian/Indonesian Culture (EIC) items. First, Italicised Borrowing (ItBO) is applied to accessible items. For example, Hess applies it to the sentence in the following example, which is glossed in the source text:

*“Koemaha, djoeragan, badè njandak deui?** Hoe is het mijnheer, gaat u er weer een halen?” (Haasse, 1992, p. 234) [**Koemanah, djoeragan, badè njandak deui?** How is it, sir, are you going to get it again?].

“Kumaha juragan, badè nyandak deui? (Che fa, signore, va a prenderne un'altra?)” (Haasse, 1994 [1992], trans. Cristina Hess, p. 243) [**Koemaha, djoeragan, badè njandak deui?** What are you doing, sir, are you going to get another one?].

Or, Rilke applies it to a term such as *orok** [baby] (p. 223) in the following example, where it is clear from the context (as anticipated by *zusje* [little sister]):

“Emile kroop op het grote bed om zijn zusje heen, dat in moeders arm lag. ‘God, God, alweer een orok!’ Zei hij in het Soendaas”* (Haasse, 1992, p. 223) [Emile crawled up the big bed around **his little sister**, who lay in mother's arm. ‘God, God. Another **orok!**’ He said in Sundanese].

⁶⁸ Interestingly, interviewed Italian readers find it striking that Rudolf's child, born and raised in the Indies, imagines apples. They say it might show how the child is not yet able to clearly separate his two worlds: the Dutch and the East Indian/Indonesian ones.

“Emile clambered onto the big bed **to inspect the baby** occupying his mother’s arms. ‘God, God, another *orok!*’ he said in Soendanese” (Haasse, 2010 [1992], trans. Ina Rilke, p. 248).

Second, Italicised Extratextual Glossing (ItEG) is used to explain the items’ meaning, and also to emphasise their foreign flavour, through Italicising (It). An example is *latah** [hysterical] (p. 230), Italicised and Extratextually Glossed by Rilke as “agitated, hysterical” (p. 257). Finally, Delocalisation (DE) is generally applied to transpose less central references, mainly one-off items. An example is *maloe** [shy/ashamed] in the sentence *ik denk dat Si* Djapan maloe* is* [I think Si Djapan is *maloe*] (p. 117). Neither Hess nor Rilke reproduce the use of the non-Dutch term in this sentence: it is transposed by Hess as “*penso che Si Japan si vergogni*” [I think Si Djapan **feels ashamed**] (p. 119) and by Rilke as “I think Si Djapan **is shy**” (p. 125).

As previously discussed in Section 4.3.4 as regards the translations of East Indian/Indonesian Culture (EIC) items, it is possible that the high number of Indonesian borrowings leads to a frequent use of Delocalisation (DE) and also Omission (OM) to avoid overloading and ensure fluency (Aixelá, 1996, pp. 63-64), as in the example below. However, in this example, such an approach arguably hides these items’ role in the passage as signals of the characters’ linguistic hybridity and of the multilingual setting (Grutman, 2006). This example is taken from a passage where Rudolf is scolding his son Edu:

“*Achter de deur riep Edu: ‘Bageur deui*! ik ben weer zoet!’*” (Haasse, 1992, p. 207) [From behind the door, Edu cried: ‘**Bageur deui!** I’ll be good again!’].

“*Da dietro la porta, Edu gridò: ‘Perdono! Starò buono!’*” (Haasse, 1994 [1992], trans. Cristina Hess, p. 213) [From behind the door, Edu cried: ‘**Forgive me!** I’ll be good!’].

“From behind the door Edu wailed, “**I’ll be good!** I’ll be good!”” (Haasse, 2010 [1992], trans. Ina Rilke, p. 230).

In the example, while Haasse overtly makes Rudolf’s son Edu speak both in the local language (first), and (then) in Dutch, this is not reproduced in either translation, seemingly distorting the children’s identity from the way it is depicted in the novel. In fact, while Edu appears to use two languages in this example from the source text, this does not appear in the target texts.

Overall, interviewed readers generally appeared to imagine/understand the protagonists’ identity to be hybrid from the passages they were presented, however. This may justify the translators’ choice to reduce the total number of Indonesian borrowings to avoid overloading

if these items' general function can be assumed to be comprehensible anyway. Yet, the interviewed readers' background arguably seems to influence their perception of the characters' linguistic hybridity. Readers categorised as experts (of Dutch language, culture and literature, translation or colonial history), who generally picked up on the instances of heterolingualism in the texts⁶⁹, could easily draw from their previous knowledge of the literary and/or historical context. By contrast, non-expert readers, who needed to rely more on the textual information, seemed to potentially benefit from further contextualisation being provided⁷⁰, although the data gathered is obviously not enough to allow to draw any conclusion on this topic yet.

4.3.6 Summary of the textual analysis

This final section aims to summarise what strategies have been identified in the two target texts and the reasons that have been detected for them, as well as outlining arising issues which will be discussed in Chapter 6. At textual level, it has been found that the overall most used strategies are Target Language Equivalent (TLE), Delocalisation (DE), Explanatory Compensation (EC), Italicised Extratextual Glossing (ItEG) and (Italicised) Borrowing ([It]BO). These strategies seem to be used for different specific purposes, which normally coincide for the two translators. Borrowing ([It]BO) is generally applied for items already intratextually glossed in the source text or generally comprehensible, Target Language Equivalent (TLE) for more accessible or less central ones, while Delocalisation (DE) is used presumably not to overload the readers with redundant or heavy explanations.

Although Target Language Equivalent (TLE) is a source language-oriented strategy and Delocalisation (DE) a target language-oriented one, it can be argued that they are both applied to ensure the target texts' *fluency*. This is not surprising considering that these are literary translations, and particularly more commercial ones, aimed at a broader public. Although this type of publication justifies the need for readability, it must be noted that such an approach may inevitably risk softening certain aspects of the source text. Furthermore, while Italicised

⁶⁹ Expert readers refer to the children's language use when asked to describe their identity: "*il linguaggio che usano i bambini è per metà Indisch e per metà olandese*" [the language the children use is half Indisch and half Dutch]; "*parlano olandese ma poi mettono dentro parole come baboe*" [they speak Dutch but then throw in words like *baboe**]; "naturally they've picked up lots of Indonesian"; "they probably fit to me that stereotype of the European colonial trying to assimilate both aspects of the culture within their identity with a strong bias or preference towards European identity and with an attempt to try to show legitimacy within the area by employing words from that culture just sort of shotgun peppered throughout their language, throughout their methods of communication".

⁷⁰ One English non-expert reader said the following about the children's mother tongue: "it came across in the text obviously being in English that they were speaking English which I assume would be Dutch in the terms of the novel so I took it to be Dutch".

Extratextual Glossing (ItEG) and Italicised Borrowing (ItBO), as source language-oriented strategies, give visibility to the East Indian Culture (EIC) in particular, they stress its cultural difference (through Italicising It), arguably portraying it as more exotic.

Other crucial factors determining the choice of translation strategies are explained here. First, translators focus on the items' literary function/meaning. However, translators inevitably interpret the text differently and may also be influenced by their own publication context. Therefore, they highlight different features of it, creating diverging images in the target texts, potentially even in contrast with each other and with those provided in the source text. Second, the language in which items are expressed in the source text also seems to influence the choice of translation strategies, seemingly depending on the different levels of accessibility and transparency of such languages. Finally, time also becomes a crucial variable, particularly when depicting delicate issues such as images of identity, as translators are presenting a 1948 text set at the end of the colonial period to readers in 1994/2010.

4.4 Conclusion

This chapter has presented and compared the Italian and English translations of Haasse's 1992 "*Heren van de thee*" at paratextual and textual level. The next chapter (Chapter 5), presents and compares the translations of Haasse's 1948 "*Oeroeg*", following the same structure of this chapter. A comparative analysis of the two case studies is then provided in Chapter 6.

Chapter 5 “Oeroeg” in translation

5.1 Introduction

This chapter analyses the Italian and English translations of Haasse’s “*Oeroeg*” (1948) at both paratextual and textual level. Using the structure set out in Chapter 4, first, the paratexts of the translations considered are explored (Section 5.2). Second, the Italian and English translations are compared (in Section 5.3).

5.2 Translation paratexts

5.2.1 A comparative analysis of the Italian and English translation paratexts

As introduced in Chapter 1 (Table 1.1) “*Oeroeg*” was translated into Italian by Fulvio Ferrari. The Italian translation was published in 1992 by Lindau, with the title “*Il lago degli spiriti*” [The lake of the spirits]. “*Oeroeg*” was translated into English twice. First, it was translated by Margaret M. Alibasah in 1996, published by Oxford University Press, with the title “*Forever a Stranger*”. It was then retranslated by Ina Rilke in 2012, published by Portobello Books, with the title “*The Black Lake*”. I published a preliminary study of the data presented in Section 5.2 comparing the Italian and English translation paratexts of “*Oeroeg*” as well as “*Sleuteloog*” (Peligra, 2018). This section expands on this publication and integrates it with the data gathered through interviews with the translators Fulvio Ferrari and Ina Rilke (see Chapter 3).

The first two of these three translations (i.e. Ferrari, Lindau, 1992 and Alibasah, OUP, 1996) seem to have been promoted as engaged, specialised quality fiction, in line with their publisher’s or series’ features. Series can frame a work from a particular perspective, indicating the books’ content and genre to the readers (Genette, 1997, p. 22). The Italian publisher Edizioni Lindau is an independent publisher specialised in fiction, essays and current events (Edizioni Lindau, 2016), and the analysed translation was part of the series “*Nuove Letture*” [New Readings]. In his interview, Ferrari describes this series as a collection of selected international literature dealing with current socio-political issues, for instance decolonisation and migration. He was also the series’ editor, as acknowledged on the book’s back cover. Oxford University Press is a committed, international, educational English-speaking publisher (Oxford University Press, 2016).

On the one hand, it may be hypothesised that these first two publications target a more selected public, specifically interested in world history and current politics. In fact, in his

interview, Ferrari spoke of an assumed target readership with interest in contemporary history, particularly in the colonial context (although with no specific familiarity with the Dutch context). The same can arguably be expected of the first English translation's assumed readership, although it may be anticipated that a publication by an international English-speaking publisher aims at a broader (international) audience than an Italian one. On the other hand, the Italian publication is seemingly given a *global* flavour: it is inserted in a book series including *international* authors and global issues. Conversely, Oxford University Press inserts the text in its Oxford in Asia Paperbacks series, apparently giving it a clearer geographical focus (i.e. on Asia). According to Fenoulhet, this is a series "devoted to the translation of (post)colonial literature" (2013, p. 20).

As explained in Chapter 4, Portobello Books, a smaller, independent UK publisher of quality translated foreign fiction, also aimed the translations of Haasse's works at readers with interest in foreign literature and awareness of colonial issues, as the translator explained in her interview. The 2012 retranslation of "*Oeroeg*" follows Portobello Books' 2010 translation of Haasse's "*Heren van de thee*". Perhaps, the growing popularity and interest in Haasse's works following the first translation may have triggered or supported the 2012 publication, although these remain speculations as no data on this topic has been gathered. It is however expected that the 2012 retranslation's paratexts are linked to those previously published (analysed in Chapter 4).

Table 5.1 below compares the paratextual elements of the three analysed translations. As explained in Chapter 1, these are referred to in this thesis as Ferrari (Lindau, 1992), Alibasah (OUP, 1996) and Rilke (PB, 2012). The three translations share both dissimilarities and similarities. On the one hand, each translation shows peculiarities. For example, only Ferrari's (Lindau, 1992) translation comes with a cover band⁷¹. As explained in Chapter 2, this is "a sort of mini jacket that covers only the lower third of the book" (Genette, 1997, p. 28), which also aims to attract readers (ibid., pp. 27-28). Also, it is the only translation with no end matter glossary. Finally, only Alibasah's (OUP, 1996) translation comes as part of a short stories volume⁷². On the other hand, Ferrari's (Lindau, 1992) and Alibasah's (OUP, 1996)

⁷¹ As publishers are not included in the thesis' scope, no information is known on when this element was added and for what occasion/distribution. The translator was also unable to provide information. However, the analysis of such a band is considered relevant for the study as it may reveal general differences between publisher's and translator's paratext.

⁷² Two short stories come after "Forever a Stranger": "*Lidah Boeaja* (Crocodile's Tongue)" and "An Affair (Egbert's Story)" (not included in the analysis). The former tells the story of the tragic fate of a Japanese woman, ironically commented on by her mixed-race neighbours. The latter tells the story of a man's (Egbert) encounter with his father's former lover. They were first published in Haasse's (1993) autobiographical volume "*Een handvol achtergrond*" [A handful of background] (Querido).

translations show similarities not found in Rilke’s (PB, 2012) translation. The first two come with prefaces written by the translators, which contextualise the novel’s themes and Haasse’s background extensively. By contrast, Rilke’s (PB, 2012) translation does not come with a preface, arguably leaving the interpretation of the text to readers’ imagination. In fact, Rilke explains in her interview that the decision not to add a preface was taken by the publisher to introduce Haasse’s works as interesting reading rather than as something “unfamiliar and exotic” needing explanations.

	Ferrari (Lindau, 1992)	Alibasah (OUP, 1996)	Rilke (PB, 2012)
Front cover	Black and white drawing of an Indonesian valley on a light green background	Abstract-like colourful picture on a black background	Mirrored black butterfly decorative pattern
Back cover	Plot summary, biographical note on the author	Plot summary with some information on the author	Review quotation ⁷³
Flap-text	X		Plot summary, biographical notes on author and translator.
Front matter	X	Translator’s foreword, note on spelling	X
Back matter	Translator’s afterword	X	Note on spelling ⁷⁴
	X	Glossary of Indonesian borrowings ⁷⁵	

Table 5.1 – Ferrari’s (Lindau, 1992), Alibasah’s (OUP, 1996) and Rilke’s (PB, 2012) translations’ paratextual elements in comparison

⁷³ Of Portobello Books’ “The Tea Lords”.

⁷⁴ Almost the same as in the editions analysed in Chapter 4 of Rilke’s translation of Haasse’s “*Heren van de thee*” (PB, 2010 and PB, 2011).

⁷⁵ Not present in the source text’s editions taken as reference: Hella S. Haasse (1948) *Oeroeg*, Amsterdam: Vereeniging ter Bevordering van de Belangen des Boekhandels; Hella S. Haasse (1973 [1948]) *Oeroeg*, Amsterdam: Querido (Salamander); Hella S. Haasse (1992 [1948]) *Oeroeg*, Groningen: Wolters-Noordhoff (De Jonge Lijsters); Hella S. Haasse (2015 [1948]) *Oeroeg*, Amsterdam: Querido.

Drawing from the information presented above, the following sections analyse the various paratextual elements in the three translations considered. These are book covers (front and back), and then the books' front and back matter elements that are relevant to the study.

5.2.2 “*Il lago degli spiriti*” [*The lake of the spirits*]

5.2.2.1 Cover

Front cover

Ferrari's (Lindau, 1992) translation's front cover image⁷⁶ shows an image in black and white of a seemingly Indonesian mountain valley, on a light green background. Multiple represented participants can be identified in the visual element (Kress and Van Leeuwen, 2006 [1996], see Chapter 3): the landscape is made up of mountains and a lake in the lower part of the cover, on a de-contextualising, unrealistic background. From a functional semiotic perspective (ibid.), the cover image therefore represents an Analytical structure: a tropical landscape with its attributes. In the bottom part of the cover, the most salient element is the fully dark lake, outlined in white. As a matter of fact, this represents the novel's central tragic episode of Deppoh's death by drowning in the weed-infested waters of the *Telaga Hideung*, the 'Black Lake'.

Such a background arguably evokes a sense of distance, impenetrability. On the one hand, the lake is shown at a great distance and from above, signalling its detachment from the readers' world. The colours and shades of the picture reinforce this: the image resembles a drawing in black and white, the shading creates strong contrasts, on a bright light green unmodulated background. It is impossible to see below the lake's surface. On the other hand, the image is indeed linked to the title “*Il lago degli spiriti*” [The lake of the spirits], right above it. Consulted readers write that they thought of a ghost thriller, of terrible events⁷⁷ because of the dark tones of the picture, and particularly from the word “*spiriti*” [spirits]. In fact, while the title is surely “thematic” (Genette, 1997, pp. 78-79, 81), as it explains the

⁷⁶ I was not able to obtain permission to reproduce the front cover image in this thesis. The publisher kindly explained that they no longer hold the copyright for the image. I was not able to trace the copyright holder to request permission. Therefore, the front cover is not shown. It can be accessed on the *Nederland Leest* initiative's website (Nederland Leest, n.d.), at the following link: <https://www.oeroeg.nl/oeroeg/index.html> (accessed: 03/12/2018).

⁷⁷ For example, readers write: “*Una storia di fantasmi ambientata su un lago. Si deduce dal titolo, dal paesaggio dell'immagine e dai colori scuri*” [A story of ghosts set by a lake. It is inferred from the title, the landscape in the picture and the dark colours]. And “*Paura, segreti, storie irrisolte. Lo si evince dai toni cupi della copertina, in contrasto con uno sfondo di giallo spento. Anche il titolo con la parola spirito propone un contenuto oscuro e lontano da una concreta realtà*” [Fear, secrets, unresolved stories. It is inferred from the sombre tones of the cover, in contrast with a dull yellow background. The title too, with the word spirit suggests a dark subject far from concrete reality].

book's main themes, it only mentions the *Telaga Hideung*, and not the protagonists (conversely, the Dutch title is "*Oeroeg*"), making the latter element's significance more explicit (descriptive function). The word "spirits", however, also entails strong (symbolic) religious and philosophical meanings linked to life and death, making it possible to consider it as a "metaphoric" title (ibid., p. 82).

While the title was chosen by the translator(/editor) himself, he explains he did not participate in further decisions regarding the cover. Interestingly, the chosen picture actually appears to be a zoomed-out version of the drawing made by the Dutch-East Indian artist J. F. Doeve for the very first 1948 Dutch cover of "*Oeroeg*"⁷⁸ (as acknowledged on the translation's copyright page). It may be possible that the translation's cover was designed as a homage to the graphic artist or the novel's publishing history, or because that edition may have been the one the publisher and cover artist worked with. However, as publishers are not included in the scope of the project, these remain personal speculations.

Although such a close relationship with the original front cover may be significant for expert readers, this is not accessible to average target readers. Furthermore, in the absence of further explicit hints to the story's setting or time period, the front cover risks appearing as rather *generalising*. This can also be said of the advertising cover band, which explains that "*Oeroeg*" is the story of a friendship between "*un europeo e un asiatico*" [a European and an Asian] (Lindau, 1992, band), giving a rather *simplified* overview of the two protagonists' backgrounds (*European* instead of Dutch; *Asian* instead of native Indonesian) and consequently of the text's cultural and historical *specificity*. Moreover, on the band, Haasse is defined as the "*maggiore scrittrice olandese dei nostri giorni* [greatest Dutch writer of our times] (Lindau, 1992, band).

To summarise, although the story's setting and background are hinted at on the front cover, these are arguably not evident to non-expert readers. The cover's design and evocative title trigger emotional responses. The advertising band appears particularly generalising, as it does not explore the story's protagonists' or the author's culture-specific background.

Back cover and biographical note on the author

The non-specific tone of the front cover (and related elements) is however compensated in the back cover's summary, suggesting that different approaches may be due to the different

⁷⁸ Jozef (Eppo) F. Doeve designed the cover image for the 1948 publication by the *Vereeniging ter Bevordering van de Belangen des Boekhandels* (Diepstraten, 1984, p. 20; Doeve, n.d.a). The cover image can be accessed on the *Nederland Leest* initiative's website (Nederland Leest, n.d.), at the following link: <https://www.oeroeg.nl/oeroeg/index.html> (accessed: 03/12/2018) and on Doeve's website (Doeve, n.d.b), at the following link: <http://www.eppodoeve.nl/boekomslagen.html> (accessed: 05/12/2018).

functions associated with the different elements (i.e. front covers and particularly bands as more alluring, back covers as more informative, see Chapter 2) as further explored in Chapter 6. In the back cover's summary, the two protagonists are introduced: readers learn that they grow up together in a "*magnifico e misterioso*" [magnificent and mysterious] landscape, specifically called "*indonesiano*" [Indonesian] (Lindau, 1992, back cover). The tropical setting is portrayed as a *magical*, enchanting place, reproducing the idyll of Haasse's childhood memories (it is where the boys encounter "the secrets of the river, of the forest, the mountains [...]")⁷⁹ (Lindau, 1992, back cover). But then a disruptive element is introduced, stressed by the use of the adversative conjunction "*però*" [but] (italics added): one boy is the son of a plantation administrator, and the other of one of his workers who dies in an accident; one is "*olandese*" [Dutch], the other "*giavanese*" [Javanese] (Lindau, 1992, back cover). It is explained that this means that they will need to make "*scelte diverse*" [different choices] when surprised by the "*avvenimenti grandi e inaspettati*" [great and unexpected events] (Lindau, 1992, back cover) that were the Second World War and the Indonesian struggle for independence. In opposition to the more generalising point of view of the previous paragraph, here, the time period and the colonial setting are acknowledged. The consequences of the historical events are then explained further: the boys will need "to look at each other with different eyes, mirroring themselves in [...] reciprocal foreignness"⁸⁰, openly referring to Haasse's background, as this text is said to be "a heartfelt ode to the lost magic of childhood"⁸¹ (Lindau, 1992, back cover). The summary concludes by explaining that Haasse is discussing a complex but crucial and timely issue: that of colonial legacy and cultural relations. Finally, in the biographical note on the author at the end of the back cover, Haasse's colonial background is acknowledged, by mentioning that she was born in Batavia, explained to be today's Jakarta, back then the "*capitale delle Indie Olandesi*" [capital of the Dutch Indies] (Lindau, 1992, back cover).

The summary suggests that the colonial and postcolonial perspective *combine* in this novel. On the one hand, one of the themes emphasised is the *interpersonal* dimension of the story, revealing the 'passiveness' of the characters and incomprehension of the *flow* of history, presumably to emphasise the narrator's perspective on the story and to reveal his unequivocal (Western) point of view (also through an exoticised depiction of the tropical environment). On the other hand, the author herself is distanced from this (narrative) perspective. Although Haasse does not seem to openly criticise the Dutch colonial policies, her writing is introduced

⁷⁹ "[...] *i segreti del fiume, della foresta, delle montagne [...]*".

⁸⁰ "[...] *guardandosi con occhi nuovi, specchiandosi ne[...]la reciproca estraneità*".

⁸¹ "[...] *un accorato epicedio sulle irrecuperabili magie dell'infanzia*".

as questioning colonial societies and power relations in general. This gives her *international* importance.

While such an international framing is in line with the discussed series' overall aims (i.e. focus on *international* issues), it may be a way to raise Haasse's and her works' profile in the target culture. In fact, as introduced in Chapter 4 as regards Rizzoli's framing of Haasse as a foreign author (i.e. as a *universal* classic), such a way of presenting the works of a foreign author may be a means to legitimise the import of foreign cultural capital and also trigger interest (Casanova, 2010 [2002], pp. 290-291).

5.2.2.2 *Front and back matter elements*

Back matter: translator's preface

Table 5.1 shows that the only paratextual element in Ferrari's (Lindau, 1992) translation's front and back matter is the translator's preface. Ferrari's text is an afterword, or, in Genette's terms, a "postface" (1997, p. 161). Although the location of a preface does not impact on its purposes and general features (ibid., p. 161), a postface is generally aimed at readers who are already familiar with the (just read) text (ibid., p. 237) and might therefore be regarded as a critical *commentary* on the text rather than a reading guidance tool.

Ferrari's preface is given an own "thematic" title (ibid., pp. 78-79, 81), i.e. "*Lo specchio nero della diversità*" [The black mirror of difference], and may as well be read as a stand-alone article on the novel's topics. Ferrari explains the situation in which the novel was first published in 1948: the Dutch East Indies were transitioning to become the Indonesian Republic, and this was a complicated and painful process (Lindau, 1992, p. 99). The novella "*Oeroeg*" is identified as Haasse's "*vero e proprio*" [real] prose debut (p. 100) and her first big step as novelist, paralleled to Indonesia's first steps as an independent Republic. The turn in her career also represents a turn in Dutch history: from colonial to post-colonial (p. 100). The historical events are then further discussed in detail. It is explained that the (Indonesian) "*movimento nazionalista*" [nationalist movement] (p. 100) was granted independence by the retreating Japanese forces after the end of the Second World War, and that the "*governo repubblicano*" [republican government] (p. 100) was eager to keep its autonomous status and achieve international recognition. In that time of instability, "negotiations and clashes [...] fights and repressions"⁸² (p. 100), the novel's themes were perceived as *current*, but very sensitive (as Indonesia's independence was not officially recognised by the Netherlands until 1949, as explained in Chapter 1).

⁸² "[...] *trattative e di scontri [...] combattimenti e repressioni*".

Presumably for these reasons, Ferrari claims that Haasse's narrative does not embed strong political critique. However, he contextualises this seemingly uncritical stance within the political turmoil of this confused period. According to the translator, the text's perceived partiality should therefore not be mistaken for an authorial ideological standpoint (p. 101). He argues instead that she purposely distanced herself from the narrator's voice to "escape the danger of constraining a confused and evolving reality in the cage of an inevitably precarious interpretative schema"⁸³ (pp. 100-101) in such a complicated time. Haasse is said to filter the narration through the eyes of a protagonist who is given the right of not understanding (p. 101) what was happening around him, arguably also as a sad sign of incommunicability between cultures and people.

The story's plot is then summarised and outlined through a series of *dichotomies*: it is the story of a Dutch boy and an Indonesian one, who, despite being childhood friends, belong to different groups (p. 101). It is explained that the separation does not occur because of external factors, but because of their own different *identities*, revealed in their behaviours. Here, the theme of (opposing) individualities and the *search for identity* is introduced: "the story of the Dutch boy is the story of a rift [...]; that of [...] the Indonesian boy, is instead the search for an identity, for a group [...]"⁸⁴ (p. 101).

Confusion, disillusion and incomprehension are transposed in the novel through the image of the 'Black Lake', as impenetrable as the world of the native Indonesians is for the narrator (p. 103), the 'black mirror' in the afterword's title. We read that, in the end, the narrator realises never to have understood the people/place around him. This feeling of misunderstanding and *disenchantment* towards the world as it is perceived is the drama of the (author's) *generation* that has found itself "*sradicato, esiliato*" [uprooted, exiled] (p. 103), both physically and emotionally, because "*alterità*" [difference, otherness] (p. 103) has never been fully embraced. For this, Ferrari argues in favour of getting to know and respecting the Other (p.103).

Finally, Ferrari introduces the author, and particularly her love for the past. Haasse's oeuvre is said to have been mainly inspired by history, which, however, is mixed with *imagination*. It is made clear that the author's memories of her childhood and of the "great and exotic Indonesian landscapes"⁸⁵ (italics added) (p. 104) are not simply recalled, but also *combined*

⁸³ "[...] *sfuggire al pericolo di costringere una realtà confusa e in movimento nella gabbia di uno schema interpretativo inevitabilmente precario*".

⁸⁴ "[...] *la storia del ragazzo olandese è la storia di una frattura [...]; quella d[...e]l ragazzo indonesiano è invece la ricerca di una identità, di un gruppo [...]*".

⁸⁵ "*grandiosi ed esotici paesaggi dell'Indonesia*".

with fantasy as a tool to *search* for her identity. The author's style is then praised. It is mentioned that, despite her literary ability, she has only become famous abroad later in the 1980s and 1990s, because of the challenges of crossing cultural and language barriers. The translator confesses to be trying, by translating this novel, to let her gain the target audience's attention (pp. 104-105). He is thus making his function as "consecrator" (in Casanova's 2010 [2002] terms) explicit.

To conclude, in his preface, Ferrari first positions the novel within its (original) reception context, explaining the text's naive stance, and then introduces it to the target market. The preface is thus a tool for cultural ambassadorship (in Jones' 2000 terms). In his text, Ferrari seems to imply that the novel is critical, but of fixed labels and dichotomies rather than of the empire, appearing to be a novel of social (central is the theme of the search for identity and hybridity) rather than purely political critique. The translator openly supports the decision to import Haasse's work to such an 'alien' literary market and emphasises her works' value to the readers of the text in a specific time. His preface becomes a tool for consecrating (Casanova, 2010 [2002], p. 301) the author and to influence readers' reception, particularly by *abstracting* Haasse's experience. As also detected on the back cover summary, he seems to be *universalising* and *actualising* the relevance of her stance for the benefit of the wider readership.

5.2.3 "Forever a Stranger"

5.2.3.1 Cover

Front cover

As with Hess' (Rizzoli, 1994 and BUR, 1997) translations analysed in Chapter 4 (Section 4.2.2), it has not been possible to contact the translator of this text. As publishers are not considered in the study, it is therefore not possible to identify the "sender" (Genette, 1997, p. 8) of the paratextual elements analysed in this section, i.e. who has responsibility for them (ibid., p. 8). They are thus all assumed to be publisher's paratexts (ibid., p. 9), i.e. elements existing because the book is published (ibid., p. 16), unless otherwise stated (i.e. the translator's preface).

The front cover⁸⁶ of Alibasah's (OUP, 1996) translation shows a seemingly non-figurative picture in tones of dark green, blue, purple and red, as only represented participant (see Kress

⁸⁶ I was not able to contact all the front cover image's copyright holders to request permission to reproduce it in this thesis. The front cover is therefore not shown. It can be accessed via the following link: <https://www.amazon.co.uk/Forever-Stranger-Stories-Oxford-Paperbacks/dp/9835600031> (accessed 03/12/2018).

and Van Leeuwen, 1996 [2006]). The picture is framed by a white squared line and is placed on a black background. It is given centrality, visual salience. On the back cover, it is acknowledged that this is a photograph of an artwork by the Indonesian visual artist Erna G. Pirous titled “Priangan VII” (1993), revealing that the image portrays the mountain region in West Java. On the one hand, the setting is presumably not immediately evident to readers, as discussed above as regards Ferrari’s (Lindau, 1992) translation’s front cover image (see Section 5.2.2.1 above). On the other hand, however, it is anticipated that the image’s lower modality value, being it an abstract representation, might impact more on readers’ expectations, as it may suggest themes linked to emotions (as confirmed below).

The title “Forever a Stranger and Other Stories”, gives information both on the content and the genre of the book (descriptive function). Its first part (“Forever a Stranger”, that is the title for “*Oeroeg*”) is “thematic” (Genette, 1997, pp. 78-79, 81): it explains what the book (actually its most well-known novella, as the only one named in the title) is about. More specifically, it suggests the themes of *incomprehension*, alienation, of (Haasse’s) *separation* from the homeland, perhaps linking it to the emotions triggered from the front cover image (connotative and tempting function). As Fenoulhet claims, this choice of title in fact “highlights the multiple theme of estrangement” (2013, p. 28), i.e. between the two boys, and the lost land of birth, “colonialism” (associated with the father’s generation) and its aftermath (ibid., p. 28). However, I argue that the cultural-specificity of such multiple estrangements is not made explicit, as readers’ questionnaires confirm (below). The second part of the title (“and Other Stories”) is “rhematic” (Genette, 1997, p. 77): it tells the readers that the book is a collection of short *stories*, guiding their expectations accordingly. This is also confirmed by interviewed readers: one writes that “the title implies this is a collection of short stories [...]”.

All elements on the front cover arguably suggest that the text is about psychological issues, as consulted readers appear to confirm. They argue that the image “doesn't give [...] much to go on but it doesn't imply romance, travel, biography or historical novel”, and that it instead “implies a psychological factor to the work”. As regards the title in particular, one reader writes: “because of the word 'stranger' connotations I thought it was a mystery thriller” and that it implies “isolation and loneliness”. Also, the *combination* of the title and the picture’s dark tones and design make readers say they expect a collection of stories full of *suspense*, dealing with being an “outsider/stranger” in different cultures. Another one writes: “I associate [the collection] with horror stories or sci-fi. [...]”, and another that it suggests that the story “will have dark notes but not overly scary/dark because of the use of colour”.

Thus, due to the nature of the visual design (abstract), the impactful title and the lack of direct information on the novel's setting, despite the fact that the cover highlights the novella's main themes, these are generally perceived as de-contextualised and de-historicised. A stronger focus is given to interpersonal issues than to the historical and geographical setting and the postcolonial context, the latter not inferred by readers from the front cover alone. Interestingly, although the series' name (Oxford in Asia Paperbacks) at the top of the cover actually clearly acknowledges the (Asian) background, no consulted reader mentions the series when asked to describe the setting.

