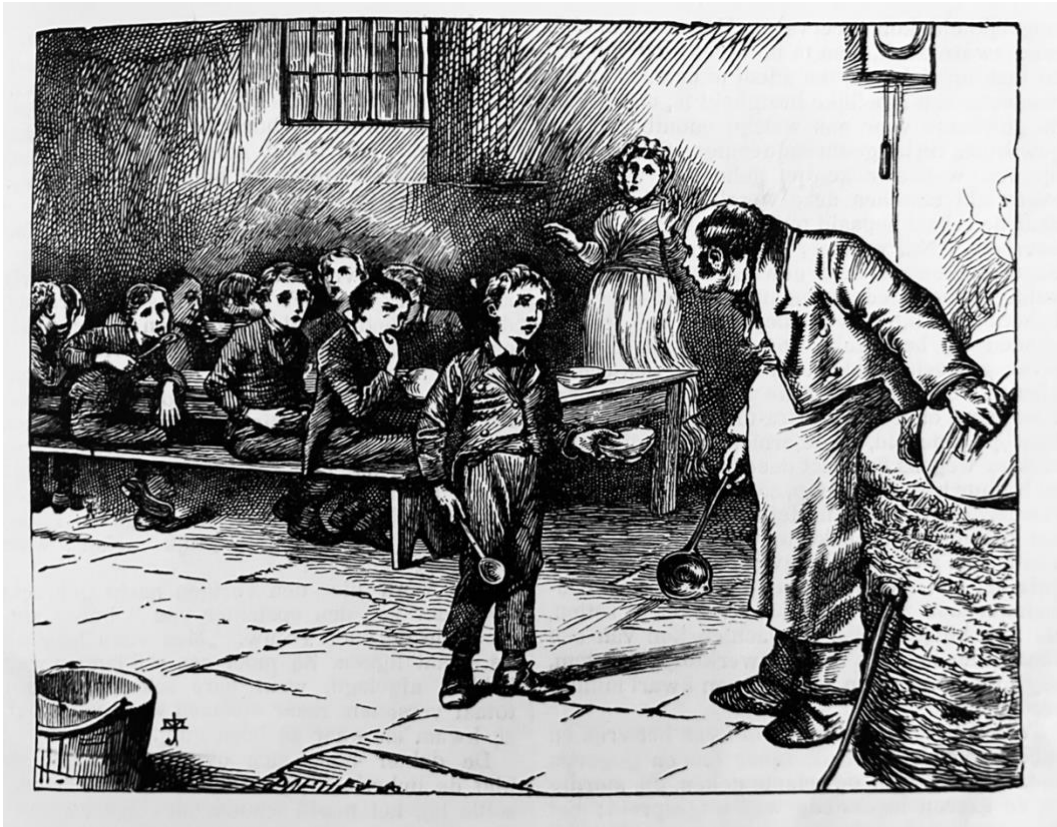


# ‘The English Book’: Translating Dickens in the Nineteenth Century



Mahoney, J. In Dickens, Charles. *Oliver Twist*, 1. Nijmegen: Cohen, 1887. <https://webgoc.oclc.org/cbs/DB=2.37/XMLPRS=Y/PPN?PPN=358100895>.

Fleur van Rennes

S1016810

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Signed

Name of student: Fleur van Rennes

Student number: s1016810

**Abstract**

When thinking of Dickens and his novels, one often thinks about Victorian Britain. Research has now started to use the notion of ‘global Dickens’, but what developments have led to the use of this notion? Dickens’s literature still forms an important historical source about nineteenth-century Britain, but how was his literature received and characterised in other countries at that time? Through an analysis of the paratexts of Dutch translations and literary criticism, this thesis will analyse how these novels and short stories were framed by translators and critics in the Netherlands in the nineteenth century. This analysis will shed light on how translators functioned within the literary circuit in the nineteenth century, how Dickens’s writings have gained meaning through the Dutch translations and how literary translations have helped develop the notion of ‘global Dickens’ we know today.