Back cover and biographical note on the author

However, the detected de-contextualising tendency is compensated on the back cover, where plot and author are introduced in more detail. First, Haasse is presented as a popular, Dutch writer, in particular, a historical novelist. It is mentioned that she was born in the "Dutch East Indies", and that the stories in the book draw from her past, both in form of "memory" and of "imagination". It is acknowledged that the story "*Forever a Stranger*" is of great importance for the author, linking the feelings the title triggers to Haasse's diasporic background. In particular, it is framed as her effort to realise and accept that she was a "foreigner" in her country of birth, where she lived as a child.

Then, the story's plot is described as that of a "Dutch" and an "Indonesian" (OUP, 1996, back cover) boy who, although childhood friends, cannot avoid their ethnic and status differences, ultimately drifting apart at the time of the "Indonesian revolution" (OUP, 1996, back cover). Finally, the other two stories in the collection are listed. It is said that they were first published in Haasse's 1993 autobiographical volume "*Een handvol achtergrond*" [A handful of background], one of her collections of her memoirs and stories from the East Indies. This stresses the link between Haasse's writings and her own background. 2/3 consulted readers write to have understood the importance of the "biographical" aspect in the narration only after reading the back cover text, confirming the importance of (different) paratexts in guiding the readers' experience. They write: "The story is clearly biographical". And: "It's completely different to what I originally thought. It's more biographical... I thought it would be mere fiction."

To summarise, on the one hand, the colonial setting and colonial relations are made clear (through dichotomies: Dutch vs Indonesian, "race and class differences"), and the historical and geographical setting is explained (e.g. "the Indonesian revolution"). On the other hand, the historical developments are paralleled with Haasse's own feelings, outlining her emotional link to the Dutch East Indies. Thus, the sense of *uneasiness* and *distancing* suggested on the

front cover is arguably contextualised according to the novel's and author's background. The theme of the search for *identity* and the concept of the Other are unveiled, Haasse's hybrid and diasporic past is openly acknowledged, intermingling fictional, historical and psychological aspects in the narration.

5.2.3.2 *Front and back matter elements*

As shown in Table 5.1, Alibasah's (OUP, 1996) translation presents elements in both the book's front and back matter. The main text is introduced by a preface (attributed to the translator on the title page) and a note on spelling, and it is followed by (the other two stories in the collection, not analysed in this study, and) a glossary of Indonesian borrowings⁸⁷.

Front matter: translator's preface

Similarly to Ferrari's preface, Alibasah's foreword serves both the recommendation and informative function associated by Genette with prefaces (1997, pp. 265-267). However, unlike the preface previously analysed, its location suggests it aims to *introduce* the text (here not just the novella "*Oeroeg*", but a collection of stories) to readers unfamiliar with the topics discussed (and the author), as its simple "rhetic" (*ibid.*, pp. 79, 86) title "Introduction" suggests.

In the preface, Alibasah first positions the author as a contemporary Dutch writer. Haasse is described as a productive and *engaged* writer, particularly concerned with the problems of the last century (p. vii). Then, her colonial background is clarified. Again, following the information presented on the back cover, it is acknowledged that she was born in "Batavia (Jakarta)" in the former colony of the "Dutch East Indies", where she lived as a child and teenager, but specifically within the Dutch colonial environment only (p. vii). Haasse belongs to the colonising class, although born in the colony. The translator digs deeper to reveal what drives Haasse in her work: writing is a means to convey her feelings. "*Oeroeg*" is a way "to express certain emotions related to the Dutch East Indies and Indonesia" (p. viii).

The 'then' (East Indies) and 'now' (Indonesia) are implicitly contrasted. As on the back cover, the theme of *time* and evolution is highlighted. Readers may feel the tension between 'then' (Batavia, Dutch East Indies, "in 1918") and 'now' (Jakarta). The meaning of this is further explained by citing a quotation by the author, in which she confesses that the events that led to decolonisation meant for her the final abandonment of her '*home*'. She realised that, following the historical developments in the area, she was no longer part of that reality,

⁸⁷ No information is provided in the paratexts regarding the authorship of the glossary.

she was no longer welcome by the local population and also that she had not previously understood the situation (p. viii).

Then, the translator introduces the novel's plot, but with the clear statement that it is not documentary (p. viii): a Dutch and an Indonesian boy grow up together despite their social and racial differences (p. viii). Later, they "become estranged", once the Indonesian boy realises his place in the colonial society (p. ix), and they take opposite sides. The translator makes clear that the Dutch protagonist never really understood the world around him (p. ix). This clarifies the narration's point of view: the historical events are filtered through Dutch (colonial) eyes. In fact, as the translator points out, the novella was published before the end of the Dutch military operations in the former colony (pp. ix-x). The translator explains that, therefore, rather than lack of criticism, this partial stance is lack of *comprehension* of the situation by the Dutch people (p. x). The author is defined as "abreast of the times" (p. vii). Finally, it is mentioned that Haasse's writings are shaped by "imagination" and "memories" of her childhood (p. x). In particular, she was most influenced by the Indonesian *nature* (pp. x-xi).

To summarise, Alibasah provides further contextualisation of the socio-historical and psychological issues relevant to the story and the feeling of *estrangement*, relating them to the tensions between (the author's) idyllic childhood *memories* and the *disillusion* of adulthood. It is explained that, in this novella, naïve, juvenile imageries and remembrances of the colonial period are contrasted with its aftermath and the historical developments leading to the author's struggle to find her own identity. As in Ferrari's afterword analysed above (see Section 5.2.2.2), it is suggested that the story is not meant to be a social critique but the fictionalisation of the writer's own feeling of being *unwelcome*.

Interestingly, like Ferrari, Alibasah also speaks of the *Indonesian* people (although the novel is set before the official recognition of independence), suggesting she is positioning the story from a postcolonial perspective (as claimed by Fenoulhet, 2013, p. 20). In particular, the theme of temporal *evolution* and change is stressed. But, the Dutch protagonist (as a metaphor for the Dutch people) passively observes the flow of history, while his Indonesian friend (as a metaphor for the people) takes action.

Back matter

The theme of historical *evolution* is also emphasised in the note on spelling and in the glossary of Indonesian terms. In the former (note on spelling), the developments of the Indonesian spelling are explained to the readers from a post-independence perspective (ibid., p. 20): it is acknowledged that it changed in 1972 and examples are provided. In the latter

(glossary) the difference between the colonial and post-colonial use of specific terms is clarified. For example, it is explained when a term had a pejorative meaning in colonial times and is therefore no longer used. As in the previous chapter, the items in the glossary are explored as part of the textual analysis (in Section 5.3).

Also, as discussed in Chapter 4 as regards the analysed translations' glossaries, only a limited amount of the Indonesian borrowings from the source text are listed in the translation's glossary, as some of these terms have been omitted or replaced in the translation for reasons of readability and manageability (see Section 5.3). The source text's paratexts, however, do not present a glossary of such terms. Finally, it must also be said that it is not possible to compare directly Alibasah's (OUP, 1996) translation's glossary with the one in Rilke's (PB, 2012) translation because the former presumably refers to all the stories in the volume, not just "*Oeroeg*".

5.2.4 "*The Black Lake*"

5.2.4.1 Cover

Front cover

Figure 5.1 (below) shows the front cover of Rilke's (PB, 2012) translation of "*Oeroeg*"⁸⁸. As with the paratexts of the two editions of Rilke's translation of "*Heren van de thee*" [The Tea Lords] (PB, 2010; PB, 2011) previously analysed, all cover's elements are studied as publisher's paratext, as the translator explained to have had no say regarding titles and front cover pictures.

The front cover shows a full-page batik black and white pattern of a mirrored butterfly, and a central white ribbon, where there are the title ("*The Black Lake*") and the author's name. From a functional semiotic perspective (see Kress and Van Leeuwen, 1996 [2006]), readers are presented with a zoomed-in Unstructured representation (ibid., pp. 92-93), i.e. a detail of one object (batik) which is understood to be part of a bigger whole, part of a context, of a broader representation, that is not shown. The portrayed element arguably bears Symbolic value: it plays with meanings (a mirrored image, suggesting ambiguity, the butterfly, suggesting change and evolution, and the colour black, creating a menacing atmosphere). In her analysis, Fenoulhet adds that the "reproduction of a batik butterfly pattern emphasi[s]es a traditional oriental aesthetic while removing its traditional decorative function" (2013, p. 24).

⁸⁸ Permission to show the front cover was kindly granted by Portobello Books.



Figure 5.1 – Haasse, Hella S. (2012 [1948]) *The Black Lake*. Translated by I. Rilke, London: Portobello Books, front cover

The title shares similar connotations. On the one hand, it is “thematic” (Genette, 1997, pp. 78-79, 81), describing one of the main themes of the book, although not directly. As in Ferrari’s translation’s front cover (Lindau, 1992, see Section 5.2.2.1 above), it clearly refers to the episode of Oeroeg’s father’s death in the Black Lake, the *Telaga Hideung*, without directly mentioning the protagonists. On the other hand, it can also be considered “metaphoric” (ibid., p. 82): it hints to the theme of isolation and loneliness, incomprehension and incommunicability, to the impossibility of change, the *irreversibility* of the story. In fact, the Black Lake is also the setting of the novel’s last scene, where the two friends (as metaphor for their cultures/countries) finally part. As introduced in Chapter 1, in the novel’s last paragraph, the Black Lake symbolises the *impenetrability* of Oeroeg’s eyes (the native population’s feelings) to the Dutch narrator (the Dutch readers). It is where the narrator asks himself:

“I do not pretend to have understood him. I knew him, just as I knew Telaga Hideung, as a reflecting surface – I never fathomed the depths. Is it too late?” (Haasse, 2012 [1948], trans. Ina Rilke, p. 114).

According to Fenoulhet, the “Black Lake”, as an element, “symbolically [...] suggests danger and a threat to an idyllic way of life” (2013, p. 29). It is the place of Deppoh’s accident (ibid., p. 29) but also “a part of [...] the landscape that the narrator longs for, is separated from, and to which he returns” (ibid., p. 29). And this may suggest that the narration is framed from “a more nostalgic colonial perspective” (ibid., p. 29). Although other elements (discussed below) may suggest that this is Portobello Book’s framing of the narration, I argue that other factors may have influenced the choice of the title too. In particular, this title, in contrast to those previously discussed, shows great similarities with other titles of the translations of “*Oeroeg*” which circulated in the European market, suggesting that the publisher appraised them when choosing the title. In fact, both the French (1991) and the German (1994) translations have similar titles, respectively “*Le lac noir*” [The Black Lake] and “*Der schwarze See*” [The Black Lake] (Nederlands Letterenfonds, n.d.b). Furthermore, the metaphoric features of the word “black” just discussed above arguably also make the title a powerful promotional tool, fulfilling its tempting function (Genette, 1997, pp. 91, 93). As a matter of fact, consulted readers seem to confirm that the title triggers an emotional response. They state that it makes them expect a “gothic”, horror or crime thriller.

Readers seem to infer some of the narration’s themes from the cover image. One reader wonders what the role of “reflection” on the cover image is, potentially signifying that readers easily understand that there is a contrast between what is above and below the surface. Finally, “death” is also mentioned, inferred from “the use of what appears to be a butterfly: a creature with a short life”, thus symbolising an *end*. Although the decorative design is an evident link to the East Indian/Indonesian setting (a caption on the inside back cover explains it is “traditional batik work from Indonesia”), readers do not seem to perceive either the colonial framework or the tropical setting. Similarly to what has been detected so far for the other two front covers, although the story’s setting is acknowledged, it may risk appearing as de-contextualised. This is presumably because of the image’s low modality (as a black and white image, zoomed-in) and/or a detected degree of unfamiliarity of the readers with the batik.

Back cover and flap-texts

As shown in Table 5.1, the back cover, which shows the same batik butterfly motif, provides a review quotation (from the Guardian, by Julian Evans). As also mentioned in the table above, this quotation is not taken from a review of “*Oeroeg*” but of “*Heren van de thee*” [The Tea Lords] (as also pointed out by Fenoulhet, 2013, p. 24). In particular, it backs the author’s inclusion in the English-speaking market and acknowledges Haasse’s position in the

Netherlands⁸⁹. This may allow to suggest that Portobello Books may be trying to *legitimate* (in Casanova's 2010 [2002] terms) the import of foreign cultural capital. They also appeared to do so in the paratexts of their translation of Haasse's "*Heren van de thee*", analysed in the previous chapter (see Section 4.2.3). Furthermore, they also seem to be creating a link to their previous translation of another work by Haasse ("The Tea Lords", 2010).

The inside back cover flap-text appears to serve the same purpose. Using similar wording as in the other two Portobello Books' translation's editions analysed, the publisher's focus seems to be to position Haasse in the target market as a *classic*, as a quality writer of *international* success (see Section 4.2.3). This was also detected in Ferrari's (Lindau, 1992) translation paratexts (see Section 5.2.2). However, it is emphasised here that it is a 'Dutch' author to be imported – Evans speaks of Haasse's "Dutch readers" (PB, 2012, back cover) in the review. Also, a caption on the back cover says that the novel has been translated "from the Dutch" (PB, 2012, back cover), as in Portobello Books' editions of "The Tea Lords" (Section 4.2.3).

As already said in the previous chapter, such an emphasis arguably stresses the Dutch perspective on the story, minimising Haasse's involvement with her land of birth and the culture-specificity of her story. In fact, no further information on her colonial past is provided (but that she was born in Batavia). The Netherlands are referred to as "her ancestral homeland" (PB, 2012, flap-text) in the inside back cover flap-text, potentially underplaying the trauma of the loss of a Dutch East Indian identity, replaced by an inferred 'reconciliation' with her Dutch roots.

The inside front cover flap-text provides more information on the novel. The plot is introduced as the story of the "unequal" friendship between a Dutch and an Indonesian boy. The boys enjoy the "lush abundance" of the landscape, explore the "teeming forests" (PB, 2012, flap-text). But, later, they inevitably realise the difference between their backgrounds: one is "the son of a Dutch plantation owner, and the other of a servant" (PB, 2012, back cover). It is specified that the story is set in Java.

The text is introduced as "a masterpiece of the literature of the colonial experience" (PB, 2012, flap-text), supporting the previously mentioned (Fenoulhet's 2013, p. 24) hypothesis that the publisher is framing the narration as colonial. A colonial framework is also suggested by the fact that the story is told through dichotomies: "Dutch" vs "Indonesian", "plantation owner" vs "servant" (PB, 2012, p. flap-text). Furthermore, the mentioned inequalities appear

⁸⁹ The quotation reads: "Hella S. Hasse's novels have been familiar to her Dutch readers for decades, but she has almost never made the transition into English. [...] We have been the losers [...]" (PB, 2012, back cover).

to be due to external factors: the boys' friendship is described as "doomed" (PB, 2012, back cover), without fully contextualising the historical and political setting but rather presenting the characters and their environment as fixed, stable. Finally, the Indonesian landscape also appears to be filtered from such a perspective, reinforcing a feeling of *nostalgia*. The text reads: "the lush abundance of Java's landscape" where the protagonists spend "happy days" and share a "sense of adventure" (PB, 2012, flap-text).

Back matter: glossary

The only element in Rilke's (PB, 2012) translation's back matter is the glossary of Indonesian terms, introduced by the note on spelling (see Table 5.1). This latter element is exactly the same as that discussed as regards Rilke's (PB, 2010; PB, 2011) translation of "*Heren van de thee*" (see Section 4.2.3.2), confirming the expected link among Portobello Books' publications and possibly their belonging to an overall editorial plan or strategy, as expected. As regards the glossary, the same conclusion drawn as regards Alibasah's (OUP, 1996) glossary applies (see Section 5.2.3.2), i.e. that only a limited number of Indonesian borrowings from the source text are listed in the target text's glossary, as some have presumably been deleted, glossed intratextually or adapted for readability. The items in the glossary are explored as part of the textual analysis (in Section 5.3).

5.2.5 Comparing the three translations' paratexts

Comparing the paratexts of the three translations of "*Oeroeg*" analysed, both similarities and differences have been found, as argued in Section 4.2.4 summarising the paratextual analysis of the translations of "*Heren van de thee*". On the one hand, all three translations' paratexts explain, to varying extents, the novella's setting, its colonial context and colonial and post(-)colonial themes. On the other hand, the culture-specific meanings of certain visual (and less often verbal) elements presented may not be accessible for non-expert target readers.

Therefore, their understanding of specific themes and of the text's cultural-specificity risks being undermined if these are not contextualised more extensively in the other paratextual elements. In particular, the author's identity is arguably perceived differently depending on the information provided in the paratexts. For example, in their prefaces, Ferrari (Lindau, 1992) and Alibasah (OUP, 1996) explain the story's perspective and Haasse's position and partiality. But, in Rilke's (PB, 2012) translation, which comes without a preface, this is not made clear at paratextual level.

As discussed when comparing the paratexts of the translations of "*Heren van de thee*" in the previous chapter, specific editorial policies seem crucial to understand these divergences.

On the one hand, Oxford University Press and Lindau insert their translations in a postcolonial series. It is therefore expected that they stress the narration's postcolonial themes. On the other hand, Portobello Books presents the story as a thought-provoking piece of fiction *per se*, deciding not to frame it as a text needing explanation. However, the fact that in Rilke's (PB, 2012) translation's paratexts the story is presented as a "masterpiece of the literature of the colonial experience" (in the inside front cover flap-text, as discussed above) may introduce the publication from such a perspective in the absence of further contextualisation.

5.3 Textual analysis

5.3.1 Source text items

This section gives a preliminary overview of the source text items which have been selected for the analysis of the Italian and English translations of Haasse's "*Oeroeg*", on the basis of the study's research questions. For simplification, the three translations analysed are referred to in the textual analysis as Ferrari's, Alibasah's and Rilke's. Names of publishers and publication years are added only when relevant.

As explained in Chapter 3, and following the analysis structure from Chapter 4, the items selected are first clustered according to their *type* (Typological Category, see Section 3.5.2). The *frequency* of the detected items types is considered to study the narration's main *literary themes*. Second, the chosen source text items are identified as belonging to a specific *cultural setting* (Place-related/Cultural-Relational Category, see Section 3.5.2). Finally, the translation strategies applied to specific items types and cultural settings are discussed (in Sections 5.3.2 to 5.3.5).

Typological Categories

Figure 5.2 shows the frequency distribution of source text items in the Typological Categories across the three devised Place-related/Cultural-Relational Categories for the novel "*Oeroeg*". According to the graph, the most frequent items types are references to social Relations (RE), with 14/93 items (15%) and to Provenance (PR), with 10/93 items (11%). This confirms the importance in the narration of the theme of the cultural *encounter* and colonial hierarchies, as well as colonial identities. Items defined in Chapter 3 as identifiers of Identity (ID) are in fact 36/93 (39% of the total).

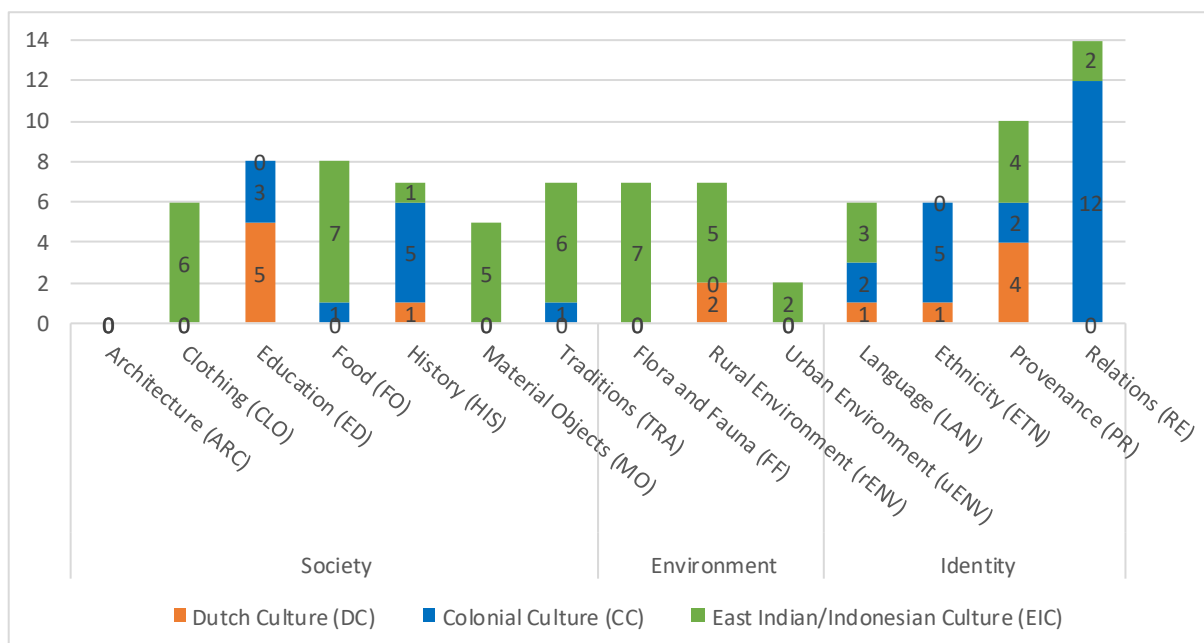


Figure 5.2 - Source text items frequency distribution

The other items are distributed over various categories, none of which particularly stands out. The next most recurring items are references to Food (FO) and Education (ED), both with 8/93 items (9%), History (HIS) and Traditions (TRA), both counting 7/93 items (8%). On the one hand, the novel refers to crucial historical events in the former Dutch colony which marked the two protagonists' and their countries' future. On the other hand, local food becomes part of the two boys' everyday lives (as well as local objects, traditions and the Indonesian nature, as discussed below). They enjoy tasting delicacies in the city streets or with their friends after school. Also, references to Flora and Fauna (FF) and the Rural Environment (rENV) both count 7/93 items (8%), revealing the role of the tropical environment in the narration.

Place/related/Cultural Categories

Figure 5.3 below shows the source text items frequency per each Place-related/Cultural-Relational Category.

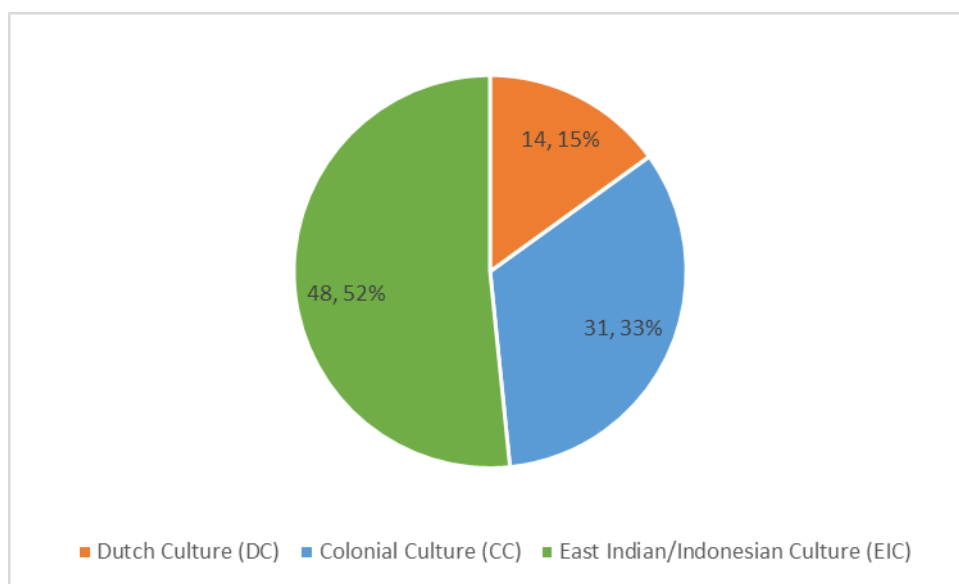


Figure 5.3 - Source text items frequency per Place-related/Cultural-Relational Category

According to the graph, the majority of the selected items (48/93 items, 52%) belong to the East Indian/Indonesian Place-related/Cultural-Relational Category (EIC). Then, 31/93 items (33%) belong to the Colonial Place-related/Cultural-Relational Category (CC) and only 14/93 (15%) to the Dutch Place-related/Cultural-Relational Category (DC). As a matter of fact, contrary to “*Heren van de thee*”, the narration is only set in the former colony (and not in the Netherlands).

Dutch Culture (CC) items

As regards the Dutch Culture (DC), the most frequent items types in this Place-related/Cultural-Relational Category are Education (ED) and Provenance (PR), with 5/14 (36%) and 4/14 (29%) items respectively (see Figure 5.2 above). Examples are *HBS* [(‘*Hogereburgerschool*’) ‘Higher Civic School’] and *Holland* [Holland]. Education (ED) in particular is another central theme in the narration. As “*Oeroeg*” is the story of two schoolchildren until their early adulthood, power relations and inequalities are mainly experienced and reinforced through their different educational journeys, emphasising a clear social/colonial separation between the two protagonists. References to Education (ED) may thus be seen as a synecdoche for the governing institutions, and therefore for the colonial setting, as *Oeroeg* experiences *discrimination* through it. Despite growing up together, the two friends attend different schools: either for Dutch or for native Indonesian pupils (the remaining three references to Education ED, in fact, belong to the Colonial Culture CC setting, i.e. *Oeroeg*’s schools). While this is taken for granted by the child narrator, the author, distancing herself from the naïve narrator’s perception of the events, unveils to her readers the

disadvantages in the life of Oeroeg, who is nevertheless able, as an adult, to use education itself (studying to become a doctor) as a platform for emancipation, freedom and rebellion against the oppressor.

Colonial Culture (CC) items

As regards the Colonial Culture (CC), similarly to the results from the analysis in the previous chapter, the most frequent items type in this Place-related/Cultural-Relational Category is references to social Relations (RE), with 12/31 items (39%). This is followed by references to Ethnicity (ETN) and History (HIS), both counting 5/31 items (16%) (Figure 5.2). This confirms the centrality of the theme of the *encounter*, as introduced above, and makes clear how it specifically refers to the *colonial* environment. Furthermore, it also hints at the importance in the narration of issues of colonial (HIS, RE) and ethnic (ETN) identity (studied in more detail in Section 5.3.5). Finally, the theme of colonial History (HIS) is foregrounded. This was to be expected, considering the narration's and publication's timeframe (i.e. right before and during Indonesia's struggle for independence, see Chapter 1). An example is the historical (*current* at the time of the narration) reference to the *politieele acties* ['police actions']. These (CC) references indicate the precise timeframe of the narration, and, as claimed in Chapter 4, present it as culture-specific.

As introduced in Chapters 3 and 4, while Dutch Culture (DC) items are expressed in Dutch in the source text, the items in this (Colonial Culture CC) Place-related/Cultural-Relational Category are also culture-specific Dutch-East Indian terms and borrowings from Indonesian languages. An example of an item expressed in Dutch is *Indisch* [(Dutch-)East Indian/East Indian, colonial], an example of an Indonesian borrowing is *katjang** [depreciative term for mixed-race]. Similarly to what has been found in the previous chapter (Section 4.3.1), the items of this latter type mainly refer to social Relations (RE) (5/8 items, e.g. *djongos** [houseboy]) (see Appendix 2). As previously explained, the items in this Place-related/Cultural-Relational Category, in fact, describe social relations as seen from the different groups.

East Indian/Indonesian Culture (EIC) items

As regards the East Indian/Indonesian Culture (EIC), as explained in Chapter 3 and shown in Chapter 4, these references are mainly culture-specific terms and Indonesian borrowings. A few exceptions are terms in Dutch such as *inheems* [native, local] or names of languages, as explained in the previous chapter (see Appendix 2).

The most frequent items types in this Place-related/Cultural-Relational Category are references to the local Food (FO) and Flora and Fauna (FF), both counting 7/48 items (15%),

and then to Indonesian Clothing (CLO) and Traditions (TRA), counting 6/48 items (12,5%). Examples are *bami** [Chinese noodles] (FO), *beo** [Indonesian song bird] (FF), *slendang** [shawl] (CLO) and *gamelan** [Javanese orchestra] (TRA). As presented above, this reveals the novel's setting and the cultural background of the protagonists' everyday life.

The translation strategies applied to transpose the source text items selected are discussed in the following sections. These are analysed separately for items in each Place-related/Cultural-Relational Category in order of their size. In this chapter, this is first Dutch Culture (DC) items in Section 5.3.2, then Colonial Culture (CC) items in Section 5.3.3, and East Indian/Indonesian Culture (EIC) items in Section 5.3.4. Translation strategies are analysed first quantitatively, then qualitatively. Finally, the study considers how references to issues of Identity (ID) are transposed across the three Place-related/Cultural-Relational Categories in Section 5.3.5.

5.3.2 Translation of Dutch Culture (DC) items

5.3.2.1 Quantitative overview

The translation strategies used to translate Dutch Culture (DC) items are now analysed. As shown in Figure 5.2 above, Dutch Culture (DC) items are mainly references to Education (ED) and Provenance (PR). In this section, the overall strategies frequency for Dutch Culture (DC) items is discussed quantitatively. Then, the strategies used to translate specific items types are studied qualitatively, as counts are too low for quantitative comparisons. Specifically, references to Dutch (DC) Education (ED) are analysed in the next section (5.3.2.2), considering their important role in framing the protagonists' social position, as explained above. Conversely, references to Provenance (PR) are studied in Section 5.3.5 below in a separate cluster dealing with references to various aspects of Identity (ID).

Figure 5.4 below shows the overall translation strategies frequency for Dutch Culture (DC) items. The data shown in the graph is in line with the results from the analysis of the translation strategies to translate Dutch Culture (DC) items in Section 4.3.3.

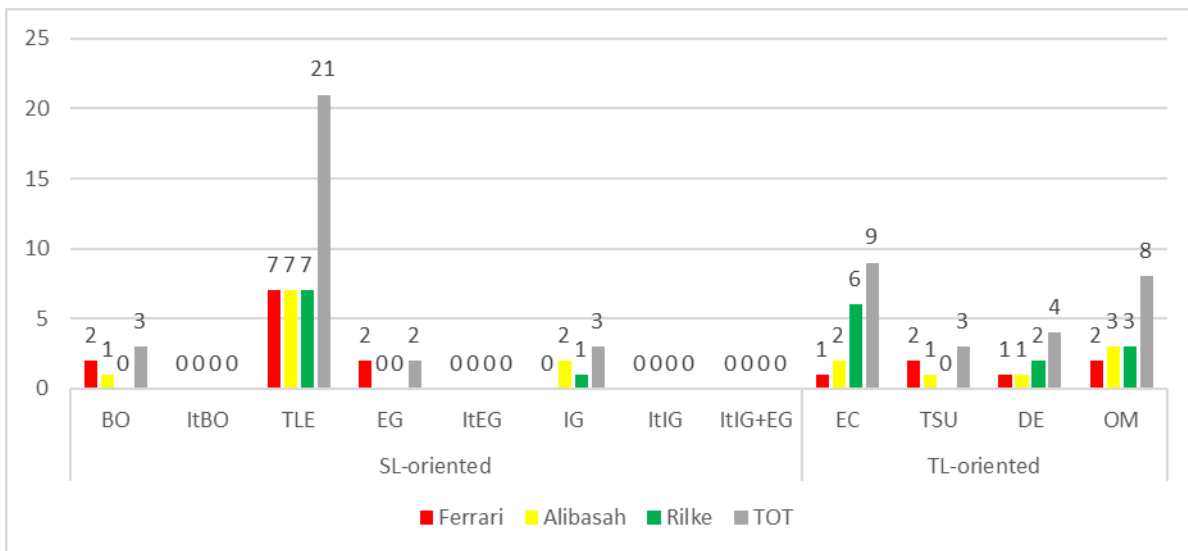


Figure 5.4 - Overall translation strategies frequency for Dutch Culture (DC) items

The most frequently used strategy to translate Dutch Culture (DC) items is, in fact, Target Language Equivalent (TLE), here with a total of 21/53 instances (40%). An example is *toelatingsexamen* [(school) admission exam] (p. 39⁹⁰), translated by all translators through Target Language Equivalent (TLE) at least once as “*esame di ammissione*” [admission exam] (Ferrari, p. 48), “matriculation exam” (Alibasah, p. 38) or “entrance exam” (Rilke, p. 50). As argued in Sections 4.3.2 and 4.3.3, this strategy is generally applied when the items under scrutiny are considered as either accessible (Grit, 2004 [1997], p. 282), perhaps more or less familiar to the assumed (European) target readers, or not central.

Other relatively frequent strategies are Explanatory Compensation (EC) with 9/53 instances (17%), and Omission (OM), with 8/53 instances (15%). Drawing again from the previous chapter, Explanatory Compensation (EC) is generally applied to translate less immediate items, which are deemed as needing further explanations, as presumably more central in the narration. This is used to make certain aspects more explicit, also to ease readers’ understanding of the text. An example is the term *illegaliteit* [‘illegality’, Dutch resistance during the Second World War] (p. 77), transposed through Explanatory Compensation (EC) by all three translators, as “*resistenza*” [resistance] (Ferrari, p. 91), “underground activities” (Alibasah, p. 78) and “resistance” (Rilke, p. 105). Conversely, Omission (OM), and also Delocalisation (DE, 4/53 items), are usually applied to avoid repeating unclear or recurrent items (Aixelá, 1996, pp. 63-64, 70). These two strategies are used by all three translators to transpose references to Education (ED) in this (DC) Place-related/Cultural-Relational

⁹⁰ Page numbers refer to the following source text’s edition: Hella S. Haasse (2015 [1948]) *Oeroeg*. Amsterdam: Querido.

Category (Delocalisation in particular is only applied to translate such items). Examples are explored in the next section, where the strategies used for this items type are analysed qualitatively.

The significance of individual differences among the three translators in terms of choices of strategies cannot be statistically tested here as individual translators' frequency counts for all strategies but TLE are < 5. Differences among the three translators in terms of individual preferences for source or target language-oriented strategies are not significant⁹¹, and therefore not discussed further either.

5.3.2.2 Translation of references to Dutch (DC) Education (ED)

Qualitative overview

Qualitative examples taken from the translations under scrutiny are now analysed to check for strategy patterns. References to Education (ED) in particular are a good case for a more detailed analysis because they are translated through both explanatory strategies such as Extra- or Intratextual Gloss (EG/IG) or Explanatory Compensation (EC) and non-explanatory target language-oriented ones such as Delocalisation (DE) and Omissions (OM). As expected, these are used differently by the three translators. While strategies counts are definitely too low in this case to study strategies frequency, a qualitative analysis can help to speculate on a potential rationale behind translators' choices.

On the one hand, references to Education (ED) can arguably be seen as less accessible, as culture-specific, but also clearly central in the narration, as explained in Section 5.3.1 above. They are in fact often contextualised, more or less extensively. For example, Ferrari Extratextually Glosses (EG) *HBS* ['Higher Civic School'] (e.g. p. 39; Ferrari, p. 48, FN, gloss given below). Then, Alibasah Intratextually Glosses (IG) *HBS* as "HBS, the secondary school" (p. 38), while Rilke translates it through Explanatory Compensation (EC) as "European High School" (p. 50). On the other hand, sometimes these items are Delocalised (DE) and Omitted (OM). This seems to be the case when they have been previously explained or when they are less central in the narration, confirming what has been hypothesised above. For instance, all translators Delocalise (DE) *MULO* [(*Meer Uitgebreid Lager Onderwijs*) 'More Extensive Primary Education'] and *AMS* [(*Algemeen Middelbare School*) 'General Secondary School'] in the following source text passage:

*"Het hoofd van de school [...] meende echter dat er voor een jongen met Oeroegs capaciteiten betere dingen weggelegd waren en raadde **mulo**, **AMS** of soortgelijk*

⁹¹ Chi square value 2.02 at d.f. = 5 and *p*-value 0.364226 (not significant at *p* < .05).

middelbaar onderwijs aan.” (Haasse, 2015 [1948], p. 48) [The headmaster – thought, however, that better things were reserved for a boy of Oeroeg’s abilities and advised **MULO, AMS** or a similar secondary school].

In this passage, in fact, the source text is very detailed as regards the type of secondary education that Oeroeg is advised to attend, while the core information is actually that, according to the headmaster, he should continue his studies. All translators provide such core information to their readers, but avoid presumably unnecessary or overloading technicalities. They never mention the names of the specific types of schools but refer to “secondary school” (Alibasah, p. 47; Rilke, p. 63) or to the fact that Oeroeg should “*proseguire gli studi*” [continue his studies] (Ferrari, p. 58).

Furthermore, the reference *MULO* appears eight times in the source text. Translators seem to try to avoid *redundancy*, particularly to avoid unnecessary repetitions of already provided explanations (as discussed in Chapter 2 drawing from Pedersen 2005: 13, see Section 2.4.3), conceivably to make the reading experience more pleasant (drawing from Aixelá, 1996, pp. 63-64). For example, Ferrari first explains *MULO* in a footnote (p. 61, see below), but Omits (OM) it later (p. 67). Similarly, Rilke first explains it through Explanatory Compensation (EC) as “Dutch Native institution” (p. 75), and then Delocalises (DE) it as “secondary school” (p. 78), “his course” (p. 86) or “school” (p. 88).

To summarise, it appears that, on the one hand, translators’ choices are influenced by the importance/centrality of specific items in the text (as suggested by Aixelá, 1996, p. 70; Florin, 1993, p. 127), and particularly when they trace the novel’s *literary* aspects/themes, as also suggested in the previous chapter. In fact, translators generally seem to contextualise items such as references to Education (ED) which have a crucial narrative meaning in Haasse’s “*Oeroeg*”, as explained above. On the other hand, translators focus on the target texts’ *fluency* and readers’ *experience*. They apply target language-oriented strategies as Delocalisation (DE) and Omission (OM) to specifically avoid repetition and overloading (see Aixelá, 1996, pp. 63-64). Therefore, they appear to balance between responsibility to the source text and its author and their readers’ tastes and expectations, i.e. between multiple loyalties (Nord, 2001).

Translators’ diverging choices

As pointed out in the previous chapter when analysing the translations of references to issues of Identity (ID), translators unavoidably need to make choices on what source text aspects to explain and emphasise in their translations, potentially creating diverging images in the target texts with their differing choices (see Section 4.3.5.2). While the three translators’ overall approaches to references to Dutch (DC) Education (ED) seem to converge, they

sometimes appear to stress different aspects related to this topic and thus inevitably create diverging images in the three translations. For example, Rilke appears to make the *colonial* disparities more explicit, although seemingly in ‘de-localised’ terms. The Dutch protagonist’s school, the above-mentioned *HBS*, is “European” (p. 50), and not ‘Dutch’, concentrating on the colonisers/colonised dichotomy rather than on the opposition between the two specific source cultures. By contrast, Ferrari seems to emphasise these items’ culture-specificity and also social issues, and in particular the gap in educational and career opportunities between the two protagonists based on the schools they go to (i.e. for the colonial élite vs. for native Indonesians). *HBS*, for instance, is Extratextually Glossed (EG) by Ferrari (p. 48) specifically as:

[FN] “Dopo la scuola primaria era possibile accedere a diversi tipi di istruzione secondaria. L’*H.B.S.* (sigla *Hogereburgerschool*) aveva la durata di cinque anni e non prevedeva, a differenza del *ginnasio*, l’insegnamento delle lingue classiche” [After primary school, one could access different types of secondary education. The *H.B.S.* (acronym *Hogereburgerschool*) lasted five years and did not provide, in contrast to the *ginnasio*⁹², training in classical languages].

And Oeroeg’s school, the above-mentioned *MULO*, is Extratextually Glossed (EG) as “*Il M.U.L.O. (Meer Uitgebreid Lager Onderwijs) durava un anno meno dell’H.B.S.*” [*M.U.L.O. (Meer Uitgebreid Lager Onderwijs)* lasted a year less than *H.B.S.*] (p. 61). Ferrari’s detailed explanations, first describing the foreign institutions thoroughly for his readers, and then making the colonial educational/professional gap explicit, arguably openly underline the two boys’ different future possibilities. It is made clear that only the narrator will have access to higher level training.

When interviewed, Ferrari states, in fact, to have tried to make these differences in opportunities more explicit than in the source text to balance the naïve tone of the narration. In particular, to do this, Ferrari draws a parallel in his footnotes with the Italian education system of his translation’s time, where access to the *liceo* was a discriminating factor in the subsequent admission to university. He interestingly points out in his interview that, although the novel is set in a colonial context which is rather alien to the Italian public, the narration deals with well-known general dynamics of discrimination (e.g. towards Southern immigrants in the wealthier Northern Italian regions), which often take place in educational environments.

⁹² In Italy, the two years of junior high school preceding the *liceo*, a university-preparatory type of high school.

5.3.3 Translation of Colonial Culture (CC) items

5.3.3.1 Quantitative overview

The translation strategies used to translate Colonial Culture (CC) items are now analysed. As shown in Figure 5.2 above, Colonial Culture (CC) items are mainly references to social Relations (RE), History (HIS) and Ethnicity (ETN). In this section, the overall strategies frequency for Colonial Culture (CC) items is discussed quantitatively and qualitatively. References to Relations (RE) and Ethnicity (ETN) in particular are however analysed in this section from a quantitative point of view only. They are studied qualitatively in Section 5.3.5 below, where all references to various issues of Identity (ID) are discussed.

Figure 5.5 below shows the overall translation strategies frequency for Colonial Culture (CC) items (CC).

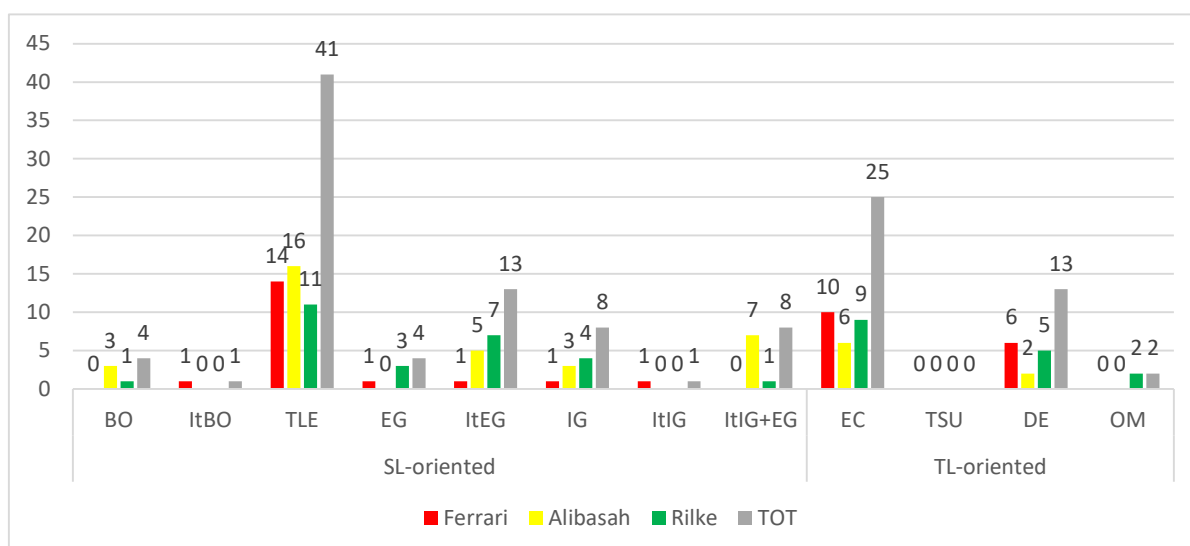


Figure 5.5 - Overall translation strategies frequency for Colonial Culture (CC) items

The graph illustrates that the most frequently used strategy by all translators is Target Language Equivalent (TLE), as detected in Chapter 4 for Colonial Culture (CC) items as well. Target Language Equivalent (TLE) is applied 41/120 times in total (34%). Drawing from the previous discussion in this and the previous chapter, it is assumed that Target Language Equivalent (TLE) is so frequently used because many of the items in this (CC) Place-related/Cultural-Relational Category have been considered as generally accessible and/or less central. For instance, these may be references to History (HIS), presumably assumed to be familiar to the target readers, as argued in Chapter 4 (see Section 4.3.3.2). An example is, in

fact, the term *republikeinen* [republicans] (p. 79), arguably easily understandable from the context, translated by all translators through Target Language Equivalent (TLE) as “*repubblicani*” [republicans] (Ferrari, p. 92) or as “republicans” (Alibasah, p. 80; Rilke, p. 107).

Target Language Equivalent (TLE) is then followed by Explanatory Compensation (EC), with 25/120 instances (21%), as also expected from the analysis of the translations of Dutch Culture (DC) items. Integrating these findings with those from the previous chapter, it is suggested that these strategies are the most used ones to translate items which are expressed in Dutch in the source text, as Dutch (DC) and mainly Colonial Culture (CC) items. Furthermore, other relatively frequent strategies are Italicised Extratextual Glossing (ItEG) and Delocalisation (DE), with 13/120 instances (11%).

On the one hand, Explanatory Compensation (EC) and Italicised Extratextual Glossing (ItEG) are generally expected to be applied to translate items considered as more central or also more culture-specific, particularly when needing further contextualisation. Examples of these two strategies are given in the next section below. On the other hand, Delocalisation (DE) is generally expected to be applied for less central or recurrent items, presumably to ensure the target texts’ fluency. An example is the reference to the *NIAS* [(‘*Nederlands Indische Artsenschool*’) Dutch East Indian medical school] (e.g. p. 51), for which the same pattern is found as the one detected in the previous section for Dutch (CC) Education (ED) items. First, translators transpose it through a Target Language Equivalent (TLE) as “*scuola indo-olandese di medicina*” [Indo-Dutch medical school] (Ferrari, p. 92), “Dutch East Indies Medical College” (Alibasah, p. 50) and “Netherlands-Indies Medical College” (Rilke, p. 67), making its meaning transparent. Then, they all Delocalise (DE) it at its later appearances as “*scuola di medicina*” [medical school] (Ferrari, p. 73), “medical school” or “his school” (Alibasah, pp. 61, 73), and “medical college” or “his training” (Rilke, pp. 82, 98), probably not to repeat potentially overloading details unnecessarily.

The significance of individual differences among the three translators in terms of choices of strategies cannot be statistically tested here as individual translators’ frequency counts for all strategies but TLE and EC are < 5.

5.3.3.2 Qualitative overview

A qualitative analysis of the items considered supports the hypothesis made in the previous chapter that translation strategies are influenced by the items’ perceived literary meanings and accessibility, rather than purely items types. For example, all translators explain the term

wilde scholen [‘wild schools’, unofficial] (p. 76) through Explanatory Compensation (EC), although of course in different ways. Ferrari translates it as “*scuole illegali*” [illegal schools] (p. 89), Alibasah as “schools set up by the nationalists and therefore not acknowledged by the colonial government” (p. 76), and Rilke as “unofficial schools” (p. 102). This reference appears in a central passage in the narration, when the protagonist finally realises that he was totally unaware of the political developments in his own country, thus confirming that Explanatory Compensation (EC) is used to translate more crucial terms.

Or, Ferrari and Rilke both Extratextually Gloss (EG) *Batavia* [colonial name of today’s Jakarta] (e.g. p. 5) respectively as “*dal 1950 Djakarta*” [since 1950 Jakarta] (Ferrari, p. 9, FN) and “colonial name of present-day Jakarta” (Rilke, p. 2, GN), presumably to stress the narration’s specific timeframe (pre-independence) and location (the Dutch East Indies). Interestingly, this term is always Borrowed (BO), including by Rilke, in the analysed translations of “*Heren van de thee*”, where its narrative significance is arguably different (i.e. the colony’s *capital*, opposed to the plantations), clearly confirming the role of items’ function in determining translation strategies (as suggested by Aixelá, 1996, p. 69; Florin, 1993, p. 127)

The case of ‘politioenele acties’

The most crucial example of this is the term *politioenele acties* [‘police actions’] (p. 78), arguably the most important Colonial (CC) History (HIS) item in the analysed source text. It directly refers to the Indonesian struggle for independence and a controversial moment in Dutch colonial history (Section 2.2.3). This item is translated by Ferrari and Alibasah through Explanatory compensation (EC), and by Rilke through Extratextual glossing (EG). Although in different ways, it is thus always contextualised. Ferrari transposes it as “*azioni di repressione*” [repressive actions] (p. 92), here giving voice to the colonised (‘repressed’) people. Alibasah’s translation reads “the operation to restore Dutch rule” (p. 79). Rilke’s one reads “police actions” (p. 106), further explained in a footnote as follows:

Translator’s note: police actions (*politioenele acties*) was the euphemistic term used by the Dutch government for its military offensives against participants in the Indonesian struggle for independence (p. 106).

As regards Rilke’s translation, this is her *only* footnote. In her interview, she explains in fact that this was the only item for which she felt such a strategy was “essential”, in agreement with the author herself. This clearly differs from her approach to other History (HIS) items, which she generally claims to have translated through “unobtrusive glosses” (Section 4.3.3.2), presumably not to disturb the reading flow if unnecessary.

Translators' diverging choices

As argued in Section 5.3.2.2 above, translators may interpret items' functions differently and explain and/or emphasise them in different ways, potentially creating diverging images in their translations. As regards Colonial Culture (CC) items in particular, although all translators generally tend to favour source language-oriented translation strategies for these items, there appears to be a significant difference among them in terms of their individual preferences for source or target language-oriented strategies, as shown in Figure 5.6 here below⁹³.

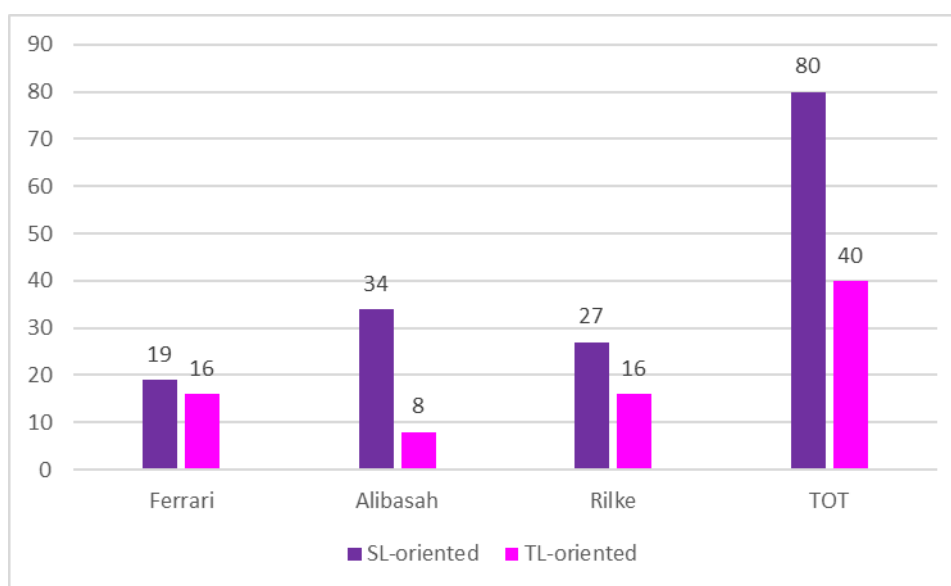


Figure 5.6 - Ferrari's, Alibasah's and Rilke's compared use of source and target language-oriented strategies for Colonial Culture (CC) items

In the target texts, this arguably reflects the fact that the three translators appear to treat the novel's *setting* slightly differently, i.e. by emphasising its cultural-specificity to varying degrees. Ferrari appears, at times, to stress *social/ethnic* disparities, rather than the specificity of the Dutch-East Indian colonial setting, slightly differently from what detected for Dutch Culture (DC) items in Section 5.3.2. To achieve this, he often uses Explanatory Compensation (EC), that is understood in fact as a target language-oriented strategy. By contrast, Alibasah shows the opposite tendency, making the specific context clearer, instead, through source language-oriented strategies. For instance, Ferrari transposes *Hollands-Indische School* [Dutch-East Indian School] (pp. 24, 48) through Explanatory Compensation (EC) as “*scuola per indigeni*” [school for natives] or “*scuola indigena*” [indigenous/native school] (pp. 31, 57-58). Here, he does not retain the words ‘Dutch-East Indian’ (opting for a target language-

⁹³ Chi square value 6.5621 at d.f. = 5 and *p*-value 0.037588 (significant at *p* < .05).

oriented strategy). Conversely, Alibasah first Intratextually Glosses (IG) this term as “the **Dutch** Primary School for **Native Indonesians**” (p. 22). Or, she translates *oudindisch* [old (traditional) East Indian, colonial] (p. 54) through a Target Language Equivalent (TLE) as “old **East Indies**” and Borrows (BO) *Indo* [Indo-European, mixed-race] (pp. 55, 71; Alibasah, pp. 53, 55, 71). These terms are both translated through Explanatory Compensation (EC) by Ferrari as “*coloniale*” [colonial] (p. 64) and “*meticce*” and “*meticci*” [mixed-race] (pp. 66, 84).

Rilke presents an in between approach to the novel’s setting. She seems to emphasise its *cultural-specificity* and she also seems critical of the *social* context. This is evident in her explanation of *politioenele acties* in the example cited just above, a term for which she is the only translator to use a source language-oriented strategy (EG). With the words used to refer to the events, in her footnote, she first contextualises the novel’s cultural and historical setting. She explains that these were actions performed by “the **Dutch** government” (p. 106), in fact. Second, with the words as well as the tone used, she contextualises the protagonist’s (naïve/colonial) viewpoint and the translator’s (critical/postcolonial) stance. With regard to the former point (protagonist’s perspective), the narrator sees the events as the son of a Dutch colonist and is thus partial. The translator may have wanted to emphasise such a debated stance. It is explained that the narrator uses a Dutch government’s “**euphemistic term**” to describe the Dutch “**military offensives**” against the people who took part in the “**Indonesian** struggle for independence” (p. 106). As regards to the latter point (translator’s interventionist stance), the translator herself might have wanted her own voice heard on such a controversial political matter.

Arguably, it might also be hypothesised that Rilke’s particular textual approach may also be influenced by the lack of paratextual introduction in her (PB, 2012) translation, which may lead to the need to apply more extensive textual manipulation in some cases to make crucial points clearer to the readers – here potentially expanding Dukāte’s list of triggers for manipulation in translation (see Dukāte, 2009, pp. 82-87 and Section 2.5). It might be for this that she emphasises the centrality of the term *politioenele acties* through a change in layout.

5.3.4 Translation of East Indian/Indonesian Culture (EIC) items

5.3.4.1 Quantitative overview

The translation strategies used to translate East Indian/Indonesian Culture (EIC) items are now analysed. As shown in Figure 5.3 above, these items build the biggest Place-related/Cultural-Relational Category in the analysis. Figure 5.2 also evidences that East

Indian/Indonesian Culture (EIC) items are mainly references to Food (FO), Flora and Fauna (FF), Clothing (CLO) and Traditions (TRA), confirming the central role in the narration of the Indonesian cultural and natural environment. The novel, in fact, deals with the everyday lives of the two children in the former colony.

In this section, the overall strategies frequency for East Indian/Indonesian Culture (EIC) items is discussed quantitatively. This is followed by a separate qualitative analysis of the items clustered in the East Indian/Indonesian Environment (rENV, uENV and FF) sub-group and of references to East Indian/Indonesian (EIC) Traditions (TRA) and History (HIS), respectively in Sections 5.3.4.2 and 5.3.4.3 below. On the one hand, references to the East Indian/Indonesian Environment (rENV, uENV and FF) are studied on their own because of their central narrative role. On the other hand, references to Traditions (TRA) – to which one History (HIS) reference is added for quantitative and semantic reasons – are also considered separately to check whether the strategies to transpose them differ from the overall findings. As in the other Place-related/Cultural-Relational Categories, references to East Indian (EIC) Relations (RE) and Language (LAN), are studied qualitatively in Section 5.3.5, together with all references to issues of Identity (ID).

Figure 5.7 below shows the overall strategies frequency for East Indian/Indonesian Culture (EIC) items.

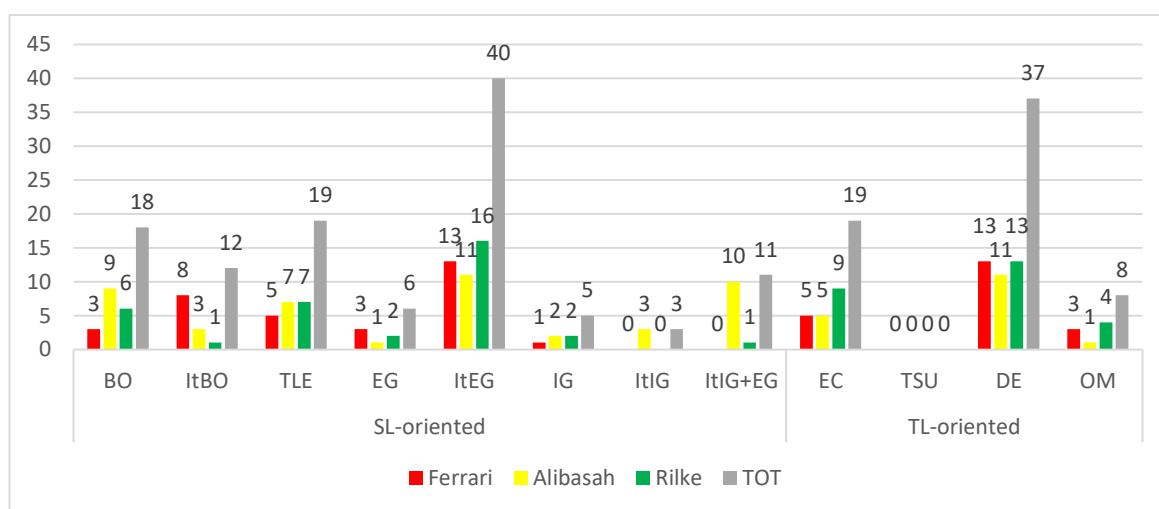


Figure 5.7 - Overall translation strategies frequency for East Indian/Indonesian Culture (EIC) items

Similarities and differences are found comparing these findings with those from the analysis of the translation strategies to translate East Indian/Indonesian Culture (EIC) references in the considered translations of “*Heren van de thee*” in Section 4.3.4.

According to the graph, the most frequently used strategy to translate the items considered is Italicised Extratextual Glossing (ItEG), applied 40/178 times in total (22%). Drawing from the previous sections, this strategy is generally applied to translate items more central in the narration but presumably less comprehensible to the readers, which therefore need explanations. As previously argued, this strategy (ItEG) seems to be mostly applied to translate Indonesian borrowings in the source text, which are in fact generally less comprehensible to the target readers. An example is the term *pikolans** [carrying sticks] (p. 24) Italicised and Extratextually Glossed (ItEG) by Ferrari (p. 31) and Rilke (p. 29). Respectively, it is explained as (FN) “*Asta di bambù, portata sulle spalle, alle cui estremità vengono appesi i carichi*” [Bamboo rod, carried on the shoulders, at which ends loads are hanged] and (GN) “pole carried over the shoulder with a load at either end”. Perhaps, this term has not been Delocalised (DE) because it is used in a passage where the protagonist is recalling his and Oeroeg’s time together when attending the primary school in Soekaboemi, revealing his *impressions* and memories of the local town, and is, therefore, presumably more central.

Then, Delocalisation (DE) is applied 37/178 times in total (21%). As argued in Chapter 4, considering the high number of East Indian/Indonesian Culture (EIC) items, which are mainly Indonesian borrowings and, as just said above, generally less accessible to the target readers, the frequent use of Delocalisation (DE) can be a way to ease readers’ comprehension and ensure fluency (Aixelá, 1996, pp. 63-64, 70). An example is the term *klamboe** [mosquito net] (e.g. p. 13), Delocalised (DE) by Ferrari as “*zanzariera*” [mosquito net] (p. 19) and by Rilke as “mosquito net” and “netting” (p. 13).

Other frequently used strategies are Target Language Equivalent (TLE), Explanatory Compensation (EC) and Borrowing (BO). As also noted in Chapter 4, Target Language Equivalent (TLE), which is the most frequently used strategy to translate Dutch (DC) and Colonial Culture (CC) items, is not as frequently used to transpose East Indian/Indonesian Culture (EIC) items, instead. This strategy (TLE) counts here 19/178 instances (11%). For example, both Alibasah and Rilke translate the term *inlands* [native, local] (e.g. p. 13) through Target Language Equivalent (TLE) as “native” (Alibasah, p. 10; Rilke, p. 13). As expected from what has been said in Chapter 4 and above in this chapter, the example provided is a term expressed in Dutch in the source text.

Then, Explanatory Compensation (EC) is also used 19/178 times (11%). This strategy appears to be used, in the case of items in this (EIC) Place-related/Cultural-Relational Category, also to explain Indonesian borrowings without repeating arguably non-transparent

words. In line with what has just been said above, this may be meant to balance between aiding readers' comprehension of specific passages and avoiding overloading and repetition to ensure the target texts' fluency. An example is *bale-bale** [bamboo bed] (p. 42), also translated by Ferrari as "*letto di bambù*" [bamboo bed] (p. 51) and by Rilke as "wooden bunk" (p. 54). As explained in Chapter 3, Explanatory Compensation (EC) consists in fact in the replacing of an item with a less culture-specific but contextualising/explanatory term or phrase.

Finally, another frequently used translation strategy is Borrowing (BO), with 18/178 instances (10%). For example, Ferrari Borrows (BO) the term *kris** [Javanese dagger] (p. 82; Ferrari, p. 96), while both Alibasah and Rilke Borrow (BO) the term (*het rijk van*) *Mataram* [(the kingdom of) Mataram] (p. 76; Alibasah, p. 77; Rilke, p. 103). Italicised Borrowing (ItBO) is also applied frequently, counting 12/178 instances (7%). For example, Ferrari and Rilke Italicise and Borrow (ItBO) the term *roedjak** [Indonesian fruit salad] (p. 24; Ferrari, p. 31; Rilke, p. 29). As argued in Chapter 4, the items transposed through these two strategies are generally understandable from the source text. This is, for instance, the case of references to the East Indian/Indonesian (EIC) Flora and Fauna (FF), analysed in the next section, or Food (FO), which are normally easily recognisable as such or are even intratextually glossed in the source text.

Although differences among the translators can be detected as regards their preferences for specific strategies (for example, as Figure 5.7 above shows, only Alibasah uses ItIG+EG frequently), it is not possible to analyse the significance of these differences because individual translators' frequency counts for many strategies are < 5.

'Hybridisation' vs. exoticisation

As detected in Chapter 4, the East Indian/Indonesian Culture (EIC) is generally given textual visibility in the target text: source language-oriented strategies are in fact the most frequently used type of strategies by all translators, as Figure 5.8 below shows, applied 114/178 times in total (64%). (Difference in terms of their preference for either source or target language-oriented strategies are not significant⁹⁴). However, as also already argued, the total number of Indonesian borrowings is reduced in the target texts through the frequent use of the target language-oriented strategy Delocalisation (DE), presumably not to stop the reading flow. This is considered further in 5.3.5.3, where the representation of the characters' linguistic identities in the analysed translations is discussed.

⁹⁴ Chi square value 3.5814 at d.f. = 5 and *p*-value 0.166845 (not significant at *p* < .05).

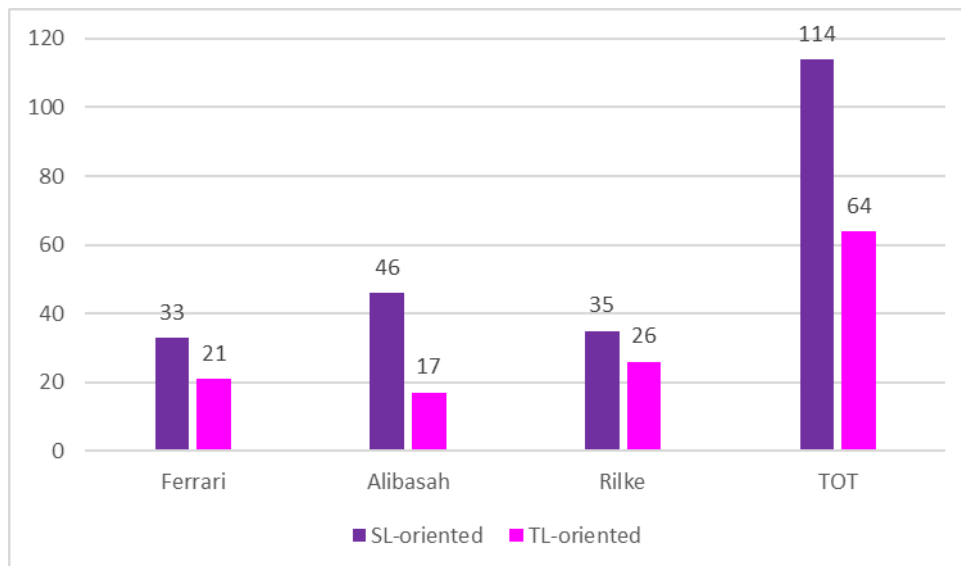


Figure 5.8 - Ferrari's, Alibasah's and Rilke's compared use of source and target language-oriented strategies for East Indian/Indonesian Culture (EIC) items

Furthermore, as also introduced in Chapter 4, when East Indian/Indonesian Culture (EIC) items are given visibility in the target texts, these appear to be more foregrounded than they are in the source text. Translators seemingly accentuate the text's cultural and linguistic differences/clashes through *visual* means (i.e. specifically through Italicising It). Strategies which involve italicising the foreign term (ItBO, ItEG, ItIG and ItIG+EG) actually count 66/178 instances (see Figure 5.7 above), that is 37% of the total strategies. This creates a noticeable difference with Haasse's text, where she does not visually highlight such terms. As introduced in Chapter 4, according to Batchelor, in this way, Haasse may be "engaging in deliberate processes of hybridization" (2009, p. 50), expressing specific cultural realities through her language use. Conversely, the translators do not, and arguably emphasise in this way the distance between the source cultures (ibid., pp. 69-71).