Keywords: Charles Dickens, literary translation studies, translators, Victorian Britain, cultural mobility, paratexts, literary criticism, nineteenth century

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## Introduction

Dickens's books can be considered as the 'English book', with "panoramic and demotic styles" and Dickens himself can be considered as the "model depicter of the masses, the city, the suffering of children, and critic of poverty and injustice."<sup>1</sup> Dickens depicts the effects of historical developments like industrialisation. He represents these "contemporary abuses ... by means of an intense imaginative engagement with individual lives."<sup>2</sup> Through his depiction of individuals within society that endure hardships, Dickens represents Victorian England. Indeed, his novels are still an important source of the image we have of the Victorian era.<sup>3</sup> Dickens's Victorian England soon travelled abroad. In the Netherlands, the first Dutch translation appeared in 1837 when Potgieter published 'De Aardmannetjes en de Koster. Een Sprookje', which he translated and adapted from "the Christmas story that appears in chapter 29 of *Pickwick* as 'The Story of the Goblins who Stole a Sexton'."<sup>4</sup> Dickens's international popularity at the time is not surprising. With the international commercialisation of literature and the fact that royalties on an international level were still complicated until the convention in Bern in 1887, publishers were keen to translate foreign bestsellers.<sup>5</sup> Dickens's popularity in the Netherlands can also be explained by a growing middle class and a rising number of female readers.<sup>6</sup> These factors contribute to Dickens's

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<sup>1</sup> Regenia Gagnier, "Dickens's Global Circulation," in *The Oxford Handbook of Charles Dickens*, eds. John Jordan, Robert L. Patten, and Catherine Waters (Oxford: Oxford Academic, 2018), 726. <https://doi-org.ru.idm.oclc.org/10.1093/oxfordhb/9780198743415.013.48>.

<sup>2</sup> David Vincent. "Social Reform," in *The Oxford Handbook of Charles Dickens*, eds. John Jordan, Robert L. Patten, and Catherine Waters (Oxford: Oxford Academic, 2018), 421-422. <https://doi-org.ru.idm.oclc.org/10.1093/oxfordhb/9780198743415.013.48>.

<sup>3</sup> Jan Lokin, "Dickens, gezien door de ogen van Nederlandse schrijvers: het werkelijkheidsgehalte van Dickens's personages," in *Dickens in de Lage Landen*, ed. Dick Kooiman (Amsterdam: The Dickens Fellowship Haarlem Branch, 2012), 16.

<sup>4</sup> Odin Dekkers, "Dickens reception in the Netherlands," in *The Reception of Charles Dickens in Europe*, ed. Michael Hollington (London: Bloomsbury publishing, 2013), 283.

<sup>5</sup> Oskar Wellens, "Het onthaal van Dickens in Nederland (1837-1870)," *Handelingen-Koninklijke Zuid-Nederlandse maatschappij voor taal-en letterkunde en geschiedenis* 49 (1995): 105.

<sup>6</sup> Joop van Kessel, "Studie en vertalingen van Dickens in Nederland," in *Dickens in de Lage Landen*, ed. Dick Kooiman (Amsterdam: The Dickens Fellowship Haarlem Branch, 2012), 42.

rise to fame in the nineteenth century and made it possible that his 'English book' soon travelled to the Netherlands.

An analysis of Dutch translations of Dickens's writings will result in new insights into how translations add meaning to literature that is now being published in a new context. Earlier research has already examined the global reception of Charles Dickens in the nineteenth century, but research has not yet analysed the translator's influence on Dickens's works and Dickens's influence in the Netherlands. Jordan relates Ada Nisbet's plans for an international bibliography of Dickens's works and hopes scholars will pursue this subject in relation to global literary studies.<sup>7</sup> Gagnier notes that the focus on a defamiliarised Anglophone Dickens outside of his native environment may create opportunities to see Dickens as "an author of diverse meanings in other cultures going through similar social changes and in other literary histories."<sup>8</sup> A study into Dutch translation then creates a multi-layered view of Dickens, with different interpretations of his writings in his native and the Dutch context. Wellens has already analysed the reception of Dickens in the Netherlands and attempted to map the literary taste of the Dutch audience in the nineteenth century.<sup>9</sup> Dekkers' chapter on Dickens's reception in the Netherlands maps literary criticism from 1937 to the present.<sup>10</sup> Research has not yet focused enough on translators themselves and on how Dickens was characterised in the Netherlands, which might help gain an understanding of how his writings functioned outside their native context of Victorian Britain.