5.3.4.2 Translation of references to the East Indian/Indonesian (EIC) Environment (rENV, uENV and FF)

Due to the low counts for strategies to transpose the items clustered in the East Indian/Indonesian (EIC) Environment (rENV, uENV, FF) sub-group, it is not possible to analyse these items types separately from a quantitative point of view. However, a qualitative analysis of the translation strategies applied supports the arguments made previously. In particular, the findings overlap with those from the analysis in Chapter 4 of the translation strategies to transpose references in the sub-group of the East Indian/Indonesian (EIC) Environment (rENV, uENV, FF). As previously detected, and as expected from Figure 5.7

above, the most frequently used strategies to transpose the items considered are Delocalisation (DE), Italicised Extratextual Glossing (ItEG) and (Italicised) Borrowing ([It]BO). These are applied 19/53 times (36%), 10/53 times (19%) and 7/53 (BO) and 4/53 (ItBO) times (13% and 6%) respectively.

The following qualitative examples first confirm that Delocalisation (DE) is generally used to avoid overloading the target text with too many unclear foreign terms. As previously explained, this suggests an interest in the target texts' fluency and readability, especially when items do not serve any particular literary purpose. For instance, all translators Delocalise (DE) *kali** [river] (p. 9) as “*fiume*” [river] (Ferrari, p. 13) and “river” (Alibasah, p. 5; Rilke, p. 6), as it only appears once in the narration and has no specific narrative function but to denote that the two protagonists are playing by a stream. Yet, Indonesian borrowings in the source text arguably stress hybrid linguistic identities, as discussed further in Section 5.3.5.3 below. The use of Delocalisation (DE) therefore risks eliminating signs of otherness and also distorting the features of a heterolingual text (Berman, 2004 [2000], pp. 285-287; Grutman, 2006, p. 22).

Then, (Italicised) Borrowing ([It]BO) is applied following the rationale outlined in Section 4.3.4.2. It is used to translate items that can be understood in their foreign form. For example, Ferrari and Alibasah Italicise and Borrow (ItBO) the term *tambleang**(*bloempjes*) [(little) *tambleang* (flowers)] (p. 52; Ferrari, p. 62; Alibasah, p. 52), which is glossed in the source text. Finally, the examples confirm that translators use Italicised Extratextual Glossing (ItEG) mainly to explain Indonesian borrowings (thus presumably less accessible items) which are deemed more central in the narration. Translators arguably interpret items' centrality differently. For example, Ferrari Italicises and Extratextually Glosses (ItEG) *kampung** [small village] (p.7; Ferrari, p. 12) but translates *pasar** [market] (p. 45) through Explanatory Compensation (EC) as “*bazar*” [bazaar] (p. 54), which is Italicised and Glossed (ItEG) by Rilke as “market” (p. 58), instead.

Translators' diverging choices

No specific approaches are detected for these items type for Alibasah and Rilke. Ferrari seems to further contextualise *social* issues, as has already been observed, although in a rather de-contextualised way, more in line with what has been found above when discussing his approach to the translation of Colonial Culture (CC) items. In his interview, Ferrari explains that, when negotiating with the publisher which Indonesian borrowings to highlight and/or explain, the agreed final strategy was to retain recurrent foreign terms that could be identified as typical of Haasse's language, and not items that would only emphasise the exotic setting.

He therefore seemingly highlights the meanings of specific terms in his translation by explaining the inferred social *disparities* rather than the specific geographical context. For example, Ferrari translates *desa*jongen* [village boy] (p. 40) for instance as “*ragazzo di campagna*” [country boy] (p. 49), presumably to make the difference in life opportunities between the colonisers and the colonised population more evident, as also detected in his approach to Dutch Culture (DC) items.

5.3.4.3 Translation of references to the East Indian/Indonesian (EIC) Traditions (TRA) and History (HIS)

Strategies overview

Although the frequency counts are too low to draw any conclusions, it is noted that source language-oriented strategies for these items types are applied 18/24 times, that is 75% of the times, thus more than what was detected in general (64%) for items in the East Indian/Indonesian (EIC) Place-related/Cultural-Relational Category (see Figure 5.8 above). This seems in line with the findings from Section 4.3.4.1, where references to the local culture, particularly music, seemed to be predominantly Italicised and Extratextually Glossed (ItEG).

On the one hand, it may be hypothesised that references to the East Indian/Indonesian (EIC) Traditions (TRA) have generally been considered more central in the narration than other item types and therefore Delocalised (DE) to a lesser extent. It may perhaps be assumed that these items bear more crucial meanings and literary functions than references to Material Objects (MO) or Food (FO). As a matter of fact, these terms mainly appear in the passages which are arguably crucial to the narrative, where the two boys confront themselves and Oeroeg expresses his view of the local people (pp. 62, 76)⁹⁵. On the other hand, these items are also less recurrent ones, appearing in the text only once or twice, thus affecting the target texts' readability less – very differently from terms such as *desa** [village], for example, which appears 19 times, instead. Interestingly, East Indian/Indonesian (EIC) Traditions (TRA) and History (HIS) items are never Omitted (OM).

Translators' diverging choices

Comparing the three translators' use of glosses from a qualitative point of view, it is Ferrari's approach in particular which seems to differ from what has been detected so far as regards East Indian/Indonesian Culture (EIC) items. As already discussed, he generally seems

⁹⁵ They are used by Oeroeg in the following sentence, for instance: “*De doekoen* maakt er nog veel meer dood, met z'n kruiden-obat* en goena-goena**” (Haasse, 2015 [1948], p. 62) [The *doekoen* (shaman) kills many more with his herbal *obat* (medicine) and *goena-goena* (magic)].

to be trying to make the *social* rather than the geographical context clearer for items in this (EIC) Place-related/Cultural-Relational category. But, when dealing with references to the East Indian/Indonesian (EIC) Traditions (TRA) specifically, his glosses do not appear delocalised. Instead, the *location* is clearly specified, suggesting that greater importance may be given to the specific geographical setting for this particular theme (TRA). An example is his translation of the term *Boroboedoer* [Borobudur (temple)] (p. 76). This term is Borrowed (BO) by Alibasah (p. 77) and Intratextually glossed (IG) by Rilke as “the temple at Borobodoer” (p. 103). Instead, it is Extratextually Glossed (EG) by Ferrari as (FN) “*Tempio buddhista del IX secolo. È uno dei principali edifici storici di Giava*” [Buddhist temple of the 9th century. It is **one of the main historical buildings in Java**] (p. 89) explaining further its *cultural, historical* and *geographical* context.

When dealing with these items, Ferrari also seems to be highlighting the clash between the traditional Indonesian culture of the past and the colonisers’ times. For instance, he uses politically loaded words to depict the Dutch. Examples of this are the Historical (HIS) reference (*het Rijk van Mataram* [(the Kingdom of) Mataram] (p. 76) and *wajang*(pop)* [Javanese shadow theatre (puppet)] (p. 47). The former is Borrowed (BO) by both Alibasah and Rilke (p. 77; p. 103 respectively). Conversely, it is Extratextually Glossed (EG) by Ferrari as (FN) “*Potente stato giavanese precedente alla conquista olandese, soccombette definitivamente agli invasori nel XVIII secolo*” [**powerful Javanese** state preceding the **Dutch conquest**, finally surrendered to the **invaders** in the 18th century] (p. 89). The latter is Italicised and Intra- and Extratextually Glossed (ItIG+EG) by Alibasah as (GN/IG) “shadow[-]play” (p. 46) and Italicised and Extratextually Glossed (ItEG) by Rilke as (GN) “shadow theatre” (p. 61). By contrast, it is Italicised and Extratextually Glossed (ItEG) by Ferrari as (FN) “[...] *uno spettacolo tradizionale giavanese. Con esse vengono rappresentate vicende mitologiche o di antichi eroi nazionali*” [... a **traditional Javanese** show. They (puppets) are used to represent **mythological tales** or (tales) of **ancient national heroes**] (p. 57).

5.3.5 Translation of references to issues of Identity (ID)

5.3.5.1 Quantitative overview

The translation strategies used to translate references to issues of Identity (ID: ETN, LAN, PR, RE) found in all three Place-related/Cultural-Relational Categories considered are now analysed. As previously explained, these items are studied separately because of their centrality in the narrative as identifiers of ethnic (ETN), personal (PR), colonial (RE) and linguistic (LAN) identity. In this section, the overall strategies frequency for references to

issues of Identity (ID) is discussed quantitatively. The translation strategies to translate references to ethnic (ETN), personal (PR) and colonial (RE) identity are then studied qualitatively in Section 5.3.5.2, and those to translate references to linguistic (LAN) identity in Section 5.3.5.3.

Figure 5.9 below shows the strategies frequency to translate overall references to issues of Identity (ID).

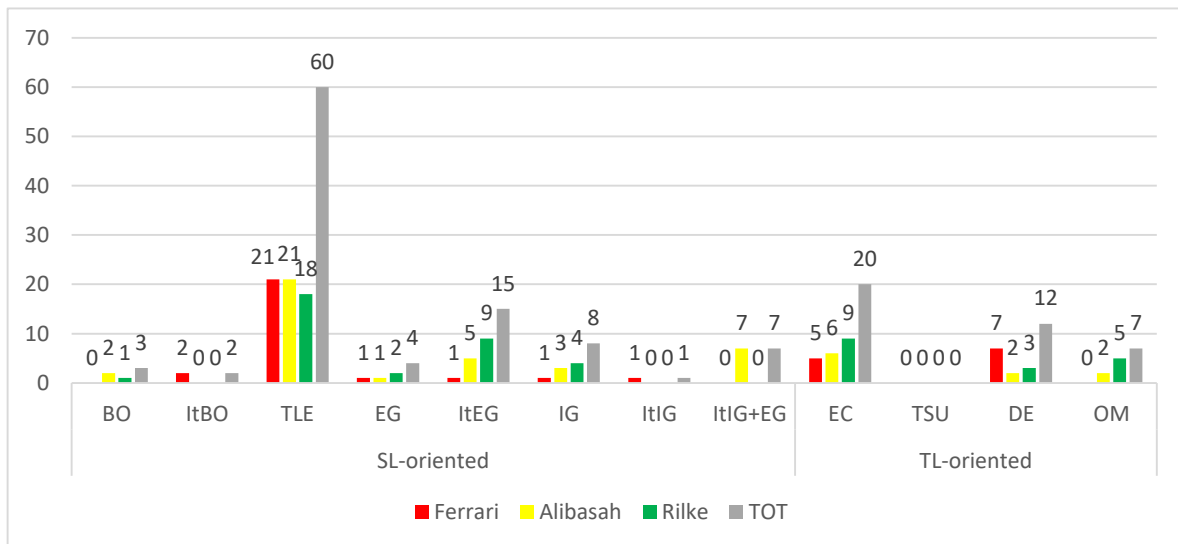


Figure 5.9 - Translation strategies frequency for overall references to issues of Identity (ID)

According to the graph, the most frequently used translation strategy to transpose the items considered is Target Language Equivalent (TLE), with 60/139 instances in total (43%). This strategy (TLE) is the most frequently used one by all three translators: 21/39 times by Ferrari (54%), 21/49 times by Alibasah (43%) and 18/51 times by Rilke (35%). It is not possible to test the significance of differences among the three translators in terms of individual choices of strategies because the counts for all strategies but TLE and EC are < 5. Interestingly, these findings match those from the analysis in Chapter 4 of translation strategies for overall references to issues of Identity (ID), where Target Language Equivalent (TLE) was also identified as the most frequently used translation strategy (see Section 4.3.5.1).

5.3.5.2 Translation of issues of ethnic, personal and colonial identity

As previously argued, Target Language Equivalent (TLE) generally seems to be applied to transpose comprehensible and/or less central items, which therefore do not require extensive explanations (Grit, 2004 [1997], p. 282). An example is *blanken* [white (people)] (p. 76), transposed as “*bianchi*” [white (people)] (Ferrari, p. 89) and “white people” (Alibasah, p. 77;

Rilke, p. 103). From the findings from the analysis of the translation strategies to translate references to issues of Identity (ID) in Chapter 4, it is expected that the choice of translation strategies is also influenced by the language in which items are expressed in the source text. Target Language Equivalent (TLE) generally seems to be used to transpose Dutch language items not needing explanatory strategies, as in the example above. Indonesian borrowings which do not need contextualisation are instead generally Delocalised (DE). An example is the term *djait** [seamstress] (p. 28), Delocalised (DE) by Ferrari as “*sarta*” [seamstress] (p. 36) and by Rilke as “seamstress” (p. 35).

Other factors of influence

As introduced analysing the translation strategies to transpose references to Ethnicity (ETN) from “*Heren van de thee*” (Section 4.3.5.2), the analysis of translation strategies to translate references to issues of Identity (ID) from “*Oeroeg*” also suggests that other factors beyond fluency, linguistic and practical issues may influence translation choices when dealing with these items specifically.

This becomes particularly evident when comparing the two English translations (Alibasah, OUP, 1996 and Rilke, PB, 2012). As explained in the paratextual analysis, they seem to introduce the narration from two different temporal points of view (as claimed by Fenoulhet, 2013, p. 20). On the one hand, Alibasah (OUP) seems to present the story from a post-Indonesian independence perspective (ibid., p. 20). On the other hand, Rilke (PB) seems to present it from a “historicist” perspective (ibid., p. 24). Examples are Alibasah’s translations of the terms *inlander* [native, local] (e.g. p. 7) and *halfbloed* [half-blood] (e.g. p. 45). *Inlander* is rendered as “Indonesians” (p. 3), a term also highlighted by Fenoulhet (2013, pp. 20, 28), arguably anachronistically, through Explanatory Compensation (EC). This differs from Rilke’s use (TLE) of the term “natives” (p. 4). *Halfbloed* is also transposed by Alibasah through Explanatory Compensation (EC), by applying the hybrid term “Indo” (p. 44). Conversely, Rilke transposes it with the more politically loaded term “half-caste” (p. 59). Such divergence in temporal perspectives can also be detected when comparing the two translations’ glossaries, in fact. For example, in Rilke’s one, a reference to (colonial) Relations (RE) such as *djongos** [houseboy] is glossed (GN) as “houseboy”, while in Alibasah’s one it is further contextualised, framing it from a specific timeframe: it is added that it is “a term [...] now considered derogatory and no longer used”.

This comparison raises interesting points. First, this difference in temporal perspective may be due to the 16-year gap between the two translations (i.e. Alibasah, 1996; Rilke, 2012). This may have created different *expectations* among readers, one of Aixelá’s text-external

parameters influencing translators' choices (1996, p. 66). One might speculate that today's readers may expect to find more 'authentic' language in a historical/colonial text, which reveals the actual colonial relations. Furthermore, the idea of *offensiveness* has inevitably changed over time. When Ferrari, for example, uses terms such as "*indigeni*" [natives, indigenous (people)] (p. 11), these are inevitably affected by the translation's timeframe and might nowadays be perceived as rather old-fashioned or uncommon (or even rather derogatory). It can be argued, as in Section 4.3.5.2, that here it is also the different ideologies of the different times, in their broader sense as a set of ideas and beliefs (Verscheuren, 2013 [2012]), which may play a role in the strategies choices and require more extensive manipulation (see Dukāte, 2009, p. 82).

The effect of time difference obviously becomes even more complex in the case of Rilke's translation, where the time difference from the source text is 1/3 higher than in the translations from the 1990s. In fact, Rilke's translation arguably needs to balance between politically correctness, modern terminologies and still signalling the narration's timeframe (loyalty to the author and readers, in Nord's 2001 terms). On the one hand, the changes in expectations and ideology can presumably lead to the use of 'fairer' depictions such as "of mixed ancestry" (p. 79, Rilke) for *van gemengd bloed* [of mixed blood] (p. 59). Or, the time difference may require the use of more modern terms, such as "Eurasian" (p. 80) for *Indisch* (p. 60) – also used in her translation of "*Heren van de thee*" in the same way (see section 4.3.5.2.1). Target readers are assumed to be more familiar with this term (Eurasian), as also argued in the previous chapter, thus aiding their comprehension of the narrative situation. On the other hand, she also uses old-fashioned, stronger colonial terms, like the above-mentioned "half-caste", to recreate Haasse's intentions. As regards the author's use of the term *halfbloed* [half-blood], Rilke suggests, in her interview, that it is a meaningful choice. In fact, it stresses colonial ideologies of race. Therefore, this backs the previously made claim that the items' narrative meaning influences the choice of strategies.

Finally, some of the discussed textual choices may have been driven by specific editorial policies. Answering my interview questions, Rilke states that the spelling used in her translations for Portobello Books was an editorial decision, for which the author and translator were consulted. Although no data has been gathered on this specific aspect, it is possible that the two publishers (Oxford University Press and Portobello Books) may have had their own diverging strategies and requirements on this matter, presumably explaining the opposing temporal perspectives applied to the narration, discussed above.

As already hypothesised in Section 5.3.3, the lack of paratextual contextualisation in the case of Rilke's (PB, 2012) translation might also trigger the need for more extensive textual manipulation, to explain the text's culture-specific background intratextually, instead. Rilke's translation often seems to specify the story's context, as in fact also argued as regards her translations of Colonial Culture (CC) items. For instance, a term such as *westerling* [Westerner] (p. 9) is made explicit through Explanatory Compensation (EC). This becomes "Europeans" (p. 7), while it is instead translated with a Target Language Equivalent (TLE) as "Western/er" (p. 6) by Alibasah and as "*occidentale*" [Western/er] (p. 14) by Ferrari.

5.3.5.3 Translation of issues of linguistic identity

Qualitative examples from the translations are now discussed to study the translation strategies applied to transpose references to issues of linguistic (LAN) identity. As explained in the previous chapters, Haasse's East Indian works can be studied as heterolingual texts, where the explicit or implicit use of different languages and the hybridisation of Dutch with Indonesian borrowings arguably reveal the novels' characters' identities and how these evolve throughout their lives.

In "*Oeroeg*", Haasse plays with languages to question fixed definitions of identity and hybridity: the events narrated in the novel which lead to the two boys taking different paths in life are also reflected in their linguistic evolution. At the beginning of the narration, the two young boys play together in an undisturbed and naively (to the narrator's eyes) unbiased environment, that is the narrator's home in the plantation. The Indonesian nature represents the idyll of childhood and innocence, which seems to be associated with a place and time of (cultural and linguistic) hybridity. The narrator grows up in a seemingly multicultural and multilingual context: he speaks Dutch with his parents, but is brought up by the servants, who communicate with him in their language. This situation is very similar to that of Rudolf's children in their early years in "*Heren van de thee*", as explained in Section 4.3.5.3. In "*Oeroeg*", Haasse tells her readers that the two friends communicate in Sundanese. Also, she lets the narrator confess he feels more fluent in Sundanese than Dutch as a child, as in the following passage:

"Ik behield [...] het sterke accent van iemand die zich vlotter uit kan drukken in het Soendanees dan in het Nederlands" (Haasse, 2015 [1948], p. 14) [I kept ... the strong accent of **someone who can express himself more fluently in Sundanese than in Dutch**].

The school years represent the first clash between childhood, idyll, and reality, history. It is the time when the narrator realises that these languages do not have the same value. The fact that the son of a Dutch plantation administrator is more fluent in the language of the servants is seen by his father as an obstacle for his future career opportunities. He says about his little boy:

“Hij spreekt geen fatsoenlijk woord Hollands [...] Hij komt op geen enkele school met dat taaltje dat hij spreekt [...] Soendanees om het andere woord [...]” (Haasse, 2015 [1948], p. 12) [He speaks no decent word in Dutch ... He won't go to any school with that sort of language he speaks ... Sundanese every other word].

Oeroeg's future possibilities also seemingly improve once he starts learning Dutch. As the character who undergoes the biggest changes, these are noted by the narrator as both attitudinal and *linguistic*. From the conversations at home, mainly in Sundanese, their language habits first change when, in their teenage years, they move to the Dutch landlady Lida, who takes Oeroeg's cause personally. (The Dutch) language becomes a (Lida's) tool to ensure Oeroeg's success in the colonial society. Oeroeg's attempt to Europeanise, noticeable from his change in attitude and clothing, is also clearly marked linguistically. The narrator realises that:

“Hij sprak nu alleen Hollands, zijn kleding was opvallend westers [...]” (Haasse, 2015 [1948], p. 59) [**He now spoke only Dutch**, his clothes were remarkably Western].

Finally, Oeroeg's rebellion against the colonial society in his early adulthood comes with another linguistic change. Affirming his ethnic and cultural identity goes together with affirming his linguistic one: he now speaks Sundanese, and it is now Lida's turn to embrace the local languages, speaking Malay and learning Javanese (p. 75). Language arguably symbolises the last divide between the two friends, as a metaphor for their countries, cultures, and times. In the last scene, in fact, when the narrator meets a young, native Indonesian he believes to be his old friend Oeroeg, this latter says his last words to him *in het Soendanees* [in Sundanese] (p. 82), which may now be seen as a symbol of distance, of the loss of the naïve and innocent hybridity of childhood.

Specific examples from the translations are now provided to analyse how these images of the characters' linguistic identities and their evolutions are translated. Differently from the analysis of the translation strategies to translate references to issues of linguistic identity in Chapter 4, the low number of items tagged as references to Language (LAN) (6/93, see Figure

5.2 above) does not allow to analyse them quantitatively and to study references to the Dutch (DC) and the East Indian/Indonesian Culture (EIC) Language (LAN) separately. As shown in the examples above, however, the different language uses are not only signalled in the narration through instances of heterolingualism or the use of Indonesian borrowings, but also when the characters discuss their own language habits. It is also worth investigating how these signals are translated, because different translation choices may create diverging images of the characters' linguistic identities. These examples are not considered for the quantitative counts as they are not CSIs, but are explored qualitatively.

An evident example is the following passage, where the two boys, as young children, are playing with animals. Haasse lets the readers know Oeroeg speaks Sundanese to his friend:

*“[...] keek Oeroeg mij verbaasd van opzij aan en zei, als om me te sussen, **in het Soendanees** [...]”* (Haasse, 2015 [1948], p. 9) [Oeroeg gave me a sideways glance of surprise and said, as to soothe me, **in Sundanese**]

*“Urug mi lanciava un'occhiata di traverso, stupito, e come per calmarmi mi diceva **in sondanese** [...]”* (Haasse, 1992 [1948], trans. Fulvio Ferrari, p. 14) [Urug gave me a sideways glance of surprise and as to soothe me said **in Sundanese**]

(FT) *Lingua diffusa nella parte orientale dell'isola di Giava* [Language spoken in the Eastern part of the island of Java]

“Oeroeg would throw me a sideways look of surprise, saying, as though to soothe me [...]” (Haasse, 2012 [1948], trans. Ina Rilke, p. 7).

The example clearly shows how translators' choices may differ. On the one hand, Ferrari gives more information, through a footnote (EG), about Oeroeg's language in the analysed passage, which is the first time this language (Sundanese) is mentioned in the source text. On the other hand, Rilke Omits (OM) this signal, hiding from readers in which language Oeroeg is speaking to his friend. This divergence from the source text is arguably reinforced as she later Omits (OM) the detail that the protagonist claims to have considered Sundanese as his own language instead of Dutch as a child in the following passage:

*“Ik moest op een stoel gaan zitten en antwoorden op vragen, zonder te vervallen in het Soendanees, **dat me vertrouwder was dan Nederlands**”* (Haasse, 2015 [1948], p. 12) [I had to go sit on a chair and answer questions, without lapsing into Sundanese, **which was more familiar to me than Dutch.**]

“I was told to sit down and pay attention. I was to be asked a number of questions, which I had to answer in Dutch, not Soendanese” (Haasse, 2010 [1948], trans. Ina Rilke, p. 12).

Also considering the detected tendency to reduce the total number of Indonesian borrowings in the target texts to ensure fluency and readability, it is argued that diverging strategies choices risk conveying the source text's images of linguistic identity to a different extent. In particular, as argued in Chapter 4 as regards how East Indian/Indonesian (EIC) Language (LAN) items are translated, the narrator risks not appearing as bilingual in his childhood years.

Another clear example of divergences between source and target texts is Rilke's Omission (OM) of Oeroeg's stereotypical variation of the Dutch consonant sound "w" [IPA: 'v'] as "oe" [IPA: 'u'] in the following passage:

“*Ach wat, ’ zei Oeroeg, **de ‘w’ als een volle ‘oe’ uitsprekend, ‘als zij dat wil’**” (Haasse, 2015 [1948], p. 49) [‘So what’, said Oeroeg, **pronouncing the ‘v’ as a full ‘oo’, ‘if that’s what she wants’**”]*

“‘So what?’ Said Oeroeg. ‘If that’s what she wants’” (Haasse, 2010 [1948], trans. Ina Rilke, p. 65).

In the described passage, the narrator may appear to slightly mock Oeroeg's effort to 'Europeanise', possibly as a hint to the harshness and inflexibility of the colonial reality. While Oeroeg is trying to learn Dutch and pass as mixed-race, there are arguably no real chances of social mobility. This is not evident from Rilke's target text.

Although individual translation choices and random variations need to be taken into account as factors influencing the translators' practice, two further points can be raised. On the one hand, as already argued in Section 4.3.5.3.1, practical linguistic difficulties may influence translators' choices (Dukāte, 2009, pp. 83-84; Florin, 1993, p. 127). The passage just quoted undoubtedly presents a linguistic challenge. No analysed translator repeats the specific sounds described. This mispronunciation is in fact translated by Ferrari as Oeroeg's "*accento indigeno*" [his indigenous accent] (p. 59) and by Alibasah as "his own distinctive accent" (p. 49). On the other hand, it is possible that the translators are trying to avoid or soften possibly offensive depictions.

To conclude, one interesting similarity between Ferrari's and Hess' (as seen in Section 4.3.5.3.1) approach to the Dutch language has been detected. In the previous chapter, it has been argued that the Italian translator (Hess) seems to give more textual visibility to the Dutch language in her target text than the English one (Rilke). In particular, it has been noted that she retains Dutch nicknames and play on words. Likewise, Ferrari seems to retain names in Dutch, differently from the other English translators, particularly compared to Rilke. As shown above as regards his translation strategies for Dutch (DC) and Colonial (CC) culture

references to Education (ED), Dutch acronyms are always reported in their full original form (e.g. M.U.L.O. as “*Meer Uitgebreid Lager Onderwijs*” or H.B.S. as “*Hogereburgerschool*”) before being explained. Although the data gathered still comes from a too small sample of texts to clearly show target cultures/languages-related divergences, speculations are still possible. One might wonder, in fact, whether the translators assumed a greater familiarity of Italian readers with the Dutch source culture and language or a general greater tolerance for the retention of foreign items in the target texts, as suggested in the previous chapter.

Nevertheless, it can be hypothesised that Italian readers may generally have a greater tolerance for footnotes, as both analysed Italian translators make more extensive use of them. Although more data is needed to confirm this, readers’ interviews support the claim that the use of footnotes might actually be a cultural trend. On the one hand, one interviewed non-expert English reader claimed to prefer information to be presented in the form of a glossary note rather than a footnote. Then, one other expert English reader said to expect a “decent book” to come with a glossary. On the other hand, Italian readers generally seemed to be more accustomed to footnotes and to praise them⁹⁶.

5.3.6 Summary of the textual analysis

Comparing the three translations of “*Oeroeg*”, overall, translators seem to favour the following strategies: Target Language Equivalent (TLE), Italicised Extratextual Glossing (ItEG), Explanatory Compensation (EC), Delocalisation (DE) and (Italicised) Borrowing ([It]BO), as detected from the analysis of the translations of “*Heren van de thee*” in the previous chapter. Items are generally translated through a Target Language Equivalent (TLE), or even Borrowed ([It]BO) when they are comprehensible from the text or do not require extensive explanations. If not considered crucial for the narration’s themes or not immediate for the target readers, items are Delocalised (DE) to ensure fluency. Indonesian borrowings, being recurrent and less accessible to the readers, are often Delocalised (DE). However, the reduction of their total number risks distorting images of the characters’ linguistic identities, particularly of linguistic hybridity.

Then, Italicised Extratextual Glossing (ItEG) and Explanatory Compensation (EC) explain specific aspects to the readers. However, their effect is different. The former (ItEG) highlights

⁹⁶ One Italian reader says “*senza note sarebbe un attimo difficile comprendere il testo*” [without (foot)notes it would be a little hard to understand the text]. Another one claims it would be helpful to have a footnote the first time a new foreign word appears in the text. A third reader says not to dislike footnotes (“[...] *non mi dispiacciono, anzi, le note*” [I don’t dislike (foot)notes, on the contrary]), and, in comparison to an end matter glossary, that “*niente batte una nota a piè pagina [...]. È piu’ immediato*” [nothing beats a footnote... It is more immediate].

cultural otherness, as a source language-oriented strategy. Yet, the visual emphasis given to items translated through this strategy through Italicising (It) arguably stresses cultural difference. The latter (EC) focuses on literary/narrative aspects (e.g. social, ethnic disparities) rather than underlining cultural/geographical specificity. As also detected in the previous chapter, however, translators' choices differ as regards what items, item types, themes to retain and/or emphasise or not, and through which strategies. Diverging choices may create different cultural/narrative representations in the translations.

The analysis of the applied translation strategies suggests that strategies choices are also influenced by other factors, as already discussed in the previous chapter. Choices seem to be influenced by items' literary functions and meanings. But editorial strategies and paratextual constraints may also seem to play a role. Specifically, it is hypothesised that the lack of paratextual contextualisation may lead to more extensive textual manipulation to explain the story's background. Finally, time also seems to be a crucial variable in determining translation strategies, as through time the cultural, social and professional norms inevitably change, as well as the text's reception in a given target culture.

To conclude, the analysis gives evidence to the claim that, especially when dealing with different cultures, societies, markets and timeframes, translation should be regarded as "a complex process, shaped by a great number of different factors" (Longa, 2004, p. 210), as further explored in the next chapter.

5.4 Conclusion.

Chapter 4 and Chapter 5 have presented and discussed the translations of Haasse's "*Heren van de thee*" and "*Oeroeg*" and their paratexts, drawing first conclusions from their comparison. The following chapter (Chapter 6), analyses the two case studies comparatively, evaluating in more detail the hypotheses raised so far, to help answer the research questions in the final chapter.

Chapter 6 Discussion

6.1 Introduction

This chapter discusses the data presented in Chapter 4 and Chapter 5 from a comparative perspective, integrating the paratextual and textual analyses to answer the study's research questions. Sections 6.2 and 6.3 summarise the findings from both case studies. Section 6.2 explores how the two source cultures, the Dutch and the East Indian/Indonesian one (Sections 6.2.1 and 6.2.2 respectively), and their relationship (Section 6.2.3) are portrayed in translation into Italian and English. Section 6.3 examines how issues of colonial, ethnic and cultural identity are approached in translation, first from a general perspective (Section 6.3.1), then focusing on the representation of (the author's) cultural (Section 6.3.2) and (her characters') linguistic hybridity (Section 6.3.3). As a matter of fact, on the one hand, it is important to analyse how the author's identity is portrayed because the given depictions frame her works in a certain way (more or less colonial/postcolonial). On the other hand, issues linked to the translation of heterolingual texts are still underexplored in translation. Finally, Section 6.4 explores potential factors influencing the choices of translation strategies, expanding from the data chapters and linking the study's findings to overarching principles in translation studies.

6.2 Translating culture(s)

6.2.1 *The Dutch culture as the novels' background*

The Dutch culture as publication setting: paratextual similarities and differences

In the paratexts of all translations analysed here, the Dutch culture is generally acknowledged as the *publications'* setting, in similar ways. The Netherlands are identified as the location where Haasse's works were published, as well as the novels' characters' (own or their family's) land of provenance, as explored further in Section 6.3.1. The information provided in the translations' paratexts reveals that Haasse's works are written for and presented to "Dutch readers", as a reviewer from the Guardian mentions for Rilke's "The Tea Lords" (PB, 2012, back cover). Also, the novels' protagonists are linked to the Netherlands. For example, although the paratexts of the analysed translations of "*Heren van de thee*" [The Tea Lords] mainly focus on Rudolf's journey/arrival in the colony, his and his family's strong socio-cultural and political ties with the Netherlands are made clear.

However, there appear to be differences among the analysed translations in the *way* and in the *extent* to which the novels' Dutch background is acknowledged in the paratexts of the different translations. Different paratextual choices arguably present the target texts differently. An example of this arises when comparing the different spelling uses in the English translations of "*Oeroeg*" (Alibasah, OUP, 1996; Rilke, PB, 2012), which, as presented in their respective notes on spelling, introduce the narrations from opposite perspectives, i.e. post-independence vs. Dutch colonial respectively (Fenoulhet, 2013, pp. 20, 24), as discussed in Chapter 5. According to Fenoulhet, in comparison with Alibasah's (OUP, 1996) translation's more modern spelling use, which reduces the visibility given to the novel's Dutch background as it frames the text as post-colonial (ibid., p. 20), the choice in Rilke's (PB, 2012) translation to retain the old *Dutch* spelling of Indonesian words instead shows that "everything is mediated through Dutch" (ibid., p. 25).

The Dutch culture as a 'given' background and the potential loss of culture-specific meaning at the textual level

The representation of the Dutch culture at the textual level shows some overall similarities with what was discussed above as regards the paratexts. The findings from the textual analyses likewise reveal that the Dutch culture is generally given visibility in the translations, and again, as expected, as the novels' characters' background. Similarly, the extent to which such a background is contextualised and explained varies in the different translations. Despite shared overall strategies, differences in individual translators' choices are found, which potentially create diverging images for readers of different translations.

In terms of choice of translation strategies, references to the Dutch source cultures are mainly transposed through source language-oriented strategies, and particularly through the strategy of Target Language Equivalent (TLE). This is defined in Chapter 3 as the use of an existing target language equivalent of the foreign item. An example from Chapter 5 is the term *republikeinen* [republicans], translated by all analysed translators as "republicans". The extensive use of this strategy for Dutch Culture (DC) items signifies, as explained earlier, that these items have either been considered *accessible* to the readers, either for personal knowledge or from the target texts, or that they have *not* been considered *essential* enough in the narration to require an intra- or extratextual explanation.

The first hypothesis (items accessible to the readers) links the choice of strategies to the envisioned target readership. Grit (2004 [1997], pp. 281-282) suggests that strategies such as Target Language Equivalent (TLE) should at best be used for 'expert' readers, if not previously explained. The same thus applies to Borrowing (BO), defined as the re-use of a

term in its foreign form (Chapter 3), as detected in the data chapters in the case of names, or commonly used foreign terms (e.g. *polder*). On the one hand, the fact that many of these items are references to History (HIS) arguably suggests that they may have been assumed to be part of a *shared* European cultural baggage. They may have been considered familiar or easily accessible, at least in their general meaning (e.g. references to governmental institutions, royal families, European history as well as European colonial history, European literature). As a matter of fact, as it has been noted in Section 4.3.3.2, references to non-Dutch/overall European historical events are indeed translated in a similar way, through a Target Language Equivalent (TLE) or simply Borrowed (BO), as presumably widely transparent. Furthermore, interviewed translators confirmed to have envisioned a rather ‘engaged’ target readership, which, although not expected to be acquainted with the Dutch culture and history specifically, was assumed to have a particular interest in the novels’ main themes (such as colonial history) for which extensive explanations have probably been deemed unnecessary.

On the other hand, it is argued that using such strategies (TLE, BO) means that more culture-specific references may nevertheless not be straightforward for all target readers, who may at times not fully understand the narration’s historical and socio-cultural background context as it is not explained. This was shown in Section 4.3.3.2 using the example of Multatuli’s “*Max Havelaar*” in the translations of “*Heren van de thee*”.

Items’ centrality and personal interpretation

The fact that strategies such as Target Language Equivalent (TLE) have been applied to translate Dutch Culture (DC) items also suggests that these items have not been considered meaningful in the narration, backing the second above-mentioned hypothesis (non-essential items). Dutch is the novels’ main source language and the Netherlands are the novels’ characters’ land of provenance. The extensive use of Target Language Equivalents (TLE) can possibly be understood as a way to balance faithfulness to the source text without slowing the reading flow with extensive explanations about what may be assumed to be perceived as a ‘given’ background.

Furthermore, this second hypothesis (non-essential items) is also supported by the fact that the few Dutch cultural references which are instead transposed through more contextualising strategies, as for example Intra- or Extratextual Glossing (IG, EG) arguably play a more central role in the source texts. However, the centrality of one or another item is a question of personal interpretation, leading to different items being contextualised in the different translations, thus providing different information to different target readers. This was highlighted when comparing the translations of “*Oeroeg*” in Chapter 5, where, for example,

Ferrari (Lindau, 1992) seems to give more emphasis to the cultural specificity of the educational setting than the other translators into English (Alibasah, OUP, 1996; Rilke, PB, 2012). Or again, as seen in Chapter 4 for the translations of “*Heren van de thee*”, while Hess (Rizzoli, 1994) favours source language-oriented strategies to deal with references to the Dutch language in particular, Rilke (PB, 2010) instead favours target language-oriented ones.

As previously discussed, for many reasons (see 6.4 below) translators’ interpretations of the source texts and textual choices inevitably differ (Cavagnoli, 2012; Dukāte, 2009: 122; Eco, 2003; Tymoczko, 1999a, p. 23; *ibid.*, 2000, p. 24; Tymoczko and Gentzler, 2002, p. xviii). This creates divergences in the translation processes which lead to divergences in the final products compared (Longa, 2004).

6.2.2 The East Indian/Indonesian culture as the narrations’ exotic background

The East Indies as the narrations’ main setting: paratextual visibility

Differently from what has been discussed as regards the novels’ Dutch background, the East Indian/Indonesian one is introduced as the narrations’ main setting, i.e. where the novels mainly take place. Presumably because of such a narrative significance, this background is extensively acknowledged in the paratexts, both visually and verbally.

The front covers of all analysed editions show visual elements that (more or less clearly) refer to the East Indian/Indonesian culture and/or setting, such as a tropical forest (Hess, Rizzoli, 1994; Hess, BUR, 1997), a tea field (Rilke, PB, 2012), a tea branch (Rilke, PB, 2011) and a batik pattern (Rilke, PB, 2012), an Indonesian valley (Ferrari, Lindau, 1992) and a piece of art by a local artist representing the Preanger mountains (Alibasah, OUP, 1996). Particularly in the translations of “*Heren van de thee*”, the caption “A novel of Java” (Rilke, PB, 2011), and words from the title such as “tea” seem to work as a verbal support to shape readers’ expectations, as suggested from the analysis of readers’ questionnaires.

Decontextualising tendencies: paratextual divergences

A further similarity to the findings of the paratextual analysis of the representation of the Dutch culture, is the fact that, despite all front covers somehow referring to the East Indian/Indonesian setting, the main difference among all the analysed editions is the *extent* to which the East Indian/Indonesian (particularly *geographical*) setting is contextualised. This aspect is considered because it appears that a different level of importance is given to the geographical *specificity* of the East Indian/Indonesian setting in different editions/elements. It has already been discussed in the data chapters how (visual) references can perhaps be perceived, in certain cases and for certain elements, as rather *decontextualised* by non-expert

readers, in the sense that they are not explicitly introduced as East Indian/Indonesian and can, therefore, be perceived as tropical/exotic in general terms. This claim is supported by the analysis of readers' questionnaires, in which readers actually appeared to struggle with certain editions to place the novels into context from the paratexts presented to them.

Nonetheless, the *extent* of this decontextualisation tendency appears to vary among the analysed translations and editions. In particular, the front covers of Rilke's translations of "*Heren van de thee*" (PB, 2010; PB, 2011) actually make the geographical context clearer to the readers than other editions do. One of their covers shows native Indonesian workers in traditional garments in a tea plantation in a clearly Southeast Asian landscape (Rilke, PB, 2010). On the other one, it is explained to the readers that the text is "A novel of Java" (Rilke, PB, 2011), a place otherwise never mentioned on the other front covers. As a matter of fact, readers found it easier to deduce the novel's setting in this case, compared, for example, with the information provided on the other translations' front covers. As argued in the previous section as regards the way in which the Dutch culture is (more or less) contextualised at paratextual level, such divergences are expected to influence readers' reception.

An orientalised setting

Despite such differences, a similarity in the paratextual representation of the East Indian/Indonesian culture in the analysed translations is that the setting is arguably portrayed as *exoticised* and *orientalised*, here using Said's (2003 [1978]) definition (Chapter 2). In this sense, it can first be argued that the East Indian/Indonesian setting is re-presented through Western lenses and according to Western tastes and expectations. Applying Bhabha's (2012 [1994]) and Niranjana's (1992) terms, it appears *simplified* as its representation is *fixated* on specific aspects. This means that it is not portrayed neutrally but rather as imagined: it becomes an *enchanted*, fascinating environment, which is both seductive and dangerous, filled with tangible but mainly emotional pitfalls, as characters experience throughout their lives (Sections 4.2 and 5.2). Second, the trope of the 'mysterious East' appears to be strongly emphasised. When difference is not presented as comprehensible but as "mysterious", the depiction of foreignness risks shifting from foreignising to *exoticising* (Saldanha, 2018, p. 7).

On the one hand, the Orientalist trope is actualised on the target texts' covers through the use of at times unnatural tones, blurry silhouettes, arguably indicators of low levels of realism (Kress and Van Leeuwen, 2006 [1996]), and also *nostalgic* images. On the covers of the translations of "*Heren van de thee*" specifically, the given front cover images create a sense of longing, through historic (e.g. the antique-like portrait in Hess, Rizzoli, 1994) or vintage-like (e.g. the faded tones in Rilke, PB, 2011) images (Sections 4.2.2.1 and 4.2.3.1). On the other

hand, this trope is also actualised verbally in the paratexts. For example, as explained in Chapter 4, the chosen quote from the text on the Hess' (Rizzoli, 1994) back cover presents to the readers Rudolf's "impossibility of describing" (Haasse, 1994 [1992], back cover; *ibid.*, 2010 [1992], trans. Ina Rilke, p. 71) the Southeast Asian nature, distancing the protagonist from the environment. Similarly, on Rilke's (PB, 2010) back cover, the chosen quote from the text presents the Indonesian nature as wild and lively. The East Indian/Indonesian setting thus becomes an idealised, dreamy and almost imaginary place, as also expressed in Olivati's review on Hess' (BUR, 1997) back cover, which frames the narration as fantasising (Section 4.2.2.1).

Shared paratextual tendencies

The findings from the analysis of visual paratexts share similarities with those from Watt's (2005) research on the paratexts of translated Francophone literature published in the United States, suggesting that tendencies to decontextualisation (not specifying the context/setting), or universalisation (relating the themes to a broader context) are a shared trend in translation paratexts in comparable cases.

First, some visual paratextual features listed above are discussed by Watts as elements which also present the text as temporally *displaced* (*ibid.*, p. 162). To cite one of his examples, the front cover of the U.S. translation of Chamoiseau's 1992 "*Texaco*" also shows yellowed, blurry maps and historical paintings which contribute to placing it in a seemingly timeless colonial past (*ibid.*, p. 162). A parallel can be drawn for example with the front cover of the second edition of Rilke's translation of "*Heren van de thee*" (PB, 2011), which also refers to the colonial past through the emotional rather than the political perspective (e.g. using warm tones, a handwriting-like font) visually presenting the text from an arguably *timeless* perspective.

Second, Watts also notes that such a perspective can be reinforced through the depiction of "unspoiled nature" (*ibid.*, p. 162). *Nature*, in particular, is always present in the analysed paratexts, although in different ways and with different means. Visually (on the front covers), it is always portrayed through unrealistic colours (Hess, Rizzoli, 1994; Ferrari, Lindau 1992; Alibasah, OUP, 1996; Rilke, PB, 2010; Rilke, PB, 2012) or abstract design (Alibasah, OUP, 1996), blurry silhouettes (Hess, Rizzoli, 1994) or historicising design (the portrait on Hess, Rizzoli, 1994; the vintage-like framing of Rilke, PB, 2010 and Rilke, PB, 2011). Nature is presented in the verbal paratexts as "magnificent" and "luxuriant" (Hess, Rizzoli, 1994, flap-text), lush, "teeming" (Rilke, PB, 2011, back cover; Rilke, PB, 2012, flap-text), as a place of

secrets (Ferrari, Lindau, 1992, back cover), described through the senses and personified (Rilke, PB, 2010, back cover).

Faithfulness to the author's narrative

This described paratextual approach to nature echoes Haasse's narrative. The importance attributed to the natural environment in the paratexts matches the weight of the local nature in the narrations (Van Zonneveld, 1991, p. 22; *ibid.*, 1998, p. 8) as well as for the author. In an interview with Diepstraten (1984, p. 140), Haasse indeed claimed that the Indonesian nature, with its abundance of vegetation, is what had an impact on her (also see De Groot, 2013, pp. 115, 120; Pattynama, p. 2013). According to Pattynama, Haasse's works have contributed to shaping her nation's collective memory of the Indies through such depictions (*ibid.*, p. 152).

Furthermore, the detected exoticising, idealised image of the Indonesian environment in the translations' paratexts overlaps with Haasse's (and her generation's) own (partial and nostalgic) representation of the tropical nature as perceived through the experiences of the children of Dutch settlers. The exotic imageries remind of Haasse's (generation's) naivety in respect to the past events in the memories of a childhood in the colonial East Indies, contrasting with the coming to terms (of Haasse, her generation, and her protagonists) with the unkindness of nature/life/history, as discussed in Chapter 2.

A twofold textual approach

As it was detected above as regards the representation of the Dutch culture, the paratextual and textual representations of the East Indian/Indonesian culture also show similarities. At textual level, the East Indian/Indonesian culture is attributed the same narrative significance as at paratextual level. In terms of the choice of strategies to transpose references to the East Indian/Indonesian culture, all translators seem to follow a similar approach. As previously shown, references to the East Indian/Indonesian culture are mainly transposed using both source and target language-oriented strategies. This shows similarities with Batchelor's analysis of the English translations of African borrowings in Francophone postcolonial literature (2009, pp. 67-87). In the case studies, on the one hand, consistently with what has been discussed as regards the paratexts, the East Indian/Indonesian culture's narrative *centrality* leads to an overall visibility at textual level as well. In such cases, its *exotic* features are often stressed, as detected in the visual and verbal paratexts. On the other hand, the opposite approach is also detected at times in the translations, presumably for reasons of readability, as explained below.

Emphasising the exotic

East Indian/Indonesian references are often graphically emphasised in the translations analysed. These are in fact mainly translated through Italicised and Extratextual Glossing (ItEG). This strategy is defined in Chapter 3 as the process of adding an explanatory note (foot- or glossary note) to a Borrowed (BO) term which is also Italicised (It). To give a couple of examples, both analysed translators of “*Heren van de thee*” Italicise and Extratextually Gloss (ItEG) the reference *rebab** [Indonesian string instrument] (Section 4.3.4.1), and all analysed translators of “*Oeroeg*” Italicise and Extratextually Gloss (ItEG) the reference *wajang** [Javanese shadow theatre] (Section 5.3.4.3).

In line with the claim that textual visibility is given to items considered more central in the narration, these references to local traditions presumably show the Dutch protagonists’ embeddedness in the novels’ cultural setting. Arguably, strategies which are both source language-oriented and explanatory (as ItEG) introduce the East Indian/Indonesian culture to readers unfamiliar with it (differently from what has been argued above as regards the readers’ relationship to the Dutch culture). In fact, as previously discussed, readers’ assumed knowledge is generally taken into account when choosing translation strategies (Aixelá, 1996, p. 66; Grit, 2004 [1997]; Nida, 2004 [1964]). However, such strategies also emphasise cultural *distance* (Batchelor, 2009, pp. 69-71), as further explored in Section 6.2.3. As explained in the data chapters, the *effect* created by this (visual) emphasis attributed to East Indian/Indonesian cultural references in the target texts diverges from that produced by the source texts.

First, the addition of glosses in the translations, when these are not provided in the source text (for example, evidently in the analysed translations of “*Oeroeg*”), can also emphasise the text’s exoticness. Second, as already stated, Haasse does not visually highlight these references intratextually. Translators’ wide use of Italicising (It), however, foregrounds them. On the one hand, such strategies can help give visibility to minor contexts, especially in the case of less well-known ones. Haasse’s generation’s Dutch readers were probably more familiar with the East Indian/Indonesian environment than the readers of the analysed translations. Thus, many of the Indonesian borrowings used in the source texts can be considered as part of the Dutch language and cultural baggage. The key influence of readers’ knowledge on translators’ strategies is supported by the fact that all translators use italics and by the results from the analysis of interviews with readers, who generally claim to recognise foreign terminology because it is italicised (Section 4.3.4.1).

On the other hand, the translators' approach may emphasise the setting's exoticness instead of portraying it as perceived by the novels' characters. Agreeing with criticisms on Venuti's (1995) foreignising vs. domesticating dichotomy discussed in Chapter 2, this shows how foreignising, understood as the underlining of cultural differences, actually risks drifting towards *exoticising* in certain contexts, as the unfamiliar becomes glamorous (Carbonell Cortés, 2006). Furthermore, the use in the translations of Italicising (It) strategies highlights a "trace's status as a separate language" (Batchelor, 2009, p. 69), "accentuating the divisions" (ibid., p. 71) between the different languages used in the source texts instead of introducing to the readers a culture-specific linguistic reality (here, of the former Dutch East Indies).

Balancing readability and specificity

References to the East Indian/Indonesian source culture are also often translated through Delocalisation (DE), defined in Chapter 3 as the use of a less specific/more generic term which however 'standardises' the source text one. For instance, this is the case of the reference *klamboe** [mosquito net] in the analysed translations of "*Heren van de thee*", or *kali** [river] in the analysed translations of "*Oeroeg*". Differently from what has been argued above as regards the detected tendency to emphasise the East Indian/Indonesian setting's exoticness, which stresses cultural differences, the detected Delocalisation (DE) trend *erases* them, instead. The use of what in this study is called Delocalisation (DE) is in line with Vanderauwera's (1985) research findings. Specifically, in Vanderauwera's analysis of the English translation of Dermoût's "*De tienduizend dingen*" (1955) [The Ten Thousand Things], she also identifies that references to the East Indian/Indonesian culture are reduced in their total number, as indeed the term *klamboe**, for instance (ibid., p. 93). The present study shows that this (delocalising/reducing) tendency is not exclusive to translations into English.

Thus, the two mainly used strategies to transpose Indonesian borrowings (ItEG vs. DE) actually appear contrasting: source vs. target language-oriented, explanatory vs. non-explanatory. In the data chapters, it has been suggested that they serve opposing purposes. The former (ItEG) is used as a strategy to explain and contextualise references presumably less well-known to the target readers but deemed more relevant in specific passages. The latter (DE), at times together with Omission (OM), i.e. a term's deletion (Chapter 3), is used to transpose non-immediate but less relevant items, conceivably in an attempt not to overload target readers (see Aixelá, 1996, pp. 63-64) – according to the translators' interviews, upon publishers' request. Being references to the East Indian/Indonesian culture, generally expressed through Indonesian borrowings, less accessible to the readers, translators may opt to reduce their total number when less crucial in the narrative to improve the reading flow.

Furthermore, these references are also very frequent, having been identified in both textual analyses as the biggest Place-related/Cultural-Relational Category. Frequency has also been identified in Chapter 2 as a potential reason for the reduction of foreign items to avoid overloading readers (ibid., p. 70).

Drawing from this discussion, it could be argued that the transposition of these items can at times be considered unnecessary for readers' overall comprehension of the texts, as one interviewed English-speaking reader actually suggests. As regards the reduction of Indonesian borrowings, Vanderauwera also argues that this happens "as a result of a [...] concern not to confront target readers with too many "unknowns"" (ibid., p. 93). She also suggests that when Dermoût's "meticulous recording" of the references to the local life is reduced, the generalised and/or omitted items are not "essential" (ibid., p. 99).

Even so, the use of target language-oriented strategies such as Delocalisation (DE) and Omission (OM) to focus on the target texts' readability risks minimising the extent to which readers are confronted with the texts' cultural specificity as well as the author's style, as they remove certain aspects from the target texts which are present in the source ones (Batchelor, 2009, pp. 71-75; Grit, 2004 [1997], p. 283). To give an example, commenting on Dumas' redundant use of the word *monsieur* [Mr] in his "The Count of Monte Cristo", Eco claims that, while theoretically removable, these repetitions give the novel a culture-specific (spatial and temporal) flavour and help to understand the characters' relations (2003, p. 55).

The same can be said of Haasse's recurrent use of Indonesian borrowings. While it must be said that the reduction of these items in the analysed translations is not excessive and that the results from the interviews with readers suggest that they nonetheless generally get the idea of the cultural setting from the texts as a whole, these references are greatly significant because they recreate the novels' spatial and temporal *specificity*.

6.2.3 The Dutch-East Indian/Indonesian colonial relation as cultural separation

Separation through dichotomies in the translations' paratexts

In the previous section, it has been said that the emphasis on the exotic dimension of the tropical setting from a colonial/orientalist perspective arguably makes the narration's partial point of view clear to non-expert readers. The effect of this representation is that it *distances* the two source cultures, both in the translations and in their paratexts, as shown below.

At paratextual level, such a *separation* is mainly actualised in the verbal paratexts, particularly on the analysed translations' covers. On the covers, the two cultures are presented as opposed through dichotomies, emphasising the cultural and colonial *divide* between them:

the colonisers vs. the colonised people. Their confrontation is presented as dealing with power relations. Dutch settlers live among the colonial élite in the tropical colony and confront themselves with the native Indonesian population only from a *hierarchical* perspective: landlords vs. servants/ workers, the “plantation owner” vs. a “servant” (Rilke, PB, 2012, flap-text).

Interaction is limited. For example, while the relationship between “*Oeroeg*”’s Dutch protagonist and his native Indonesian friend initially appears to be a special one, it is then presented as “doomed” (Rilke, PB, 2012, flap-text), frowned upon by family, society and history. Furthermore, only one perspective is given in the paratexts: the settlers’ one, while the native Indonesians’ one is absent. As regards “*Heren van de thee*”, this representation is faithful to Haasse’s narrations’ overall (partial) point of view and to her texts, where the focus is not on the native Indonesians’ voices, as discussed by Meijer (1996).

Another contrast detected in the paratexts of the analysed translation is that between hopes and expectations and life, which is also in line with Haasse’s literary themes. In the paratexts of the translations of “*Heren van de thee*” this is hopes vs. reality, the harshness of life. In the paratexts of the translations of “*Oeroeg*” this is childhood vs. adulthood and idyll vs. reality, the brutality of history, before (the past) vs. now (the present). While such oppositions may not seem immediately relevant to the representation of the colonial relation, they however reveal Haasse’s literary representation of it. For example, they reiterate exotic/nostalgic images of the enticing but cruel tropical environment and of the (constructed) colonial stereotype of *tempo doeloe* (see Chapter 2), the easier, slower life of *then*.

Fixed paratextual representations

While the emphasis on specific images (here the hierarchical divide between the two cultures, colonial nostalgia, or, as regards the East Indian/Indonesian setting discussed in the previous section, exoticness) possibly helps to contextualise central narrative aspects and the novels’ partial, Western perspective in more immediate ways, it risks reducing the texts’ complexity. As Watts also notes in his research, translations’ paratexts may limit the novels’ core to one theme only, which is exaggerated (2005, p. 169).

Using another example from Watts’ (ibid.) research, this may happen if a term such as “colonial” is used to describe what is not clearly colonial. In his analysis of the verbal paratexts of the U.S. translation of Chamoiseau’s “*School Days*” (1997), Watts notes that, while the text is the autobiographical account of the life of a writer born after his country’s colonial time, it is still defined as an “account of the colonial world” (ibid., p. 164). The adjective “colonial” is used in a similar way in the paratexts of Rilke’s translation of

“*Oeroeg*” (PB, 2012), a text which instead bridges the colonial and the postcolonial for its timeframe and themes. Watt emphasises that the “shorthand rendering” of what is instead a “complex status” (ibid., p. 164) – in Watts’s analysis, Martinique’s status as overseas department; in the case study, the difficult period of historical developments leading to Indonesia’s independence – is “a nebulous, subtly romanti[s]ed, and exotic “before”” (ibid., p. 164), which risks simplifying a text’s multifaceted historical and political character.

Paratextual differences

As argued with regards to the paratextual representation of the Dutch culture in particular, there appear to be differences among the analysed translations both in the way and in the extent to which information is provided to target readers on the Dutch-East Indian colonial relationship. On the one hand, differences in paratextual choices present this cultural encounter in *diverging*, even contrasting ways, as different paratextual information is provided to the different target readers. The most evident discrepancy is that between the paratexts of the two translations of “*Oeroeg*” into English (Alibasah, OUP, 1996; Rilke, PB, 2012). As already explored, they apparently frame the narration from different perspectives: a post-independence (Alibasah, OUP, 1996) and a “historicist” one (Rilke, PB, 2012) (Fenoulhet, 2013, pp. 20, 24). On the other hand, the cultural-specificity of such a relationship is emphasised and explained to varying *extents* in the analysed translations’ paratexts. This is an important point because it shows the different levels of significance attributed to the culture-specific Dutch-East Indian/Indonesian relationship in the promotion processes.

Paratextual elements such as prefaces contextualise the cultural-specificity of such a relationship more extensively. Translations which come with prefaces expand on and *question* dichotomous categorisations, discussing Haasse’s veiled (and not anti-colonial) attempt to criticise stereotypes, giving readers a broader overview of the underlying, less immediate themes in the texts, balancing the arguably more enticing information provided in the publisher’s peritext. Also, in the prefaces, the temporal opposition (past vs. present) is integrated with detailed explanations of the historical *developments*, and the importance of the theme of colonial *relationships*. While in their prefaces translators still speak of colonised and colonising communities, also explaining Haasse’s partial perspective, they reveal the texts’ roots in Dutch-East Indian colonial history and the author’s controversial position in between a colonial past and post-colonial awareness as the daughter of colonisers at the time of independence. These culture-specific aspects are not explicitly highlighted in translations without a preface.

Separation through language

As stated above, the detected paratextual and textual representations of the Dutch-East Indian colonial relationship similarly show two communities which are separated, distanced. As in the paratexts, in the analysed translations, the two source cultures appear as opposed. This statement draws from the discussion of the findings in the previous sections, where it was explained that Dutch terms and Indonesian borrowings are generally transposed through different translation strategies which create different effects on readers. As explained in the data chapters, one characteristic of the references clustered as *colonial* (CC), i.e. those which specifically deal with the encounter between the two source cultures in the colonial environment, is that they are both Dutch terms and culture-specific Dutch-East Indian/Indonesian ones often drawn from the local Indonesian languages. The analysis of these references has allowed to identify that the *language* in which items are expressed in the source text is a crucial factor in determining translation strategies, a factor which has not yet been analysed in this chapter, which is explored further below.

Summarising from the previous sections, on the one hand, Dutch terms are generally transposed through a Target Language Equivalent (TLE) or Borrowing (BO), presumably when deemed accessible or comprehensible, and with both source and target language-oriented explanatory strategies when their literary function and/or meaning needs clarifying. On the other hand, Indonesian borrowings, inevitably less accessible to the readers, are mainly either visually emphasised and explained through Italicised Extratextual Glossing (ItEG), when deemed central for the narration, or Delocalised (DE), when less central or recurrent, for reasons of readability.

Although such strategy patterns are seemingly due to practical linguistic constraints (e.g. the lack of target language equivalents) and a tendency to ensure fluency, different *effects* may be created in the translations when readers are confronted with one or the other type of strategies. This is explored further in the next sections.

Dutch-language references

The way references to colonial, hierarchical and ethnic relations are approached confirms this rationale (Sections 4.3.5.2 and 5.3.5.2). On the one hand, the translation strategies to transpose references to colonial relations expressed *in Dutch* are generally the same as those applied to transpose Dutch cultural references.

To give an example from the analysed translations of “*Heren van de thee*”, references (in Dutch) to the Aceh War, the armed conflict between the Netherlands and the Sultanate of Aceh to consolidate the Dutch rule, which started in 1873 (Salverda, 2011a [2008], pp. 515-

516), are always Borrowed (BO). Here, it can be inferred that, while the reference is presumably generally unknown to the target readers, its connotation (i.e. the Aceh war as a colonial war, as a sign of exploitation) is accessible from the text (being introduced as a *war*), without needing further (potentially overloading) explanations – also considering, as raised from the translators’ interviews, that readers are assumed to be, although not experts in Dutch culture and history, interested in colonial issues and history. Or, it can also be said that such a reference may be considered as less central than other ones.

Then, references (in Dutch) such as *Cultuurstelsel* [cultivation system] from the same source text or *politie acties* [‘police actions’] from “*Oeroeg*” are either Extratextually Glossed (EG) or transposed through Explanatory Compensation (EC). Here, it can be argued that the (controversial) connotative meaning of these two items (respectively of colonial exploitation and military repression) is not transparent without additional cultural insight. They are also more crucial references in the narrations.

Indonesian borrowings

On the other hand, the translation strategies to transpose references to colonial relations (which also refer to the characters’ colonial identities, discussed in Section 6.3.3 below), which are Indonesian or culture-specific Dutch-East Indian terms deriving from local languages, are generally the same as those applied to transpose East Indian/Indonesian cultural references. To give an example, the term *djoeragan** [master, landlord] from “*Heren van de thee*” is generally Italicised and Extratextually Glossed (ItEG) by both translators. As a matter of fact, this item is central in the text, as the native workers’ form of address for the protagonist Rudolf, their master. However, at times, it is also Delocalised (DE) by Hess, presumably because it is a recurrent item.

Translating cultures: summary

To summarise, both the Dutch and the East Indian/Indonesian source cultures appear to be introduced similarly in the two target cultures: the former mainly as the publications’ background, the latter as the novels’ main setting, whose exotic distinctiveness is usually emphasised. The use of different approaches to the two source cultures arguably stresses their cultural and colonial distance in the translations and their paratexts. Despite the use of similar paratextual and textual strategies, however, discrepancies in editorial and translators’ choices create diverging images of the source cultures and their relations in the different translations.

6.3 Translating identity and hybridity

6.3.1 Identity in the colonial environment

Linking the representation of culture and identity

In Chapter 2, identity has been defined as the way in which individuals and groups categorise themselves and are categorised, generally through confrontation. From such a definition, it is understood that the way in which cultural and colonial confrontations are portrayed in the translations and their paratexts influences the way in which the (author's and) characters' identity and hybridity are represented and perceived. Examples of how images of identity and hybridity are transposed in the translations actually overlap with the findings shown above. In particular, the way in which overall references to colonial, cultural and ethnic identity are transposed in the translations and their paratexts generally follows the patterns detected as regards to references to the Dutch-East Indian colonial relationship: i.e. through stereotypes and fixed, simplified divisions. Mainly, identities are portrayed as stable, unchanging, often minimising or erasing images of (desired) hybridity in paratexts and texts.

Reinforcing stereotypes

This tendency to fixation and simplification is particularly evident at paratextual level, in line with what has been discussed so far. In the analysed paratexts, for example, the novels' characters' cultural identities are introduced through static dichotomies. The novels' *protagonists'* identities are opposed to those of the native Indonesians. The main characters' cultural background is indeed stressed as *Dutch*. The protagonist of "*Heren van de thee*" Rudolf Kerkhoven and his family come from "*l'Olanda*" [Holland (the Netherlands)] (Hess, Rizzoli, 1994, flap-text) and he is described as a "*giovane olandese*" [a young Dutchman] (Hess, BUR, 1997), more specifically, "a young man from Delft" (Rilke, PB, 2011, front matter, review from the Guardian). His wife Jenny, although born and raised in the Indies, is a "*ragazza olandese*" [Dutch girl] (Hess, Rizzoli, 1994, flap-text). Then, "*Oeroeg*"'s narrator, also raised in the Indies, is always introduced as a Dutch boy (Ferrari, Lindau, 1992, back cover; Alibasah, OUP, 1996, back cover; Rilke, PB, 2012, flap-text).

Such categorisations reinforce stereotypes and hide and contrast Haasse's dearest themes: the questioning of fixed classifications and the desire for hybridity and belonging. In this way, the peculiarity of Haasse's novel and how this is transposed in her narrative is erased. Unless explained in a preface, (the desire for) cultural hybridity is denied at paratextual level. This aspect is explored in more detail in the next section, where the paratextual representation of the author's (hybrid) identity is discussed in more detail.

Translating identity

In this study's textual analysis, references to issues of identity have been analysed separately, considering their narrative significance in the source texts (see Chapter 3). The findings from this separate analysis overlap with and thus confirm the results outlined in this chapter, i.e. that translation strategies are not determined by purely cultural factors, but conversely mainly by literary and practical reasons. These are the items' literary meanings, their frequency, accessibility to the readers and practical constraints in translation, among which the source language in which they are expressed. The best example in support of this argument is surely the many-sided reference *Indisch*, which is approached differently depending on its function and meaning at its every appearance (Section 4.3.5.2.1).

As previously stated, while overall trends among the translators show similarities, different interpretations and decisions on which aspects to emphasise more than other ones create new, slightly different versions of the source texts with each translation. A good example is the different representations of Oeroeg's mispronunciation of the Dutch sound "w" in his effort to integrate (Section 5.3.5.3). This is arguably a challenging passage for translators to tackle because of specific language differences (the sound he mispronounces is a Dutch sound, hard to adapt in the target languages without extensive manipulation). In addition, when translating this passage, translators need to carefully ensure not to represent Oeroeg in an offensive way. However, although acknowledging such difficulties, it has been argued in the previous chapter that the chosen approaches may hide the Dutch narrator's critique of Oeroeg's effort to Europeanise. This particularly in Portobello Books' translation (Rilke, 2012), where the whole reference is Omitted (OM), thus erasing the representation of Oeroeg's evolving identity and of the narrator's perception of it.

Identity through time

The analysis of references to issues of identity has allowed to investigate further whether other factors, not yet discussed in this chapter, may play a role in determining translation approaches and strategies. In particular, this investigation has shown the central role of *time difference* among the translations and between them and the source text, particularly when facing references to colonial and ethnic identity.

As introduced in Chapter 5, on the one hand, the chosen word-choice appears to follow the idea of offensiveness in a specific publication time. On the other hand, translators seem to consider their readers' expectations and how these and their knowledge of colonial history is assumed to change over time. For example, when comparing the way in which the two translators into English refer to the native Indonesian population, it has been noted that, while

Alibasah (OUP, 1996) deals with issues of identity and ethnicity from a post-colonial perspective (Fenoulhet, 2013, p. 20), Rilke (PB, 2010; PB, 2011; PB, 2012) approaches them through a “historicist” one (ibid., p. 24). As discussed, it is hypothesised that Rilke is trying to both loyally represent the source text and reflect modern attitudes.

6.3.2 *The case of Hella S. Haasse: a (post)colonial author?*

In Chapter 2 it has been argued that Haasse’s identity can be understood as twofold, hybrid. First, her identity is shaped by different cultural realities, and by the feeling of not belonging to any one of these. Haasse grew up in between the Dutch and the Indonesian culture and environment. However, her experience of both was filtered through Western values and her position in the Dutch colonial society in the East Indies. Second, her life bridges the colonial and post-colonial time periods. In her East Indian works, she mixes nostalgic images of the former with post-colonial themes, questioning her memories and stance through the historical developments. This section aims to tackle how the difficulty to define Haasse as either a purely colonial or post-colonial writer is dealt with in the analysed translations, specifically at paratextual level (expanding the findings from Peligra, 2018). In particular, this section explores whether the author is introduced as a complex, hybrid figure, or whether her background and controversial position are simplified for target readers, depending on the information provided in the paratexts.

From the study’s findings, it appears that Haasse’s Dutch-East-Indian background is generally acknowledged in the analysed translations’ paratexts. In all translations’ paratexts, the Netherlands are explained as part of Haasse’s background (as well as the novels’ one, as argued above). Readers find out in the paratexts that Haasse’s parents were Dutch and that she moved to Amsterdam as a young woman. She is referred to as a “Dutch writer” (Ferrari, Lindau, 1992, cover band). Her success in the Netherlands is acknowledged, for example by saying that she received the Dutch Literature Prize in 2004 (Rilke, PB, 2010, flap-text; Rilke, PB, 2011, front matter; Rilke, PB, 2012, flap-text).

Haasse’s colonial background is also generally acknowledged in the paratexts, particularly in her biographical notes. These briefly mention her past in the former Dutch colony. Readers are told that Haasse was born in the Dutch East Indies (Alibasah, OUP, 1996, back cover), on the island of Java (Hess, Rizzoli, 1994, flap-text), more precisely Batavia (Jakarta) (Rilke, PB, 2012, flap-text), at the time the Dutch East Indian capital (Ferrari, Lindau, 1992, back cover; Rilke, PB, 2010, flap-text; Rilke, PB, 2011, front matter). Her deeper, emotional connection with the places of her childhood and their importance in her works is also explained at times,

particularly by saying that she mixes fiction with memories (Hess, Rizzoli, 1994, flap-text; Alibasah, OUP, 1996, back cover) and that the tropical landscape and cultural encounter and clashes are her main themes (Hess, Rizzoli, 1994, flap-text).

As previously discussed as regards the paratextual representation of the Dutch culture and of the Dutch-East Indian colonial relationship, while all analysed translations and editions' paratexts introduce both aspects of Haasse's (hybrid) background, there are differences in the way this is done in the different editions, thus creating diverging images of the author's identity, whose hybridity is contextualised to clearly different extents.

Translations for the same target culture, and even by the same publishers, present different information on the author's identity. An example is the detected difference between the two Italian translation's editions of "*Heren van de thee*" (Hess, Rizzoli, 1994; Hess, BUR, 1997). While they share some of the paratextual material they provide, the overall information given in the second edition (Hess, BUR, 1997), which is a smaller, more commercial one, is limited (e.g. information is only provided on the back cover), particularly as regards Haasse's colonial background. The narrative importance of the author's colonial past thus risks being minimised as the Indies are only acknowledged as Haasse's birthplace in this second edition and she is seemingly framed more as a Western author born in the colony rather than a writer strongly influenced by her in between position. As Watts argues, analysing the U.S. translations of Chamoiseau's works, the simple mention of the fact that an author lives (here: was born) in the colony may not be considered enough to stress the author's personal link with the place (2005, p. 164).

Furthermore, as also expected from the discussion as regards the paratextual representation of the Dutch culture and the Dutch-East Indian colonial relationship, the extent to which information on the author's background is provided and contextualised, also critically, arguably depends on the lack or presence of translators' prefaces. This clearly emerges when comparing the analysed translations of "*Oeroeg*", as shown in the previous chapter. Ferrari's (Lindau, 1992) afterword explains Haasse's narrations' partial perspective against the political situation in which the novel was published (in 1948), portraying her as an author who questions stereotypes (Section 5.2.2.2). Alibasah's (OUP, 1996) foreword introduces Haasse as an engaged writer, although a Westerner belonging to the colonising class (Section 5.2.3.2). Also, in both prefaces, the author and her generation are introduced as hybrid, between two places, cultures and time periods, as displaced children, specifically descendants of colonisers, unwelcome in the place they called home. The search for (denied hybrid) identity is therefore highlighted as the core theme of the narration.

The most recent translation of “*Oeroeg*” into English (Rilke, PB, 2012) does not come with a preface. If compared with Alibasah’s translation’s (OUP, 1996) paratexts, the two provide the most evident example of divergences in the way Haasse is portrayed: either as a colonial (Rilke) or a postcolonial, hybrid (Alibasah) author (Peligra, 2018, pp. 151-157). This is arguably because in Rilke’s translation’s (PB, 2012) paratexts Haasse is only said to be born in the Indies, and no further contextualisation is given to the readers on her background and work’s themes.

6.3.3 Translating linguistic hybridity

Language(s) as expression of identity

It has been ascertained that Haasse’s East Indian novels portray a distinctive socio-cultural historical setting with its own peculiarities, particularly the Dutch-East Indian colonial relationship. Among these peculiarities there is also another “layer” of this specific culture (Hofstede, 1991, p. 10), that is a distinctive use of language(s). In fact, Haasse’s language use in her East Indian novels is an aspect that can be considered typical of her Dutch-East Indian generation (and of Dutch-East Indian literature).

As explained in Chapter 3, while the novels’ main language is Dutch, in the analysed texts the characters speak Malay or Sundanese, and use terms which are direct borrowings from the local languages. As argued in Chapter 2, these novels may therefore be viewed as heterolingual, in Grutman’s (2006) terms. Drawing from the terminology and definitions of Zabus’ analysis of how colonised and colonial languages intertwine in West African Anglo- and Francophone novels, direct borrowings from local languages are “words or phrases describing culturally bound objects and occurrences” (1991, p. 157). They are thus “visible traces” of the non-European (source) culture and particularly language in the Europhone (here Dutch) text (ibid., p. 157, see Ch. 5; a term also used by Batchelor, 2009, p. 49, see Ch. 3). On the one hand, Haasse opens a window onto a lost place- and time-bound (Dutch-East Indian colonial) reality, in which cultural encounters are shaped by culture-specific historical peculiarities. On the other hand, she also reveals, through the way in which her characters speak, how the different social groups they belong to interact and how they position themselves and others within colonial hierarchies.

In the data chapters, it has been explained how Haasse explicitly and implicitly plays with languages to question stereotypes and identity. To summarise, in the analysed novels, languages are a symbol of the positive and negative sides of the colonial encounter. First, they are a symbol of (desired) *integration* (Sundanese for “*Oeroeg*”’s narrator in the native

Indonesian society, Dutch for Oeroeg in the colonial one), and of (desired) *hybridity* (Dutch and Sundanese for “*Oeroeg*”’s narrator and his friend, Rudolf’s children). Stressing heterolingualism can be an attempt to portray the main (Dutch) characters beyond colonial stereotypes. Second, languages are a symbol of exclusion and *stigma* (Sundanese for Oeroeg in the colonial society), of *power* (Dutch as the colonial language, possibly also Sundanese as communication means for the landlord) and, third, of rebellion to it (Sundanese for the adult Oeroeg who is fighting for his country/identity) and thus *emancipation*. These latter features are characteristics of postcolonial literature more widely, where languages often become a metaphor for power struggles (Ashcroft et al., 1989).

Diverging representations of heterolingualism

According to the study’s findings, the way in which instances of heterolingualism and culture-specific terms borrowed from Indonesian languages are translated creates images in the translations which diverge from those presented in the source texts. As already explained, on the one hand, these items are given more visual emphasis in the target texts (through Italicising) than in the source texts, arguably not recreating the feeling of a ‘hybridised’ language use, in Batchelor’s terms (2009, p. 50). On the other hand, the overall number of Indonesian borrowings is reduced in all analysed translations. Batchelor argues that a writer’s use of borrowings from indigenous languages is “far from inevitable, but [...] a calculated decision” (2009, p. 51). However, this may be altered in translation. Although the detected reduction in the case studies ensures the target texts’ fluency and readability, it nevertheless limits the number of indicators of the portrayed setting’s linguistic specificity in the target texts, which risks being ‘homogenised’ (Berman, 2004 [2000], pp. 285-287; Grutman, 2006, p. 22).

Apart from signalling the *couleur locale*, instances of heterolingualism actually also present the characters as (culturally and linguistically) *hybrid*. Reducing them distorts, in certain passages, the representation of their identity as given in the source texts, and undermines the representation of the protagonists’ *changing* attitudes towards languages (as symbols of cultural/ethnic identities) in their search to define their own identity throughout the texts. As discussed in Section 4.3.5.3.2, although certain images may potentially be inferable from the narrative situation, the results from readers’ interviews allow to question whether these textual misrepresentations may distort the reception particularly of readers with less or no background knowledge on the described context.

A clear example of the risk of what Berman defines as ‘homogenisation’ (2004 [2000], pp. 285-287) has also been discussed in Section 4.3.5.3.2, where it has been noted how Rudolf’s

children's language use is distorted in the analysed translations. In the mentioned passage, Rudolf's son Edu begs his father for forgiveness first in the servants' language, and then in Dutch, revealing his bilingualism as a child growing up on the plantation. However, in the translations, his use of a language other than Dutch is erased. For Italian and English-speaking readers, in the mentioned scene only one language (Italian or English) is spoken.

Such an approach distances the target texts from the source ones. Although strategies such as Delocalisation (DE) are a common tendency, mainly for practical reasons and to overcome linguistic difficulties, Berman indeed speaks of "universals of deformation" (ibid., p. 288) for their possible effects: they can bring "qualitative impoverishment", as the figurative "richness" of the source text is concealed (ibid., p. 283). Moreover, a homogenising tendency also risks deconstructing the source text's rhythms, underlying networks of significations, of expressions, idioms, and of the "superimposition" of languages (ibid., pp. 283-287).

Finally, the characters' linguistic identities and their linguistic hybridity are not only expressed in the source texts through instances of heterolingualism. For example, as evidenced in Section 5.3.5.3, Haasse makes "*Oeroeg*"'s narrator reflect on his language use and tell the readers about it. At the beginning of the novel, he claims to have felt Sundanese as his own language instead of Dutch as a child (p. 12). The fact that Rilke (PB, 2012) Omits (OM) such a detail about the child's self-image of his linguistic identity, differently from the other translators, distorts this scene in the target text and erases a reference to the protagonist's (strive for) hybridity in his naïve childhood years. A similar effect is created in Alibasah's translation (OUP, 1996), where she makes the narrator's neutral reference to *die* [that] (p. 37) language (Dutch) more explicit for the readers, as "our" language (p. 35), presumably to make readers understand what language the narrator is referring to. However, in this way she stresses the *separation* between the colonisers (in the analysed passage: the narrator and his father's employee) and the colonised (*Oeroeg* and the coolie Ali).

Translating identity and hybridity: summary

To summarise, the analysis of the translation strategies to transpose issues of identity at paratextual and textual level reveals how identity is often simplified and stereotyped in translation. According to Carbonell Cortés, the "implicit construction of alterity in any recontextuali[s]ation of meaning may hinder the understanding of any alien cultural text" (1996, p. 83). The consequence of this is the fixation and homogenisation of identities (ibid., p. 83). In particular, as regards the analysed texts, such an approach undermines the representation and readers' understanding of Haasse's (and her characters') desire for hybridity, reinforcing dichotomies instead of questioning and contrasting them.

6.4 Beyond the texts. Factors influencing translators' choices

6.4.1 Overview

As outlined in this chapter, the analysed translations present similar overall paratextual and textual strategy patterns, while also showing differences. The results from the analyses suggest that such differences are not mainly issues related to the specific target cultures, but rather issues linked to more practical constraints in the translation and promotion processes. While the number of texts analysed does not yet allow to exclude divergences between the two target cultures considered as a reason for the detected paratextual and textual differences, the analysis however shows how other factors play a more evident role in determining divergences among the analysed translations and editions, which are discussed in this section.

These factors can be distinguished between those which explain reasons why the analysed target texts converge and those which explain the reasons why they diverge. Factors which explain detected similarities among the analysed translations are explored in Section 6.4.2. These are commercial constraints and universal translation tendencies. Factors which instead make the translations dissimilar from each other are discussed in Section 6.4.3. These are individual translators' interpretations or publishers' strategies, which depend on the context of each translation and promotion process. Although discussed separately, all these factors should not be understood as independent aspects but rather as combined influences in the literary translation process.

6.4.2 Factors of convergence

Publishers' paratext as a promotional tool to market the foreign

The main overall similarities among the analysed translations and editions at paratextual level have been detected in what has been defined as publishers' paratexts (Genette, 1997, pp. 9, 16). As discussed in Chapter 2, elements belonging to publishers' paratexts generally serve as marketing tools to endorse a book. Despite also presenting differences in the used images and words, all the analysed elements belonging to publishers' paratexts share this function, and achieve it in similar ways. Paratexts are manipulated to entice readers to purchase the book. First, this marketing function is mainly achieved through covers, which, among other purposes, mainly have a *promotional* one (ibid., p. 27; Freschi, 2012). Second, this aim is generally achieved by triggering emotional responses, for example through seductive or nostalgic design, in fact detected in the analysed case studies.

It seems sensible to hypothesise that target readers' tastes may differ in the two target cultures. For example, it can be argued that the covers of the two editions of the English translations of "*Heren van de thee*" (Rilke, PB, 2010; Rilke, PB, 2011) focus on images of nostalgia for the colonial period (Chapter 4). While comparing them with the Italian ones (Hess, Rizzoli, 1994; Hess, BUR, 1997) it may seem that covers are adapted to diverging target cultures' expectations (Peligra, 2017). However, this may well be an isolated case linked to publishers' framing of the novel analysed, as argued in the following section. Thus, although hints have been identified which may appear of potential interest for further analyses, the dataset under scrutiny does not yet allow to draw any conclusions on this aspect.

Conversely, overlapping tendencies have been detected in publishers' paratexts of the two target cultures: an emphasis on fixed dichotomies, and, particularly as regards the representation of the East Indian/Indonesian setting, a trend to present it in a way which arguably allures readers by appealing to Orientalist tropes. As suggested above, these patterns are not unique to the analysed case studies. Similar trends have been detected by other scholars studying paratexts. For example, Saldanha's study on Anglophone media reviews of Brazilian literature reveals, among other strategies, a trend to stress and exaggerate dichotomies and the exoticness of the place, particularly of its natural setting (2018, pp. 7-8). Or, Alvstad's study on Swedish translations' paratexts of world literature also detects tendencies to exoticising, stereotyping and universalising, among other ones (2012). Thus, it can be argued that the detected decontextualising and exoticising trends can be some of a number of marketing strategies used in paratextual elements when dealing with foreignness. This is particularly supported by the results of Watts' research on translation paratexts (2005). Finding overlapping tendencies, he writes that, while some changes are certainly part of the "inevitable compromises of translation" (ibid., p. 166), "the consistent dilution of the specificity of the novels in their packaging suggests a generali[s]ed publishing industry practice of eliding the foreign" (ibid., p. 166).

Huggan also states that, in the time of the "commodification of cultural difference" (2001, p. 12), foreign texts are often marketed (and marketable) through "a process of homogenisation" (ibid., p. 27) which coexists with trends of exoticism, understood as the 'domestication' of differences (ibid., pp. 13, 27). Texts are removed from their original context (ibid., p. 16), arguably "at the expense of *knowledge* of cultures [...] other than one's own" (ibid., p. 17). This risk has been outlined in the previous sections, in fact, where it has been highlighted that the use of fixed categories and the lack of contextualisation may hide the texts' cultural-specificity.

Universal tendencies in translated texts

The main overall similarities among the analysed target texts appear to be linked to the argued translators' attempt to balance faithfulness to the source texts and readability of the target texts, which leads to the application of similar translation strategies. This does not seem an isolated case either. The patterns detected in the analysed case studies fall under what have been identified in Chapter 2 as *universal* trends in translated texts (Baker, 1993) which go beyond the characteristics of specific language pairs (ibid., p. 243).

Relevant for this project are the following ones, which have been observed in the translations into both target languages. First, translated texts tend to *clarify* (Berman, 2004 [2000], p. 281), i.e. to make explicit (Baker, 1993, p. 243), presumably to help readers' comprehension of the text. To achieve this, translators use explanatory strategies when deemed necessary. Second, translated texts tend to ensure *conventionality* (Vanderauwera, 1985), i.e. to make readers face a fluent target text which follows their target culture and language's conventions. To achieve this, translators generalise, simplify or omit elements which may not be easily comprehensible to the target readers. This is the case of non-standard language varieties, as for example the children's language in the analysed case studies. This latter practice can be associated with another known universal tendency in translation: that of "*avoiding repetitions*" (Toury, 1991, p. 188), as delocalised or omitted items are usually recurrent ones.

Readability and conventionality

On the one hand, the detected tendency to *clarification/explicitation* can be actualised differently by different translators, for various reasons, thus creating divergences among the analysed texts (as discussed further in the following section). On the other hand, the tendency to *conventionality* risks concealing the innovatory aspects of the source text, as already argued. Quoting Eco: "exaggerated domestication can bring excessive obscurity" (2003, p. 101). This means that, while the overall tendency to conventionality is also a way to ensure a pleasant experience for target readers, it threatens to flatten the target texts, as certain elements and their textual functions are erased, mainly their cultural-specificity. In Section 6.3.3, it has in fact been shown how this is a particularly important issue when facing heterolingual texts, which risk being *homogenised* in translation (Berman, 2004 [2000], pp. 285-287).

However, the "impoverishment" (ibid., p. 283) that results is undoubtedly not only linguistic but also cultural. It has already been introduced that, for example, images of hybridity get lost sometimes in the target texts, possibly hiding Haasse's stance towards both

her colonising and colonised characters in the absence of further (paratextual) contextualisation. Furthermore, omissions erase aesthetic and stylistic features of the source texts which arguably signal the writer's own style (Cavagnoli, 2012), or also the sense of the text's temporality (Jones, 2009, p. 153). In the analysed case studies, this is for instance how Haasse portrays a specific time period and culture, i.e. the end of the Dutch empire in the East Indies as experienced by descendants of former settlers.

6.4.3 Factors of divergence

Translations as interpretations

The main reason for the detected divergences among the analysed translations and their paratexts is the fact that each publication is unique. Translators are all different, they translate in different time periods, for different publishers, who target different readers, through different series, with their own different aims. For this, Longa argues that translation should be studied as a non-linear process, in which every little variation among the processes of translation and promotion and among the contexts of reception triggers unpredictable differences among the target texts and diverging effects, influenced by varied interconnected factors (2004).

The first reason for divergences is translators themselves. As discussed in the data chapters, translators' choices inevitably differ. In the words of Holmes, "[...] various translators will choose various solutions, none of which is demonstrably "right" or "wrong"" (1988, p. 86), but arguably depend on their own interpretation of both the text, the source and the target context. The translator, who is first of all a reader (Barslund, 2011, p. 150), will need to form his/her own opinion on the various meanings of the text, which may not be immediate in the case of literary ones, to be able to translate it (ibid., p. 150). The textual analysis confirms, in fact, that literary translation is always an act of interpretation and negotiation (Cavagnoli, 2012; Eco, 2003), and thus of *selection*: the result of choices (Cavagnoli, 2012, p. 15; Jones, 2009, pp. 156-157).

As said in Chapter 2, translations are "inevitably partial" because translators indeed need to "make choices" (Tymoczko, 2000, p. 24; Tymoczko and Gentzler, 2002, p. xviii). But such choices make translations inevitably incomplete, on the one hand, because not all elements and meanings from the source texts are kept, and "partisan", on the other hand, because diverging choices create diverging images (Tymoczko, 2000, p. 24; Tymoczko and Gentzler, 2002, p. xviii). The examples given in data chapters clearly show how the readers of the

different translations are provided with different representations of the source cultures, their relationship, and of Haasse's and her characters' personal identity and (desired) hybridity.

Translators' backgrounds

The translators' own interpretation (and consequent rewriting) of the source text are influenced by many factors. First, personal differences among the translators also contribute to forming diverging target texts and must therefore also be taken into account (as argued in Chapter 2, e.g. Aixelá, 1996, pp. 66-67). Translators cannot be neutral executors of a task and different translators will focus on different aspects of a text as affected by their personal preferences, knowledge, research and (personal, cultural and historical) background. All these aspects let them filter the source text's "interpretive potentials" (Jones, 2009, p. 154).

For example, in the analysis of the Italian translation of "*Oeroeg*" (Ferrari, Lindau, 1992) it has been noted that the translator appears to pay particular attention to social disparities actualised through education. Ferrari agreed when interviewed that the fact that he was a school teacher at the time of the translation may have influenced his overall focus. Or again, in the analysis chapters, it has also been noted that Rilke appears to give more weight to colonial and social issues than the other analysed translators. This focus may as well have been influenced by the fact that the translator was brought up in a colonial environment herself, as she claims in her interview. Furthermore, the fact, as noted in the data chapters, that she pays more attention than the other translators to the target texts' readability and fluency may also be linked to the fact that she, unlike the other translators considered⁹⁷, is a professional literary translator (Rilke, n.d.).

The target context(s)

Eco points out that a translation is a negotiation between a source and a target *context* (2003). This latter concerns both the "cultural milieu" the text will be inserted into and the "publishing industry, which can recommend different translation criteria" (ibid., p. 6). As regards what Eco calls the "cultural milieu", while it has been argued that no evident difference linked to the target cultures has been detected among the analysed translations and editions, it can be asked whether certain culture-specific norms and conventions could potentially be identified if considering a bigger dataset.

For example, one potential cultural divergence which has been hypothesised is the Italian translators' (Ferrari, Lindau, 1992; Hess, Rizzoli, 1994) more extensive use of *footnotes* in the

⁹⁷ An academic and prolific literary translator from Dutch, German and Scandinavian languages, at the time of the translation Ferrari was an educator, as he explained. From information found online, Hess appears to have a more technical background and to have translated less literary texts than Rilke (TranslatorsCafé, n.d.). No information has been found as regards Alibasah, unfortunately.

target texts than their English-speaking colleagues (although *instead of* glossary notes, in Ferrari's case). Rilke (PB, 2010; PB, 2012) uses only one footnote in her two translations, conversely. As discussed in Section 5.3.5.3, interviewed Italian and English-speaking readers actually appeared to appraise footnotes differently. Although the limited number of analysed translators and of interviewed readers does not yet allow to draw any conclusions, the use of footnotes seems to be an aspect which may be worth researching further to study potential differences in target cultures' norms.

*Publishers' framing*⁹⁸

What Eco calls the (target culture's) "publishing industry" (2003, p. 6) is arguably the reason for the most evident divergences, both at paratextual and textual level. The detected differences among the analysed translations and editions indeed appear to be linked to the different ways in which publishers introduce texts, i.e. in their practical choices in how to present them to their readers. Publishers' overall framing may influence interpretations (Watts, 2005, p. 14) and may potentially even "affect the translator's strategy in some way" (Fenoulhet, 2013, p. 20). For instance, it has been mentioned above how certain textual divergences detected between the two translations of "*Oeroeg*" into English (Alibasah, OUP, 1996; Rilke, PB, 2012) are due to an overall contrast in their framing of the text from two different temporal perspectives, which may be expected to guide and/or influence translators' choices (ibid., p. 20).

Comparing the Italian and English publishers of the analysed translations of "*Heren van de thee*" gives another clear example of divergences in publishers' framing. It has been explained in Chapter 4 that Rizzoli is a quality publisher of classics (BUR publishing cheaper editions of universal classics), and that Portobello Books, although smaller and independent, is also a quality publisher (this also argued by Van Es and Heilbronn, 2015, p. 309). While they both promote Haasse as a talented novelist, they however do this in their own different way. Rizzoli markets a piece of quality *fiction*. The emphasis in the Italian translations (Hess, Rizzoli, 1994; Hess, BUR, 1997) on personal memories and individual life stories, the lack of archival documentation in its back matter and its overall generalising approach suggest that the publisher is actually stressing the *fictionalised* side of the narration, challenging the reliability of authorial literary devices (e.g. the proclaimed use of historical sources). Conversely, the UK ones (Rilke, PB, 2010; Rilke, PB, 2011) focus more on the novel's *historical* background: their paratexts appear more historically and geographically precise

⁹⁸ From here to the end of the chapter, the findings back and expand what first detected in a preliminary comparative analysis of the paratexts of the analysed translations of "*Oeroeg*" and of Paris' Italian translation of "*Sleuteloog*" (Peligra, 2018, pp. 161-165).

(visually and verbally), as discussed above, and arguably bestow the narration a sense of more journalistic preciseness.

Although it would be sensible at this point to ask whether these divergences between the Italian and English-speaking publisher may be due to cultural differences and therefore different readers' expectations which publishers (and translators) need to take into account, the results from the analysis and from readers' interviews do not yet allow to draw any conclusions and actually suggest the need of broader-scope research to tackle this aspect.

Yet, what can nonetheless be stated is that these different overall approaches can be understood as the publishers' way to fit the translation within their production and to adapt to how they have defined their assumed target readers and their tastes. These are not simply or purely based on their readers' nationality and language. Texts to be translated are selected among other possible ones as they are expected to "add value" to publishers' existing series (discussed in Chapter 5 for the paratexts of the analysed translations of "*Oeroeg*") and books lists (Barslund, 2011, p. 150). Interestingly, Vanderauwera claims that Dutch language fiction is better received into English if it is about the Third World (1985, p. 21) and that the Indies, therefore, attract interest (ibid., p. 55)⁹⁹. By contrast, Rizzoli had previously published other historical *novels* by Haasse, as mentioned at the end of their biographical notes, dealing with non-colonial themes and time periods (i.e. the Hundred Years War and ancient Rome) (Section 4.2.2.1), framing the author through their selection as a historical *novelist*, rather than a (post-)colonial writer. Such marketing needs may risk minimising the differences between the texts presented, however (Alvstad, 2012, p. 79).

Publishers' types

When Eco speaks of the role of the "publishing industry" (2003, p. 6) in the target context (quoted above), he claims that "different translation criteria" can be applied according to whether the text is produced for "an academic context or [...] a popular one" (2003, p. 6). The *type* of initiator (here in a broader sense) and their aims also inevitably shape the translation processes and products (Aixelá, 1996, p. 66).

Yet, Eco's terms (academic vs. popular) cannot be used in the context of this study, as only one of the analysed publishers is an academic one (Oxford University Press) and only one can be defined as commercial (Rizzoli/BUR). Then, the other two (Lindau and Portobello Books),

⁹⁹ Although Vanderauwera's (1985) focus is worldwide Anglophone literature, it is still useful to mention that a short stories collection about the Indies has been published into English for The Library of Netherlandic Literature series (Rob Nieuwenhuys, 1979) (Vanderauwera, 1985, p. 55; also noted in Hermans, 2001, pp. 13-16). Furthermore, a Library of the Indies by Beekman has also been published by the University of Massachusetts Press (Vanderauwera, 1985, p. 55). This suggests that the topic might raise more interest in the English-speaking world than in Italy.

although both independent publishers, are dissimilar. The former (Lindau) appears to aim at a more politically engaged audience, the latter (Portobello Books) seems to present the texts as a less academic-like, pleasant literary reading experience, as translators' interviews suggest. It thus appears more useful to apply to this study a tailored definition of Cavagnoli's division between publications for engaged and non-engaged readers seeking entertainment (2012, pp. 24-25). Although Cavagnoli's categorisation fits the readerships/publication aims described by the two translators in their interviews (introducing specific themes vs. providing pleasant readings) the definition "non-/less engaged" is still misleading in the context of this study.

A better division to apply to the analysed case studies is one between *selective* readings (framing the text through one of its themes, e.g. postcoloniality, cultural-specificity, here Lindau and Oxford University Press) vs. readings with mainly a *literary* focus (presenting the text as an interesting, pleasant reading in itself, here Rizzoli/BUR and Portobello Books)¹⁰⁰. In particular, it allows to justify why a translation by one or the other type of publisher comes with one or another paratextual element, as is discussed below. As a matter of fact, it is argued that the type of publisher, i.e. whether it is one with a selective or literary focus, determines whether specific paratextual elements are present, what paratextual information is introduced and in what elements, consequently influencing certain translators' choices.

Translators' vs. publishers' paratexts and the lack of translators' prefaces

Mainly, it is the choice of whether or not to add translators' paratext (here specifically prefaces) that differs according to the types of publisher discussed above. This is presumably a decision generally taken for series, rather than individual publications. For example, as regards Lindau's translation analysed, Ferrari explains in his interview that all books in that same series came with a preface.

Drawing from the categorisation proposed above, Ferrari's (Lindau, 1992) and Alibasah's (OUP, 1996) translations come with a translators' preface, while Hess' (Rizzoli, 1994; BUR, 1997) and Rilke's (PB, 2010; PB, 2011; PB, 2012) ones do not. The former two (selective) seemingly aim to stress the text's specific features, among other ways through prefaces, which indeed have a contextualising purpose (Genette, 1997, p. 265). These features otherwise risk being 'elided', in Watt's terms (2005), in the more fixed and enticing, at times distorting representations usually presented in the publishers' paratexts. Publishers' and translators' paratexts in fact serve different functions (informative vs. marketing), as discussed in Chapter 2.

¹⁰⁰ Here drawing from, expanding and reviewing a preliminary distinction between publishers' types, as those targeting a selected vs. a broader audience, from a preliminary analysis of "Oeroeg"'s translation paratexts (Peligra, 2018)

Conversely, the latter two (literary) translations apparently frame the texts as less culture-specific. By providing less information on the author's and work's background in the paratexts, the analysed editions of Hess' (Rizzoli, 1994; BUR, 1997) and Rilke's (PB, 2010; PB, 2011; PB, 2012) translations stress the *text* – rather than its *context*. On the one hand, this practice may allow more interpretative freedom to the readers. On the other hand, it risks detaching it from its context, making topics such as the search for identity and Haasse's controversial stance less explicit. Considering that prefaces are the paratextual space where translators can potentially give voice to disregarded communities, in their absence, no space is provided explicitly for the recognition of cultural identity and *hybridity*.

Nonetheless, it can be argued that translators try to reduce such a risk through their textual choices. In the previous chapter it has also been hypothesised that the lack of paratextual contextualisation on the author's background and novels' themes (e.g. through a preface) in Rilke's translation of "*Oeroeg*" (PB, 2012) influences the translator's strategies. In fact, she may sometimes appear to explain certain colonial and social aspects intratextually more than the other translators. The detected divergences in Rilke's translations are perhaps a way to contextualise the uncritical stance of the narration (arguably also through her less neutral word choice, mentioned in this and in the previous chapter), in the absence of paratextual tools to do so.

Prefaces as promotional tools

Translators, especially in the case of translators from 'dominated' languages, as discussed in Chapter 2, act as *promoters* of their translation in their prefaces, trying both to explain the source text and its contexts and to trigger interest in the foreign culture and author in their assumed target readers, according to their publishers' overall framing. This double role they serve as promoters allows to consider their tools for consecration (e.g. prefaces – Casanova 2010 [2002], p. 301) also as clear *marketing* tools, tailored to their context. Prefaces thus appear to be another aspect to explore the hypothesised link between publishers' strategies and translators' practice.

Nonetheless, it is argued that translators' prefaces would anyway show divergences from publishers' paratexts, as they would rely more on cultural and linguistic knowledge, providing deeper insights instead of stereotypical images, particularly in the case of translators-ambassadors. Furthermore, prefaces are dissimilar among each other, unique, as they are adapted to each specific context of translation, promotion and reception. This means that the information provided in translators' prefaces is always *partial*, tailored and carefully selected, inevitably presenting the texts differently from each other. For this, I argue that they should be

studied from a new lens, acknowledging the impossibility of discussing their functions and nature *a priori* and from a general perspective.

The study indeed confirms that translators' work (innovatively, both at textual and paratextual level) should not be studied in a 'vacuum' but inserted in the *context* of the publication (Bassnett, 1998a, p. 93; *ibid*, 1998b, p. 123; Bassnett and Lefevere, 1998, p. 3; Bassnett and Trivedi, 1999, p. 2), which is *per se* always unique (i.e. a specific type of publisher with a specific aim, for a specific audience in a specific moment in time, etc.).

6.4.4 Summary of influences on translators' choices

To summarise what has been discussed in this section, translators' choices appear to depend on the basic features of the literary translation process (e.g. commercial constraints and universal translation tendencies) and on the uniqueness of each translation and promotion context (e.g. translators and their individual choices, different publishers' policies, series, assumed readerships, time). As said in the section introduction, while such a division is emphasised in this section as it is functional to the discussion, all these influencing factors are actually interlinked in the literary translation and promotion processes, making translations partly similar and partly dissimilar among each other.

On the one hand, all translators seem to aim to ensure their target texts' *readability*. Translators seem to be avoiding excessive overloading or repetition, generally through the use of target language-oriented strategies such as Delocalisation (DE) or Omission (OM), which may however minimise the innovative aspects of the source text, as shown above. Translators arguably reduce this risk by applying explanatory strategies, such as Italicised Extratextual Glossing (ItEG) or Explanatory Compensation (EC), when deemed necessary to help readers' *comprehension*. The findings therefore support the claim that translators balance between faithfulness to the source text and fluent and pleasant rendering in the target language, as the interviews with the translators confirm.

On the other hand, despite following such similar aims and overall approaches, translators need to make personal choices within the translation process. It is indeed argued that *faithfulness* to the source text itself is a blurry concept, as individuals can interpret it differently. And different *interpretations* lead to divergences, indeed. Likewise, publishers and other mediators in the promotion process make individual, even conflicting choices. They frame and market the texts differently, depending on their own policies, strategies and other practical factors linked to the contexts in which the translation and promotion processes take place.

Every translation is thus an act of *negotiation* among many factors (Eco, 2003). This means that the fact that translators seem to follow overall norms and conventions, while also making personal interpretations as well as practical choices to accommodate their publishers' requests and readers' expectations are not contradictory but are two inseparable sides of the same process and co-shape the target texts, as the analysis confirms.

6.5 Conclusion

This chapter has compared the data presented in Chapters 4 and 5, particularly identifying what paratextual and textual strategies have been applied in the analysed translations and the effects such strategies have on readers. The representation of cultures, colonial relationships and images of cultural and linguistic identity in translation have been analysed thematically. The findings outlined demonstrate how paratextual and textual translation strategies and the reasons for choices are strongly interconnected.

The next and final chapter summarises the findings of this research and answers the study's research questions. It also explores the implications the findings bring to translation studies and identifies potential further developments of this research.

Chapter 7 Conclusion

7.1 Introduction

In this final chapter, the projects' findings are outlined. First, after a brief overview of the project aims, the research questions listed in Chapter 1 are answered (Section 7.2). Second, the study's wider implications are explored (Section 7.3). Finally, the research methods are also evaluated, reviewing both their positive contribution and limitations and suggesting new approaches and lines of enquiry (Section 7.4).

7.2 Research outcomes

Summary of the project's aims

The aim of this research was to study the representation of a specific type of post-colonial identity, that is that of a repatriated author bridging the colonial and the post-colonial period. While arguably an emerging topic in post-colonial literary research (Section 2.2.5), it is still underexplored in translation studies. As explained in Chapter 1, by analysing Italian and English translations of post-colonial literary works by a repatriated coloniser, the study investigated how her culture-specific identity and her partial perspective on colonial relationships are mediated at paratextual and textual level. Using the example of Hella S. Haasse's first two East Indian novels, the study wanted to contribute to Dutch literary studies by interpreting them as a type of diasporic literature. Also, the study considered whether translation strategies for the topics mentioned diverge in the translations into Italian and English, thus looking for similarities and dissimilarities in translations into target cultures with diverging historical backgrounds and global status.

The cultural-specificity of Haasse's experience and of her novels' themes

In Chapter 1, a series of specific research questions have been listed, to which the analysis has helped to give answer. The following paragraphs summarise the findings from the analysis, answering each research question explicitly. The preliminary task was to identify what culture-specific Dutch colonial and post-colonial themes and issues are represented in the novels under scrutiny, i.e. what aspects make them unique and worth taking as case study in a comparative research project in translation studies (RQ1, Chapter 1). As introduced in Chapters 1 and 2, Haasse is the most well-known descendant of Dutch colonisers from the former colony of the Dutch East Indies to bridge, in her works, the colonial and the post-

colonial period, colonial and post-colonial themes. She introduces to Dutch literature the experience of Indies-born children of former Dutch settlers after the colony's independence.

Her writings' main themes are, generally speaking, cultural encounters and colonial relationships, identity, hybridity and belonging. Although these are not new topics in worldwide colonial and post(-)colonial literature, it is the cultural specificity of the Dutch colonial and post-colonial history referenced in Haasse's novels and her complex background which make the case studies an interesting research topic. More specifically, her works present the colonised-colonisers' relationship and the historical developments of the last decades of the Dutch colonial empire from the perspective of a repatriated writer. These writers, while feeling tied to their land of birth, cannot fully belong there as they are members of the colonial society. Their particular experience is still arguably underexplored outside the field of Dutch and international literary studies, and, to my knowledge, not yet investigated in translation studies research.

Paratextual and textual translation strategies and their effects

Second, the project aimed to identify in detail what strategies are used to transpose the culture-specific themes and issues mentioned just above and what implications these strategies may present (RQ2, Chapter 1). The analysis revealed that the translations studied and their paratexts show both similarities and dissimilarities.

At paratextual level, the main similarity detected among the analysed translations is that, on the covers, the specific Dutch-East Indian colonial experience and its complexity may often appear simplified. This means that paratexts do not always explain or coincide with the novels' content (Pellatt, 2013, p. 3), for marketing reasons. However, the fact that paratexts are different in each publication means that, in each translation analysed, the paratextual information provided to target readers is different, potentially creating diverging paratextual representations of the issues mentioned. In particular, the degree to which cultural specificity is emphasised differs extensively, mainly depending on the presence or lack of prefaces. The findings thus highlight the role of the publication's context in shaping each paratext, suggesting it should be always integrated in the study of paratexts. Also, they point out the relevance of translators' prefaces for literary translation studies research.

At textual level, translators seem to balance specifically between what have been called non-explanatory and explanatory strategies. These can each be either source or target language-oriented, that is respectively strategies keeping the foreign form visible or hiding or replacing it (Pedersen, 2005), as explained in Chapter 2. The former division (explanatory vs. non-explanatory) is apparently more useful than other existing categorisations, however,

because it considers whether an item's culture-specific meaning is explained or not in the target text. It therefore focuses on the effect strategies have on readers, rather than the forms they produce, which, as already argued, can actually have different effects depending on each specific context (Carbonell Cortés, 2003; Chittiphalangsri, 2014; Shamma, 2009). The findings in fact suggest the need to study translation strategies from such a perspective (effect produced), and to consider each specific context in detail. As explained in the previous chapters, and explored below, the findings actually reveal that source language-oriented strategies may have a generalising or exoticising effect in certain cases, for instance.

The non-explanatory strategies used more frequently in the translations analysed are (according to the taxonomy used, explained in Chapter 3) Borrowing (BO) and Target Language Equivalent (TLE), which are classified as source language-oriented, and Delocalisation (DE) and at times also Omission (OM), categorised as target language-oriented. Conversely, the explanatory strategies used more frequently are Italicised Extratextual Glossing (ItEG), a source language-oriented strategy, and Explanatory Compensation (EC), a target language-oriented one.

It has been argued in the data chapters that the analysed items are generally transposed through a non-explanatory strategy when considered accessible or comprehensible from the texts, not central enough to need explanations, overloading or recurrent (drawing from Aixelá, 1996, pp. 63-64, 70; Grit, 2004 [1997], p. 282). Conversely, the items analysed are generally transposed through explanatory strategies when needing further explanations (drawing from Aixelá, 1996, p. 62). Thus, the findings suggest that practical and literary constraints and issues of fluency and readability all influence translators' strategies more evidently than target culture-related reasons, as explored further below.

Representing the source cultures and their culture-specific relationship

Third, the project aimed to understand how the source cultures, the Dutch and the East Indian/Indonesian ones, and their culture-specific colonial relationship, as embedded in Haasse's novels, are represented in the translations analysed (RQ3, Chapter 1). The Dutch source culture is generally presented in the analysed translations and their paratexts as the publications' background and the novels' main characters' provenance. In the translations, references to the Dutch culture are mainly transposed through a Target Language Equivalent (TLE), suggesting that such references have generally been considered accessible to readers or less essential for the narrations, as they are not explained further. An example from the data chapters is the Dutch term "*Kabinet*" [cabinet]. While it is supposed that target readers are familiar with shared European concepts and history, it is argued that certain culture-specific

significances may not be obvious to average readers. For instance, the inferred stance of less well-known political figures may remain hidden.

Conversely, the East Indian/Indonesian culture is presented at both paratextual and textual level as the narrations' primary setting. Presumably because of its narrative relevance, it is given extensive paratextual and textual visibility in the analysed translations. Generally, the East Indian/Indonesian background's exoticness is often emphasised, highlighting its difference from the Dutch source culture/setting. As explained in Chapters 2 and 6, this means that it is generally presented from a Western (colonial) perspective, arguably as that from which the narrations are recounted. From such a perspective, the East Indian/Indonesian setting is a charming, captivating environment, at the same time cryptic and dangerous, as stressed in the paratexts, visually and verbally.

In the translations, central references to the East Indian/Indonesian culture are mainly transposed through Italicised Extratextual Glossing (ItEG), where the use of Italicising (It) may signal the items' exoticness (Berman, 2004 [2000], p. 286; Cavagnoli, 2012, p. 85). In this way, the East Indian/Indonesian culture is distanced from the readers and the novels' characters. Furthermore, the East Indian/Indonesian setting also often appears decontextualised, both at paratextual and textual level. On the one hand, it is introduced at times not as East Indian/Indonesian but as tropical/Asian, as more generalised. For example, cover images often do not make the novels' geographical setting evident, at least to the average reader. On the other hand, non-central references to the East Indian/Indonesian source culture are indeed mainly Decontextualised (DE), risking minimising or hiding the setting's (culture-)specific features.

The way in which each of the two source cultures is represented shapes the way in which their colonial relationship is portrayed in the translations analysed. Generally, the two source cultures' separation in the colonial environment is stressed at paratextual level, because they are depicted through fixed, hierarchical dichotomies (e.g. Dutch vs. Indonesian; colonisers vs. natives; landlords vs. servants/workers). The two cultures also appear to be separated at textual level. References to the Dutch-East Indian colonial encounter are expressed in the source texts both in Dutch and through recurrent Indonesian borrowings. The strategies used to transpose them follow those discussed above to translate references to the Dutch and the East Indian/Indonesian culture, emphasising the separation between the two in the colonial environment.

While these static images may help readers to understand the narrations' Western (partial) stance more clearly, shaping their expectations on the novels, they risk fixating the way the

novels are presented on specific aspects (i.e. colonial, Dutch). Both at paratextual and textual level, this may risk framing the narrations for average readers in a way which minimises the novels' culture-specific complexities (Watts, 2005) and in particular hiding Haasse's themes, as explained below.

Representing identity and hybridity

Fourth, the project asked how issues of identity, ethnicity, social status and hierarchies are mediated in the analysed translations (RQ4, Chapter 1). The representations of these issues are strictly linked to the detected representations of the source cultures and, in particular, their relationship. The consequence of the fact that the two source cultures are presented as separated, distanced, in the translations, is that cultural identities are fixated and homogenised. The main characters are simply "Dutch", even when born in the colony, for example. The same can be said of ethnic identities and colonial hierarchies, as dichotomies are reinforced instead of being questioned.

The fact that identities are generally portrayed as stable, unchanging, often risks minimising or erasing images of desired (by author and characters) hybridity in the colonial environment in paratexts and texts, unless it is contextualised through other means, e.g. a preface. The most evident example of this risk at paratextual level is surely the representation of Haasse's own background discussed in the previous chapter. Depending on whether or not a preface is available in the analysed translations, she appears to be introduced either as a hybrid, post-colonial or a Dutch, colonial writer (Peligra, 2018, pp. 161-165).

Haasse's novels analysed are also useful to tackle issues of heterolingualism in translation. For this, the project also aimed to understand how translators deal with the difficulties heterolingual texts entail and how their chosen translation strategies influence the representations of Haasse's novels' characters' linguistic identity and hybridity (RQ 5, Chapter 1). Arguably, the instances of heterolingualism found in the source texts introduce the novels' characters' linguistic identities as complex, hybrid, as embedded in a culture-specific environment. In the analysed translations, some passages where the characters use the different languages or relate to them are deleted. Furthermore, as introduced above, the total number of Indonesian borrowings in the source texts is reduced in the target texts.

The findings highlight the need to research further the topic of linguistic hybridity in literary translation and the need to raise awareness of the risks linked to generalising or standardising translation strategies. These practices may misrepresent images of linguistic identity and hybridity (Berman, 2004 [2000]; Grutman, 2006), particularly of their evolution. For example, in "*Oeroeg*", the languages the two boys speak at different stages of their lives

reveal their (desired) role in colonial society, as explained in the data chapters, but these aspects may be distorted in translation.

Reasons for the detected choices

Then, the research aimed to identify, or at least speculate on, potential reasons for the detected translation strategies (RQ6, Chapter 1). Reasons have been provided in the previous chapters for both the detected paratextual similarities and dissimilarities. The main factors leading to similarities among the paratexts studied are shared international marketing trends, such as the detected tendency to exoticise and decontextualise foreignness (Huggan, 2001; Watts, 2005). This is found on elements considered as publishers' paratexts, i.e. primarily covers, which have the strongest promotional purpose (Genette, 1997; Freschi, 2012). They do not primarily aim to explain a book's content, in fact, but to sell the book. However, the fact that each publisher attempts to achieve this in different ways leads to the creation of divergences between the translations, particularly, although not exclusively, at paratextual level. Publishers aim their books at different target audiences, with their different features and needs, who should thus be approached differently.

Publishers are also different from each other. First, they are of different types. In the previous chapter it has been argued that the publishers analysed can be divided in two types. This is either those who aim at promoting selective readings of the source texts, stressing their cultural-specificity or specific themes, or those with a more literary focus, presenting the books as pleasant readings in themselves. Lindau and Oxford University Press have been placed in the former category, Rizzoli/BUR and Portobello Books in the latter. It is argued that the type of publisher is a clear reason for paratextual divergences, because it determines what information is provided at paratextual level. In particular, it appears that more contextualising elements are present in publications which seem to specifically frame the novels as culture/theme-specific. The most evident is translators' prefaces, which generally have a contextualising purpose (Genette, 1997, pp. 265-267), as already argued. Second, publishers, even those of the same type, frame their translations differently, on the basis of which series they are included in and their overall policies. For example, in the case studies analysed, it appears that, while Rizzoli seems to stress the fictional side of the narrations, Portobello Books seems to focus more on historical issues.

Reasons have also been provided for both the detected textual similarities and dissimilarities. All translators appear to approach the texts similarly. They generally try to balance highlighting the source texts' specific literary features and themes and ensuring the target texts' readability. Translators scholars have pointed out that items' specific

functions/importance (Aixelá, 1996, p. 69; Florin, 1993, p. 127) and the assumed target readers, particularly their background knowledge, familiarity and tolerance as regards certain items and themes, cultures and languages and their overall expectations (Aixelá, 1996, pp. 65-66; Cavagnoli, 2012, pp. 23-24; Florin, 1993, p. 127; Grit, 2004 [1997], pp. 281-282; Nida, 2004 [1964], p. 155), appear to be crucial factors in determining translation strategies. This has been confirmed in this study from the textual analyses. Furthermore, this seems to be linked to the specific text type analysed, another aspect highlighted as crucial in determining translation choices (Florin, 1993, p. 127).

As discussed in the previous chapter, such a specific balance between a tendency to explain the source texts' particular features and ensuring fluency is a central characteristic of literary translation. This may be because novels are "subject to a range of commercial considerations" (Barslund, 2011, p. 144). More widely, both trends can be considered as universal in translation, and therefore a feature specific of translated texts regardless of the analysed language combination (Baker, 1993, p. 243; Laviosa, 2009, p. 306; Malmkjær, 2011). In fact, these trends overlap with some of the findings from Vanderauwera's research (1985) on the translation of Dutch language fiction into English.

However, the findings outlined above confirm that the detected tendency to fluency often shifts towards what Venuti calls 'domestication' (1995, p. 20), both in the sense that what is 'foreign' is reduced and also in the sense that it is 'domesticated', adapted, to the target tastes. Although practical constraints, as well as a certain amount of what Dukāte calls psychology-induced manipulation (2009, pp. 82, 87), i.e. unconscious choices, must be taken into account, I argue that translators should try to avoid or limit this. Drawing from the case studied analysed, a way to balance for certain domesticating trends can be the addition of a preface, for instance.

Divergences among translators' backgrounds and knowledge (Dukāte, 2009; Jones, 2009, p. 154; Toury, 1995, p. 270) and publishers' types (Cavagnoli, 2012, Eco, 2003) and perhaps also specific editorial decisions and framing (Fenoulhet, 2013, pp. 20, 24; Watts, 2005, p. 14) influence individual interpretations and which aspects are highlighted for the target readers. As a consequence of this, culture-specific representations from the source texts are portrayed in different ways in each target text, potentially creating diverging images in each one (Longa, 2004; Tymoczko, 2000, p. 24; Tymoczko and Gentzler, 2002, p. xviii).

Comparing the two target cultures

Finally, starting from the assumption already explained in the thesis' introduction that "the strategies employed by translators reflect the context in which texts are produced" (Bassnett

and Trivedi, 1999, p. 6), the project also raised the following question: Are the differences found among the translations and translations' paratexts analysed connected to specific divergences between the target cultures? (RQ7, Chapter 1)

The analysis has interestingly found many similarities in the translation strategies applied and presumably in the reasons for choosing them across both target cultures, rather than dissimilarities, suggesting that the situation is more complex and interconnected than hypothesised. Furthermore, the divergences detected appear to depend more on other factors, such as practical and commercial considerations. As claimed above, translators arguably follow common goals in literary translation, and publishers follow international marketing trends as well as internal policies. The influence of these factors seems to override potential Italian vs. British target cultures' differences in the modern publishing industry.

Yet, it must be said that the limited scope of the analysis does indeed not allow ruling out the existence of specific target cultures' differences. Although not enough data has been gathered on this aspect to confirm any hypotheses yet, further investigation on target cultures' norms and readers' expectations is suggested. On the one hand, some divergences have been detected on the use of footnotes in the two target cultures. Further research is recommended on this topic. On the other hand, it has been noted that the two target cultures' attitudes towards colonial and postcolonial literature might seem to diverge. To confirm this claim, it would be useful to compare Anglophone and Italian publication statistics for Dutch colonial and postcolonial literature and thus to explore the process of selection of texts to translate in the two target cultures. This topic also appears underexplored in translation and Dutch studies.

Other findings

Further investigation is also suggested on how notions such as norms of acceptability and readers' expectations on the language of a novel from the colonial period change over time. From the textual analysis, these aspects seemed to influence the translation strategies used to transpose references to ethnic identity, such as the term *halfbloed* [half-blood]. However, it has also been pointed out that translators today may need to balance between modern acceptability and faithfulness to the source text's language use and word choice. A bigger dataset would be needed to explore this more thoroughly. Also, it would be useful to interview contemporary translators of colonial novels on this matter.

7.3 Wider implications beyond the study

This study's findings have implications for translation studies research, its methods and translation practice. First, the study's findings highlight the need to explore further the case of

repatriated writers as a specific type of post-colonial subjects. It is suggested that postcolonial translation studies should not only focus on the colonised experience but also on other, less standard ones, to question further and redefine concepts such as identity and hybridity. In particular, comparative, cross-cultural approaches seem to allow to consider both general and culture-specific trends.

It is recommended that more attention should be paid in translation research and practice to issues of hybridity, and particularly linguistic hybridity. On the one hand, as the findings reveal, there is the need to propose new taxonomies for translation strategies to incorporate the challenges of culture-specific and heterolingual texts. On the other hand, it is argued that translators should dare more to recreate culture-specific, hybrid linguistic realities in their target texts, when possible, even if this at times means hindering the target texts' perceived readability. According to Batchelor, inclinations to favour "linguistic correctness" and to "mark" (e.g. through italics) foreign language borrowings in the translations is often linked to what publishers believe a translation should look like (2009, p. 217). However, she claims that the success of English-language postcolonial novels which use foreign, unknown terms without glossing them suggests that the idea that readers may not "tolerate" such a practice should be reviewed (ibid., p. 217). I therefore advocate that translators consider this matter when approaching publishers, aiming to raise awareness of it. Consequently, I also propose to focus more on issues of cultural and linguistic identity and hybridity in translation training.

Second, in broader terms, the study's findings also back the results of the research of scholars in descriptive and comparative translation studies which highlight the need to study translation strategies "in a wider sense" (Vanderauwera, 1985, p. 12). This stresses the need to integrate the analysis of textual translation strategies with the study of publishing and marketing processes (ibid., p. 12). The study has in fact highlighted the importance of studying each translation in its broader context (and not only its cultural context, but also its literary and commercial one) to fully understand the reasons behind specific textual and paratextual choices, as argued, among others, by scholars studying translation paratexts (see Chapter 2).

Finally, the findings support the claim, discussed in Chapter 2, that manipulation is an unavoidable process in literary translation (Dukāte, 2009). Specifically, they support the assumption that manipulation is not only linked to ideological or cultural differences (ibid.). Arguably, Dukāte's reasons for manipulation in translation, outlined in Section 2.5, can be expanded and tailored as follows. Manipulation in literary translation in particular can be seen as induced by:

- Commercial reasons, that is, as regards the literary translation of prose, specific editorial decisions, e.g. the lack of prefaces, and publishers' framings/series, which may potentially influence interpretations (Watts, 2005, p. 14) and translators' strategies (Fenoulhet, 2013, pp. 20, 24).
- Ethical reasons, that is translators' aim to balance faithfulness to the multiple contexts and actors in the translation process, here drawing from Nord's (2001) theories.
- Practical reasons, here expanding Dukāte's (2009) claim that manipulation can be induced by linguistic difficulties.

These points also draw from Grit's claim that translation strategies may be determined by 'pragmatic' considerations (2004 [1997]).

7.4 Evaluation of research methods

This section aims to review the methods applied in this project for the paratextual and textual analysis, and to highlight new potential approaches which could be effective and research topics which may be of interest in comparative literary and translation studies.

Reviewing overall methods: integrating paratext and text

Integrating paratextual and textual analysis, and particularly from a comparative, cross-cultural framework, has allowed to consider the complexity of the processes of translation and promotion of foreign fiction. Although the integration of paratexts and text is not a new practice in translation studies, it arguably still needs to be explored further, particularly as regards the way in which paratexts and texts interact and potentially influence each other. The results from the paratextual analysis have aided me to explain certain results of the textual analysis, in fact. For example, the presence or lack of prefaces or definite publishers' framings may seem to influence specific translation strategies. Furthermore, the role of publishers' framing and editorial decisions has also been highlighted from translators' interviews.

General limitations and suggestions for future research

However, while the approach used has been helpful in reaching the study's aims, the results are still partial and limited because of the limited scope of the project. Two main limitations specifically linked to this aspect have been highlighted. On the one hand, the limited information gathered on the translators' experience and the publishing process can inevitably give only a partial picture of the case studies. To have a more exhaustive picture, it would be helpful to consult the publishers analysed to enquire explicitly about their selection procedures, their individual aims, strategies and policies to see how the analysed texts fit within them. It would also be useful to expand on the translators' practice, through more

extensive interviews, and to take into consideration the trends of the international publishing industry.

Nevertheless, this approach would mean studying fewer examples in total, because of the time and effort needed to reach the desired detail. Moreover, it presents its own problems. In particular, it first limits the choice of case studies to those whose publishers and translators are accessible and willing to collaborate. This issue was also faced in this project, as it was not possible to consult all the four translators analysed, as explained in Chapter 3. Second, it may not allow the analysis of works published many years in the past. For instance, in the case of works published over 20 years ago, both translators and publishers, even when accessible and willing to collaborate, may understandably not remember much and not have kept relevant documents.

On the other hand, as introduced at the end of Section 7.2, the limited number of case studies analysed does not yet allow to draw fully comprehensive conclusions as regards similarities and differences between the process of translating and publishing Dutch post-colonial fiction by repatriated writers in the two target cultures. As advocated earlier, expanding on the study of translation corpora (as suggested by Baker, 1993, pp. 242-243; Vanderauwera, 1985, p. 13) – and here intended of texts but also of paratexts – would help to look for shared conventions and differences across the target cultures.

First, it would be useful to complete the analysis of the translations of all Haasse's East Indian novels. This means integrating this study with the analysis of the Italian (as the only one available, see Chapter 1) translation of her more recent "*Sleuteloog*" [Eye of the Key] (2002). Second, it would be useful to expand the scope of the research to the translations of the works of other repatriated *Indisch* authors, and also to more target cultures/languages. This would allow to consider whether specific authors, novels or themes among those studied are treated differently in translation and why. Third, the findings from the analysis of the translations of works by writers from Haasse's generation could be compared with those arising from the analysis of the translations of the works by a sample of Dutch colonial and post-colonial authors. Finally, the comparison could be extended to the translations of international literature by repatriated writers from former colonial élites.

Reviewing methods for the paratextual analysis

Reviewing the paratextual analysis in more depth, the methods applied have proven to be effective. In particular, the methods used to study visual elements, i.e. integrating Kress and Van Leeuwen's (2006 [1996]) critical tools for visual analysis with questionnaires to readers to confirm or refute the researcher's hypotheses, have shown to be solid and work well

together. However, one element which arguably still needs further investigation is translators' prefaces. It would be interesting to do more research on the influence of translators' prefaces on readers, possibly through more extended readers' reception studies.

Furthermore, it is noted that the discussion is still open on how to approach translators' prefaces: as an element belonging to publishers' paratext, therefore following publishers' own framings, or as a paratextual space for translators as interventionists. It has already been argued in the previous chapter that the analysis of prefaces could be tackled differently in the future, considering them as a separate, third field of enquiry to be studied on its own, perhaps at best comparatively. In fact, prefaces are at the same time linked to the text, and are part of the paratexts and of the publication's context.

Reviewing methods for the textual analysis

As regards the textual analysis, the preliminary grounded theory (Glaser and Strauss, 1967) approach to the texts has also proven effective for choosing and classifying relevant items. Following such an approach, items for the analysis have not been deduced *a priori* but through inductive, iterative and repeated investigations. Categorisations have not been designed according to given taxonomies. While these have nonetheless been reviewed to build a base for my own ones, they have been adapted to allow to categorise the selected items according to their shared features (*ibid.*), as explained in Chapter 3.

However, the taxonomies proposed in this study, and particularly the taxonomy for translation strategies, and the preliminary quantitative results it suggests, present some limitations. These tools do not show the complexity of the translation process and might lead to partial and limited conclusions if not integrated with other methods. For this, I argue that they should only be used as a functional, initial step in the investigation. In the research, they have in fact been coupled with other methods, which can confirm or refute the reliability of preliminary results. First, the quantitative analysis has been integrated with a qualitative counterpart, considering specific examples from the translations analysed. Second, results from both the quantitative and qualitative analysis have been compared with results from questionnaires and interviews with readers, and interviews with the translators.

Researching heterolingual texts

In light of the study's findings, it can be argued that the proposed translation strategies taxonomy is not completely suitable for the detailed study of heterolingual texts. This particularly applies to the dichotomy used between source and target language-oriented strategies (see Chapter 3), already questioned in Chapter 2. Instead, when analysing heterolingual texts, it is suggested to study translation strategies according to their broader

function (e.g. explanatory vs. non-explanatory, as introduced in Chapter 6). Understanding the need to do so in the analysis has helped me to explore further the similarities and differences in approaches to the two source cultures and to innovatively highlight the role of the items' source language in shaping translators' choices.

The study's results arguably advocate the need to explore further issues linked to the use of multiple languages or terms referring to multiple cultures in the source texts. For example, it would be interesting to research further the effect of specific translation strategies on readers' reception of passages expressing the novels' characters' linguistic identity, their linguistic evolution and hybridity in particular, possibly through interviews and focus groups. In this way, it would be possible to innovatively investigate whether the use of target language-oriented strategies is actually necessary to a certain extent not to disrupt the reading flow excessively and not to present the readers with too many unknown or unclear references. Or, whether translators and publishers can be more daring as regards linguistic innovation, as Batchelor suggests (2009, p. 217), perhaps by opposing the generalised practice to italicise foreign words when these are not italicised in the source text, for instance.

7.5 Concluding remarks

This project compared paratextual and textual translation strategies to transpose cultural references and images of culture, identity, hybridity and colonial relationships in the Italian and English translations of Hella S. Haasse's East Indian novels "*Oeroeg*" (1948) and "*Heren van de thee*" [The Tea Lords] (1992). These works have been chosen as case studies because they allow to investigate how a specific type of underexplored post-colonial identity, i.e. that of repatriated writers from the former Dutch East Indies, is mediated in translation.

Although it was originally hypothesised that the novels' central themes would be approached differently in the target cultures/languages analysed because of their differences, the study revealed that the target cultures' role in determining translation strategies is not so evident after all. The investigation has first shed light on the role of literary, practical and marketing constraints in determining translation strategies. Second, it has highlighted the importance of studying texts in their contexts, therefore translations within their promotion and reception processes.

Appendix A – Readers’ questionnaires

Questionnaires’ information sheet

The following questionnaire is part of a research project to tackle how issues of culture and identity are transposed in translation. The aim of the questionnaire is to determine target readers’ reception of translations paratexts, to analyse to what extent book covers are adapted to the target culture’s norms and expectations. For this, potential readers’ feedback is vital for this research.

The information you provide will be used for research purposes. Your participation is voluntary and will remain confidential and anonymous. You may refuse to take part or exit the survey at any time without penalty. By completing the following questionnaire, you are indicating your consent to participate in this research.

Completing this questionnaire takes about 20 minutes. You are asked to look at two/three book covers and provide answers on your expectations regarding the book’s themes, setting and plot based on the cover. Please give as much detail as possible.

Thank you very much for your interest. I really appreciate you are taking the time to complete this questionnaire. If you have any further questions or concerns, please do not hesitate to contact me: C.peligr2@ncl.ac.uk

Best regards,

Cristina Peligra

Sample questionnaire (Italian)

Il lago degli spiriti (1992) tr. Fulvio Ferrari, Lindau

Quale potrebbe essere il genere del libro?
[What do you expect the book's genre to be?]

- Horror [Horror]

Sulla base della copertina e dei diversi elementi in essa contenuti: di cosa potrebbe parlare il romanzo? Da cosa si può dedurre?

[Considering the cover and its various elements: What do you think the novel is about? Why?]

Una storia di fantasmi ambientata su un lago. Si deduce dal titolo, dal paesaggio dell'immagine e dai colori scuri [A story of ghosts set by a lake. You understand it from the title, the landscape in the picture and from the dark colours]

Quali potrebbero essere le tematiche trattate? Quali elementi lo suggeriscono?
[What may the novel's themes be? What elements suggest this to you?]

La natura (il disegno); il paranormale (il titolo); le emozioni (i colori) [Nature (the drawing); the paranormal (the title); emotions (the colours)]

Dove potrebbe essere ambientato il romanzo?
Da cosa si può dire?
[Where do you think the novel is set? Why?]

Su un lago. Si deduce da titolo e immagine [By a lake. You deduce it from title and picture]

E in quale epoca?
[And in what time period?]

Non saprei dedurlo [I could not say]

Vuoi fornire altre informazioni o impressioni date dalla copertina?
[Is there any other impression or suggestion that the cover gives you?]

L'emozione che suscita è malinconia e tristezza [The emotions it triggers are melancholy and sadness]

Dopo aver visto la quarta di copertina, cambieresti le tue risposte precedenti?
[After looking at the back cover, would you change your previous answers?]

No

Se sì, che cosa ti ha fatto cambiare idea?
[If you have changed your previous answers, what made you change your mind?]

N/A

I signori del tè (1994) tr. Cristina Hess, Rizzoli

Quale potrebbe essere il genere del libro?
[What do you expect the book's genre to be?]

- Romanzo storico [Historical novel]
- Storia d'amore [Romance]

Sulla base della copertina e dei diversi elementi in essa contenuti: di cosa potrebbe parlare il romanzo? Da cosa si può dedurre?

[Considering the cover and its various elements: What do you think the novel is about? Why?]

Una storia vissuta in un paese coloniale. Lo deduco dal titolo e sottotitolo [A story set in a colony. I deduce it from title and subtitle]

Quali potrebbero essere le tematiche trattate? Quali elementi lo suggeriscono?
[What may the novel's themes be? What elements suggest this to you?]

Avventura. Si deduce dal sottotitolo [Adventure. You understand it from the subtitle]

Dove potrebbe essere ambientato il romanzo? Da cosa si può dire?
[Where do you think the novel is set? Why?]

Potrebbe essere ambientato all'epoca delle prime colonie negli Stati Uniti. O in un paese coloniale di cui la madrepatria è l'Inghilterra. Lo deduco dal titolo con il riferimento al tè. E dal sottotitolo [It might be set at the time of the first colonies in the United States or in a colony whose motherland is England. I deduce it from the title referring to tea. And from the subtitle]

E in quale epoca?
[And in what time
period?]

1700/1800

Vuoi fornire altre
informazioni o
impressioni date dalla
copertina?
[Is there any other
impression or suggestion
that the cover gives
you?]

La donna raffigurata fa pensare a una protagonista femminile
[The woman depicted makes you think of a female protagonist]

After looking at the
back cover, would you
change your previous
answers?

No

Se sì, che cosa ti ha
fatto cambiare idea?
[If you have changed
your previous answers,
what made you change
your mind?]

N/A

Author's background

Che cosa ti dicono le
copertine dell'autore?
Puoi spiegare il perché
della tua risposta?
[What do you know of
the author's background?
Can you justify your
answers?]

Alcune danno un'idea della trama, altre rimandano solo una
sensazione [Some (covers) give you an idea of the plot, other
ones refer only to a feeling]

Appendix B – List of source texts items considered in the analysis¹⁰¹

Dutch Culture (DC) items			Source texts	
Source text items	Definitions	Typ. Cat.	HV DT	OE
AMS ('Algemeen Middelbare School')	(Lit.) 'General Secondary School', three years continuation of MULO	ED		X
Amstel	Amstel (river)	rENV	X	
"Ze plukken appels uit de bomen"	(Lit.) "They pick apples from the trees" (child speaking)	LAN	X	
"Baasje"	Dutch for "little boss" (Rudolf's eldest son's nickname)	LAN	X	
Blank(en)	White (people)	ETN	X	X
(Willem Y.) Bontekoe	Dutch skipper (early 1600s), author of a journal about adventurous travels around the East Indies	TRA	X	
Couperus	Late 1800/early 1900 Dutch-Indisch naturalist writer	TRA	X	
Delfts Blauw	(Lit.) 'Delfts Blue', blue painted ceramics from the Dutch town of Delft	MO	X	
Eindexamen	Final (school) exam	ED	X	X
Emma der Nederlanden	Dutch queen Emma	HIS	X	
Europa; Europeaan; Europees/ese	Europe; European	PR	X	X
"Ferdinand Huyck"	1840 adventure novel by Van Lennep	TRA	X	
"Udo de Haes [...] zijn oren kon bewegen als een echte haas"	(Lit.) "Udo de Haes" [pronounced as 'haas', Dutch for hare] – "he could move his ears like a real hare" (play on words)	LAN	X	

¹⁰¹ Sources used: Allofs et al. (2011 [2008]); Beekman (1996); Geerts and Den Boon (1999); Haasse (1948); Haasse (1992); Haasse (1992 [1948]); Haasse (1994 [1992]); Haasse (1996 [1948]); Haasse (2010 [1992]); Haasse (2012 [1948]); Meijer 1978 [1971]); Mingaars et al. (2005); Salverda (2011a [2008]); ibid. 2011c [2008]; Van der Sijts (2010); and informants.

Dutch Culture (DC) items			<i>Source texts</i>	
<i>Source text items</i>	<i>Definitions</i>	<i>Typ. Cat.</i>	<i>HV DT</i>	<i>OE</i>
HBS (Hogereburgerschool)	(Lit.) ‘Higher Civil School’, higher level secondary school in the Netherlands and its colonies which excluded the teaching of classical languages	ED	X	X
Het Deventers accent	(Lit.) ‘The accent from the Dutch town of Deventer’ in Overijssel	LAN	X	
Het Deventers spreken	(Lit.) ‘The way of speaking from the Dutch town of Deventer’	LAN	X	
Holland; Hollands / Nederland; Nederlands; Nederlander	Holland, the Netherlands; Dutch	PR	X	X
Hollands / Nederlands	The Dutch language	LAN	X	X
Het IJ	(The river) IJ	rENV	X	
Illegaliteit	(Lit.) ‘Illegality’. The Dutch resistance during the Second World War	HIS		X
Kabinet	(Dutch) cabinet	HIS	X	
“Katje”	(Lit.) “Kitten”, mean. ‘catty’ (Jenny’s nickname)	LAN	X	
Koninklijk huis	(Lit.) ‘Royal house’, mean. royal family	HIS	X	
“Kousie en Sokkie”	(Lit.) “Little hose and little sock” (nicknames for two small dogs)	LAN	X	
Laren; Blaricum	Two Dutch towns	rENV		X
“Max Havelaar”	1860 novel by Multatuli, denouncing corruption and exploitation in the Dutch East Indies	TRA	X	
Multatuli; (Douwes) Dekker	Eduard Douwes Dekker (alias Multatuli), 1800s Dutch writer and colonial official in the Dutch East Indies	TRA	X	
Moederland	Motherland	PR	X	
“Moekie”	(Lit.) “Mommy” (Jenny)	LAN	X	

Dutch Culture (DC) items			Source texts	
Source text items	Definitions	Typ. Cat.	HV DT	OE
MULO ('Meer Uitgebreid Lager Onderwijs')	'More Extensive Primary Education', type of secondary school in the Netherlands and its colonies	ED		X
(Nederlandse) driekleur	(Dutch) tricolour (flag)	TRA	X	
Oranje	(Lit.) 'Orange', as symbol of the House of Orange	HIS	X	
Overgangsexamen	Transition exam	ED	X	
Patria; repatriëren	Patria / to repatriate	PR	X	
Polder	Enclosed land where the internal water is artificially regulated	rENV	X	
Provinciale Staten	Dutch provincial state body	HIS	X	
Raad van State	Dutch Council of State	HIS	X	
Ridderkruis der Nederlandse Leeuw	(Lit.) 'Knight's cross' (recognition) of the Knighthood of the Dutch Lion	TRA	X	
Rood-wit-blauw	Red, white, blue (the colours of the Dutch flag)	HIS	X	
"Rozengarde"	"Rose garden" (wordplay with Jenny's last name)	LAN	X	
Sint-Nicolaas	Saint Nicholas	TRA	X	
(Koningin) Sophie	Dutch Queen Sophie	HIS	X	
"Tarara boemdree, de blikken dominee, die zakte door de plee..."	(Lit.) "Tarara boemdree, the fat clergyman, who fell through the toilet" (rhyme in Dutch)	LAN	X	
Toelatingexamen	School admission exam	ED		X
Troonrede	(Lit.) 'Throne speech', the Dutch monarch's yearly address to the parliament	HIS	X	
Tweede Kamer	(Lit.) 'Second chamber', the Dutch House of Representatives	HIS	X	
Vaderland	Fatherland	PR	X	X

Dutch Culture (DC) items			Source texts	
Source text items	Definitions	Typ. Cat.	HV DT	OE
(Valerius') Gedencclank	Adrianus Valerius' 17 th century poems' collection	TRA	X	
(Jacob) Van Lennep	1800 Dutch historical novelist	TRA	X	
Veluwe	Woody area in the Netherlands	rENV		X
"[...] en de Duitser, die 'voorbijgaan' vertaalde met 'voorovergaan'"	(Lit.) "[...] and the German, who translated 'to go forward' with 'to go on leaning forward'" (language mistake)	LAN	X	
Westers; westerling	Western/er	PR	X	X
(Koningin) Wilhelmina	Dutch Queen Wilhelmina	HIS	X	
Willem III	Dutch King Willem III	HIS	X	

Colonial Culture (CC) items			Source texts	
Source text items	Definitions	Typ. Cat.	HV DT	OE
Administrateur	Administrator, manager	RE	X	X
Agan*	Short for djoeragan*	RE	X	
Atjeh	Indonesian province of Aceh; (1873-1903) Aceh colonial war	HIS	X	
Aziatisch; Aziaten	Asian(s)	ETN	X	
“Een echte baar*”	(Lit.) “A real baar* (novice)”, from <i>baroe*</i> [new], European in the Indies for the first time	LAN	X	
Baboe*	(Native) female helper, servant, governess	RE	X	X
Batavia	Capital of the former Dutch East Indies (now: Jakarta)	HIS	X	X
Boedjang*	Unmarried young man, worker, servant	RE	X	
Brandal*	Naughty boy	LAN		X
Branie*	Bold(ness)	LAN	X	X
Bruin	(Lit.) ‘Brown’ (mixed-race)	ETN	X	
Chinees; Chinezen	Chinese	ETN	X	
Cultuurstelsel	‘Cultivation system’, Dutch colonial government agricultural policy	HIS	X	
Djoeragan*	Master, landlord	RE	X	
Djoeragan istri*	Master’s wife	RE	X	
Djoeragan sepoeh*	Old master	RE	X	
Djongos*	Houseboy	RE	X	X
Djoeroentoelis*	Clerk, scribe	RE	X	
Donkere types	(Lit.) ‘Dark’(-complexioned) types (girls)	ETN		X
Gouvernement; regering	Government	HIS	X	X
Gouverneur-General (GG)	Governor General, the head of the Dutch East Indian government	HIS	X	
Halfbloed	(Lit.) ‘Half-blood’, mixed-raced (Dutch-East Indian)	ETN		X

Colonial Culture (CC) items			Source texts	
Source text items	Definitions	Typ. Cat.	HV DT	OE
HIS ('Hollandse-Indische School')	'Dutch East Indian School', Dutch primary school for native Indonesians in the Dutch East Indies	ED		X
(Inlandse) Hoofden	(Native) local/regional administrators	RE	X	
Huisjongen	Houseboy	RE	X	X
Ijzeren Maarshalk	(Lit.) 'Iron Marshall', as Governor General H. W. Daendels was known	HIS	X	
Indië	The Indies, the Dutch East Indies	PR	X	X
Indië-vaarders	Seafarers to the Indies	HIS	X	
Indisch	Of/in the Dutch East Indies, (Dutch-)East Indian, colonial	PR	X	X
Indo	Indo-European, mixed-race	ETN	X	X
Katjang,*	Depreciative term for a mixed-race boy	ETN		X
Kolonie; Koloniën; Koloniaal	Colony; colonies; colonial	PR	X	
Kolonisten	Colonists	RE	X	
Koelie*	Coolie, worker (also messenger, porter)	RE	X	X
Landvoogd	Governor-General	RE	X	
Mandoer*	Controller, supervisor	RE	X	X
Nationalistische stromingen	(Lit.) 'Nationalistic currents/tendencies'	HIS		X
NIAS ('Nederlands Indische Artsenschool')	(Lit.) 'Dutch-East Indian Medical School', medical school for native Indonesians in the Dutch East Indies	ED		X
Njai*	Woman, housekeeper, concubine	RE	X	
Nonna*	Mixed-race girl	ETN	X	
Ondergeschikte	Subordinate	RE		X
Oost	East	PR	X	
Oudindisch	Old (traditional) East Indian, colonial	TRA		X
Overzee	Overseas	PR	X	

Colonial Culture (CC) items			Source texts	
Source text items	Definitions	Typ. Cat.	HV DT	OE
Patih*	Javanese highest government official below the regent	RE	X	
Planters	Planters	RE	X	X
Pluksters; Soorteersters; Uitzoeksters	(Tea leaves) pickers, sorters	RE	X	X
Politionele acties	(Lit.) 'Police actions', Dutch military offensives in 1947 and 1948-49 to oppose the Indonesian independence struggle	HIS		X
Regent	Highest native local ruler, supporter to the resident	RE	X	X
Republikeinen	(Indonesian) republicans	HIS		X
Resident; assistant-resident	Head of the regional administration	RE	X	
Rijsttafel	(Lit.) 'Rice table', meal of rice and side dishes	FO	X	X
Sinjo besar*	Form of address for a European boy	RE		X
Tjamat*	Title for Indonesian district administrators	RE	X	
Totok*	Full-blooded (European)	ETN	X	
Van gemengd bloed	Of mixed blood	ETN	X	X
Volk, bevolking	(Indonesian) people	RE	X	
Wedana*	District head administrator	RE	X	
Werkvolk; werkkrachten	(Indonesian) workforce, workers	RE	X	X
Wilde scholen	(Lit.) 'Wild schools', unofficial, unsupported schools in the Dutch East Indies	ED		X
Volbloed	Pure-blooded	ETN	X	

East Indian/Indonesian Culture (EIC) items			Source texts	
Source text items	Definitions	Typ. Cat.	HV DT	OE
Adat*	Indonesian customs, traditional law	HIS	X	
“Aing, oerang, dewek, koering, abdi*”	Different Indonesian forms of address at different levels of politeness	LAN	X	
Albizia*	Albizia tree	FF		X
“Amat rajin, getòl*”	“Excessively diligent, active”	LAN	X	
Angkloeng*	Indonesian bamboo musical instrument	TRA	X	
Arènpalm*	Indonesian sugar palm	FF	X	
Asam*	Tamarind	FO	X	
Atjar*	Pickles	FO	X	
Baadje*	Indonesian shirt	CLO	X	
Badak*	Rhinoceros	FF	X	
“Bageur deui*”	“I will be good” (scolded child begging for pardon)	LAN	X	
Bale-bale*	Bamboo bed	MO		X
Bami*	Chinese noodles	FO		X
Bandjirs*	(River) flooding	rENV	X	
Batik*	Typical Southeast Asian dyeing method for textile using wax	CLO	X	X
Bengkat*	A game of skittles	TRA	X	
Benteng*	Fortress	ARC	X	
Beo*	Indonesian song bird	FF		X
Berkset, doetdoet troktrot, djokdjok*	Names of birds (reproducing sounds)	FF	X	
Besar*; Ketjil*	Big; small/young	LAN	X	
“Betoel*”	“Exact, true”	LAN	X	
Bibit*	Seedling, young plant	FF	X	
“Bingoeng*”	“Shaken, in panic, desperate”	LAN	X	
Bismillah*	In the name of God	LAN	X	
Boeboer*	Porridge	FO	X	
Boedoeg*(plaag)	Plant plague	FF	X	

East Indian/Indonesian Culture (EIC) items			Source texts	
Source text items	Definitions	Typ. Cat.	HV DT	OE
Bonang, saron, gender*	Gamelan* instruments	TRA	X	
Boroboedoer	Buddhist temple in Java	TRA		X
Canna	Cane	FF	X	X
Damar*	Resin tree	FF	X	
Dapoer*	Kitchen	ARC	X	
Dendeng*	Dried meat stripes	FO	X	
Desa*	Village, (village) community	rENV	X	X
“Didjieu koerang diero matjoelna**”	The master (Rudolf) tells his workers (in the local language) to hoe the ground deeper	LAN	X	
Djaït*	Seamstress	RE	X	X
Djamoe*	Traditional herbal medicine	TRA	X	
Doekoen*	Shaman, village doctor	TRA	X	X
Gamboengers; de bewoners van Gamboeng	The people/inhabitants of Gambung	PR	X	
Gamelan*	Javanese orchestra	TRA	X	X
Gedoek*	Hunting instrument	MO	X	
Gedoeng*	Stone building, house (for Europeans)	ARC	X	
Gending*	Melody	TRA	X	
Goedang*	Warehouse, pantry	ARC	X	
Goelali*	Sugar candy	FO		X
Goena-goena*	Magic, spells	TRA		X
Golok*	Machete	MO	X	
Hadji*	Muslim pilgrim to Mecca, honorary title for Muslims who completed the pilgrimage	TRA	X	
Inheems	Native, local	PR	X	X
Inlands; inlander	Native, local	PR	X	X
Javaans; Javanen	Javanese	PR	X	X
Kaboepaten*	Regent’s house	ARC	X	

East Indian/Indonesian Culture (EIC) items			Source texts	
Source text items	Definitions	Typ. Cat.	HV DT	OE
Kain*	Cloth, fabric	CLO	X	X
Kali*	River	rENV		X
Kalong*	Bat	FF	X	
Kampo(e)ng*	Small village, rural area	rENV	X	X
“Kasian*”	“Oh poor, oh pity” (expressing compassion, pity)	LAN	X	
Kasintoe*	Fowl	FF	X	
Kassirs*	Cricket	FF	X	
Katjang ₂ *	Peanut	FO		X
Kawoeng*	Fruit palm	FF	X	
Kebai*; Kebaya*	Indonesian jacket, blouse	CLO	X	X
Kenari*(boom)	Kenari tree	FF	X	
Kepiting*	Crab	FO	X	
Ketan*	Sticky rice	FO		X
Ketjoenboeng*	Plant with poisonous seeds	FF	X	
Klamboe*	Mosquito net	MO	X	X
Klontong*	Salesman	RE		X
"Koemaha, djoeragan, badè njandak deui*?"	“What are you doing, sir, are you going to get another one?” (locals to Rudolf)	LAN	X	
Koempoelan*	Meeting, assembly	TRA	X	
Kolong*	Open space (beneath a raised house/building)	ARC	X	
Kraton*	Palace	ARC	X	
Kree*	Sunblind	MO	X	
Kris*	Javanese dagger	MO		X
Kwee-kwee*	Biscuits	FO	X	
Ladang*	Arable land, field	rENV	X	
“Latah*”	Nervous illness, “hysterical”	LAN	X	
Lebè*	Religious officer	TRA	X	
Loewak*	Polecat	FF	X	

East Indian/Indonesian Culture (EIC) items			Source texts	
Source text items	Definitions	Typ. Cat.	HV DT	OE
Maleis	Malay	LAN	X	X
“Maloe*”	“Shy/ashamed”	LAN	X	
Mandi*-bak	Water bucket, bathtub	MO	X	
"Mangkè*"	“In a moment, now”	LAN	X	
Manoek*	Bird	FF	X	
Mantri tjatjar*	Vaccinator	RE	X	
(Het rijk van) Mataram	The Javanese kingdom of Mataram	HIS		X
Matjan toetoei*	Panther	FF	X	
Mentjek*	Small deer	FF	X	
Nangka*	Fruit tree	FF	X	
Nenek*	Older woman	LAN	X	
Nipah*	Nipa palm	FF	X	
Non*	Form of address for a young woman	RE	X	
Nyonya*	Mrs, madam	RE	X	
Obat*	Medicine	TRA	X	X
Oedik*	Countryside, interior	rENV	X	
Orok*	Baby, newborn	LAN	X	
Padi*	Rice plant	FF	X	
Pagger*	Fence, barrier	MO	X	
Pajoeng*	Umbrella (for sun and rain)	MO	X	
Pak*	Form of address for an older man	RE	X	
Pantjoeran*	Water fountain, pipe	MO	X	X
Pasar*	Market	uENV	X	X
Pasar*-Maleis	Simplified (market) Malay	LAN	X	
Patjoel*	Pickaxe, spade	MO	X	
Penghoeloe*	Religious officer	RE	X	
Peranakan*	Mixed-race Indonesian born Chinese	ETN	X	
“Perkara*”	“Thing, issue”	LAN	X	
Petasan*	Fireworks, firecrackers	MO	X	
Pikolan*	Carrying stick	MO		X

East Indian/Indonesian Culture (EIC) items			Source texts	
Source text items	Definitions	Typ. Cat.	HV DT	OE
“Pinter boesoek*”	“Sly”	LAN	X	
Pisang*	Banana (tree)	FF	X	X
Pondok*	Hut	ARC	X	
“Potong*”	“To cut” (verb)	LAN		X
Raden*	Javanese nobility title	RE	X	
“Ramah-tamah*”	“Very friendly”	LAN	X	
(Rasa)mala*	Rasamala tree	FF	X	
Ratoe Adil*	The Messiah	RE	X	
Rebab*	Indonesian string instrument	TRA	X	
Riet(en)	(Of) rattan	FF	X	X
Rimboe*	Wilderness	rENV	X	
Roedjak*	Indonesian fruit salad	FO		X
Sambalan*	Seasoned rice side dished	FO	X	
(Kain) saro(e)ng*	Southeast Asian skirt wrapped around the waist	CLO	X	X
Sawah*	Rice fields	rENV	X	X
Sedep malam*	Tuberose flower	FF	X	
“Sedia*”	“Ready”	LAN	X	
Selamatan*	Celebration	TRA	X	
Sembahs*	Respectful greeting	TRA	X	
Seupah*	Betel cud	FO	X	
Si*	Title for common people or animals	RE	X	
Sirih*	Betel	FO	X	X
Slendang*	Shawl	CLO	X	X
Slokan*	Gully	rENV		X
“Soesah*”	“Trouble”	LAN	X	
Soendaas; Soendanees	Sundanese language	LAN	X	X
Soendaas	Sundanese	PR	X	X
Soka*	Soka tree	FF	X	
“Paman kadijeuh*!”	Workers gathering animals	LAN	X	

East Indian/Indonesian Culture (EIC) items			Source texts	
<i>Source text items</i>	<i>Definitions</i>	<i>Typ. Cat.</i>	<i>HV DT</i>	<i>OE</i>
Tambleang*	Tambleang plant	FF		X
Tampir*	Bamboo tray where tea is left to dry	MO	X	
Tandoe*	Sedan chair	MO	X	
Tani*	Indonesian farmer	RE	X	
Terong*	Aubergine	FF	X	
Tjemara*	Casuarina tree	FF	X	
Tjitjak*	Lizard	FF	X	
Toedoeng*	Headwear	CLO	X	
Topi*	Hat	CLO		X
Trasi*	Fish preparation	FO		X
Wajang*	Javanese shadow theatre	TRA	X	X
Walikambing*	Walikambing tree	FF	X	
Waringin*	Banyan tree, a tree with magical powers for Indonesians	FF	X	X
Waro(e)ng*	Small booth, (food) shop	uENV	X	X

Appendix C – Readers’ interviews¹⁰²

Information Sheet

Dear informant,

Thank you for your interest in my research project and in this study, which will be included in my PhD thesis. In my research project, I analyse textual and paratextual strategies to tackle issues of culture, identity and hybridity in Italian and English translations of two novels by the Dutch author Hella Haasse. The two novels, which deal with Dutch colonial history and the author’s relation with the former colony of the Dutch East Indies, now Indonesia, are her first¹⁰³ novel “Oeroeg” (1948) and her historical novel “Heren van de thee” (1992) [The Tea Lords]. This study asks whether different cultural and colonial backgrounds and the different status of the two target languages (Italian and English) influence the translators’ choices.

In this study, I intend to analyse readers’ response to the translation of specific passages in the text. You are not asked to discuss any literary aspects of the text or characters, but your impressions and feelings towards the images suggested and the language use in the chosen extracts. All informants will remain anonymous, although useful quotes from your interview may be (anonymously) cited in my thesis, if you agree.

For this study, you are asked to read in advance a total of 5 extracts of varied length (approx. 10 pages), taken from the two above-mentioned novels. To help you put the extracts into context, a brief description of the setting and the plot and of the events in-between the passages is provided. When more than one translation is available in your language for a specific passage, you will be asked to compare the two when answering the questions. The interview will last approximately 1 hour and will be recorded, if you agree.

If you are willing to participate in this study, please sign and date the form on the next page to give your voluntary and informed consent. Even if you agree to participate, you may withdraw at any time without giving reasons.

Thank you for your collaboration

Cristina Peligra

PhD candidate in Translation Studies,

Newcastle University C.peligra2@ncl.ac.uk

¹⁰² The Italian language materials are very similar.

¹⁰³ In the material presented in Appendix C, Haasse’s “*Oeroeg*” is referred to as Haasse’s ‘first’ novel. This is actually incorrect as it is not her first prose work. Clarification is provided on page 7.

Consent form

I, (name)_____ (surname)_____, confirm, by signing this form, that:

I have read and understood the information about the project provided in the Information Sheet above,

I voluntary agree to participate in the project,

The confidentiality procedures and the use of the data in the research have been explained.

I also AGREE/DO NOT AGREE (circle as appropriate) that my quotes may be (anonymously) cited, and I AGREE/DO NOT AGREE (circle as appropriate) to let the interview be recorded.

Date

Signature

Text extracts (English)

Novel 1 – THE TEA LORDS

Haasse, H. S. (2010) *The Tea Lords*, translated by Ina Rilke. London: Portobello Books.

‘The Tea Lords’ [*Heren van de thee*], written by the Dutch author Hella S. Haasse in 1992, is one of the writer’s most famous historical novels. It tells the story of a Dutch graduate, Rudolf, who leaves the Netherlands in the 1870s to reach Java, where his family has previously settled. He wants to follow his father’s footsteps and become a tea planter. The novel traces Rudolf’s life story until 1918 and the challenges he and his family face.

Please read the extract below and then answer the questions. While reading, please pay attention to the language used in the text and the described relations among different ethnic groups and the effect these have on you as a reader.

EXTRACT 1 (The Tea Lords) pp. 139-141

Rudolf is now in Java, learning the job and facing a new environment.

Questions:

- *In Extract 1, are there unknown terms/elements/concepts? Can you explain the effect these have on you as a reader?*
- *What can you say about the relations among the different ethnic groups?*
- *Did you draw from any previous knowledge to understand this and the terms used?*

Please read the extracts below and then answer the question. While reading, please pay attention to the language of Rudolf’s children.

EXTRACT 2a and 2b (The Tea Lords) pp. 256-257. (2a) p. 260 (2b)

Rudolf is now married with Jenny, the daughter of a Dutch lawyer in Batavia. Rudolf and Jenny live on their plantation with their little children Rudolf (little Ru) and Eduard (Edu).

Question:

- *What can you say about the children’s cultural and linguistic identity?*

Novel 2 – OEROEG

Haasse, H. S. (1996) *Forever a Stranger and Other Stories*, translated by Margaret Alibasah. Oxford: Oxford University Press.

Haasse, H. S. (2012) *The Black Lake*, translated by Ina Rilke. London: Portobello Books.

This text is Hella S. Haasse's first work of prose, first published in 1948. It recounts the story of two boys, one Dutch, the unnamed "I" figure, and one native, called Oeroeg, in the former Dutch East Indies of the 1940s. Although the boys grow up together, they grow estranged for one is the son of a tea plantation administrator and one the son of a servant. Becoming adults, they end up taking different paths and sides in the Indonesian struggle for independence.

This text has been translated twice into English, by M. Alibasah in 1996 and by I. Rilke in 2012.

Extracts 3.1 and 3.2 are two different translations of the same original extract. Please read both extracts and then answer the question, comparing the two translations, when possible. When reading, please pay attention to the language used in the extracts and the effect it has on you as a reader and to Oeroeg's attitude towards the local population.

EXTRACT 3 (Oeroeg) pp. 61-62 (3.1 OUP) pp. 81-82 (3.2 PB)

Growing up, the two boys imagine their future.

Question:

- *What can you say of Oeroeg's attitude towards the local population as described in Extract 3.1. and 3.2.?*

Extracts 4.1 and 4.2 are two different translations of the same original extract. Please read both extracts and then answer the question, comparing the two translations, when possible. When reading, please pay attention to language used in the extracts and the effect it has on you as a reader and to Oeroeg's attitude towards the local population.

EXTRACT 4 (Oeroeg) pp. 76-77 (4.1 OUP) p. 103 (4.2 PB)

The two friends continue their education in different cities, they grow up. At 18, they meet again, before the narrator's journey to the Netherlands to study engineering in Delft. Oeroeg is studying medicine in Surabaya and has befriended his East Indian colleagues, who have strong revolutionary views.

At this point, the Dutch narrator is debating with Oeroeg and his friend Abdullah the current political situation in the Dutch East Indies.

Question:

- *What can you say of Oeroeg's attitude towards the local population as described in these later passages (Extracts 4.1. and 4.2.)?*

Extracts 5.1 and 5.2 are two different translations of the same original extract. Please read both extracts and then answer the question, comparing the two translations, when possible. When reading, please pay attention the effect of the addition or lack of the footnote to contextualise a reference to the Dutch colonial history.

EXTRACT 5 (Oeroeg) p. 79 (5.1 OUP) pp. 106-107 (5.2 PB)

The Dutch protagonist leaves for the Netherlands for his studies, which are interrupted by the outbreak of WWII. After the conflict, he returns to the Indies, where Indonesians are fighting for their independence.

Question:

- *Does the translator's note affect the images given in Extracts 5.1 and 5.2.? If so, how?*

Appendix D – Translators’ interviews: questions

Questions sent to Fulvio Ferrari about his Italian translation of “Oeroeg”

- Qual è stato il suo percorso professionale come traduttore? [What was your professional journey as a translator?]
- Chi è stato il promotore della traduzione? [Who promoted the translation?]
- Chi ne ha deciso il titolo e la copertina? [Who decided the translation’s title and (front) cover?]
- Chi ha ideato la fascetta pubblicitaria aggiunta alla copertina? [Who designed the band added to the cover?]
- A che pubblico si rivolge la traduzione? [What is the translation’s target audience?] Si è trattato di una richiesta/politica editoriale specifica o di una scelta del traduttore? [Was this a specific editorial request/policy or a translator’s choice?]
- Come Si aspettava che i lettori si sarebbero relazionati con le tematiche coloniali del testo? [How did you expect your readers to relate to the text’s colonial themes?] Questo ha comportato scelte specifiche? [Did this involve specific choices?]
- Come ha affrontato/tradotto il contesto storico e linguistico del 1948? [How did you approach/translate the historical and linguistic context of 1948?]
- Come ha affrontato il tema delle disparità sociali ed etniche tra i protagonisti? [How did you approach the theme of social and ethnic disparities between the protagonists?]
- Qual è il ruolo della postfazione? [What is the role of the afterword?]

Questions sent to Ina Rilke about her translations into English of “Heren van de thee” and “Oeroeg”

- Who promoted/supported the translations and why?
- Who decided the titles and the front cover pictures? Did the translator have a say?
- What is the aimed target audience?
- What is the assumed readers’ knowledge of the Dutch culture and of the colonial context and how do the translations deal with this?
- Spelling – who decided which spelling to use and why has the historical spelling been retained?
- Why are there no introductions? Was this a publisher’s or translator’s decision?

- Might the lack of introductions have changed the approach to the translations and the strategies used?
- What is the translator's background?

The Tea Lords

- The novel is full of historical references. Has a general policy/strategy been adopted to translate them?
- What about regional/social differences?

The Black Lake

- What about translating the 1948's language and context?
- What was the translator's relation with Alibasah's (1996) translation?
- Why the need for retranslation and who promoted/supported it?
- Was the translation/promotion of this text influenced and/or supported by the translation of The Tea Lords?
- Politionele acties [police actions] – why has a footnote been added here (the only one in the translation)?
- Why, in your view, has Haasse's "Sleuteloog" not been translated into English?

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