As earlier research has not yet evaluated how Dickens and his writings were characterised in the Netherlands, as well as what role translators play in characterising the author of the work they translate, the question remains how Charles Dickens was

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<sup>7</sup> John O. Jordan, "Global Dickens," *Literature Compass* 6, no. 6 (2009): 1220. <https://doi.org/10.1111/j.1741-4113.2009.00664.x>.

<sup>8</sup> Gagnier, 738.

<sup>9</sup> Wellens, 105.

<sup>10</sup> Dekkers, 283-294.

characterised by translators and critics in the Netherlands during the nineteenth century. With this research question, it is possible to examine how translators are agents in the translation process. In their prefaces, translators frame literature from abroad in a certain manner and the translators might also inform the reader about how they translated Dickens's writings. The research question also allows for new insights into how Dickens's literature was characterised, or how his Victorian England was received in the Netherlands. An important topic in translation studies is how the original texts will be translated and function within new contexts. Gagnier concludes that more research on translations of Dickens's works could create "a dialogue and dialectic between the local complexity of close studies by scholars within their own literatures."<sup>11</sup> The expected outcome of the present study is that Dickens's writings represent English society and were characterised as English, but that Dickens's works do develop in the new context. By looking at the characterisation of Dickens and his work, and how translators reframe Dickens's literature in a new context, this thesis analyses how Dickens and his writing crossed borders, if his writings might have gained in meaning during this process, and how the translations enter a dialogue with this new context.

To analyse translations of Dickens, this study will start by assembling a bibliography of (digitalised) translations found in online national and worldwide libraries, such as WorldCat, the Dutch Royal Library and Delpher. The focus will mainly be on novels in the period beginning with Dickens's early writings, until 1912, the 100<sup>th</sup> anniversary of Dickens's birth. This period covers the rise of Dickens's popularity, in England and globally, and does not include the world wars. His literature was able to spread throughout Europe in this period of time. A close reading of the translator's prefaces will clarify the role of the translator in translating and characterising Dickens's literature. An additional analysis of other writings and translations by the translators and a study into their motives for translations could result in

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<sup>11</sup> Gagnier, 738.

more insights into patterns within the Dutch literary market. Further research into the Dutch literary criticism of Dickens will also allow for a deeper analysis of how he was characterised in the Netherlands. With the information on the translations and the reception, it is possible to see how literary translations of Dickens's novels paved the way for his position in world literature today.

The first chapter will include a theoretical framework, defining important concepts and terms in the context of translation studies. Then this study will start with a close reading focusing on how translators frame Dickens's writings in their translator's prefaces. With the bibliography of Dutch translations of Dickens's novels, it is possible to access the digital versions of the translations. Through an analysis of the translator's prefaces, it is possible to see if translators represent the writings of Dickens as English or if his writing rises out of the native context. The third chapter will include a study of several translators and their other published works, their motives for translation and other works they have translated. This analysis will show whether Dickens also inspired individual translators to publish their own works inspired by Dickens's writings. The fourth chapter will focus on criticism to see how Dickens's literature as well as the translators are represented in reviews of Dutch translations. As earlier research has already focused on criticism in the Netherlands, this chapter will focus purely on how Dickens was represented in the criticism and see whether translators still play an important role here.

## Chapter 1: Theoretical Framework

This study analyses Dutch translators and critics in the nineteenth century and the way in which they translate and characterise Dickens's writing. To do this, the present study will draw from (literary) translation studies and theories of cultural mobility and world literature. Literary translation as a practice can be defined as "a transfer of distinctive features of a literary work into a language other than that of the work's first composition."<sup>12</sup> This practice is analysed in and informed by the field of literary translation studies, a sub-discipline of translation studies. Literary translation studies is an interdisciplinary area of research and often combined with other areas of study.<sup>13</sup> The transfer of a literary work into another language is a form of cultural mobility as it relates to the movement of texts and ideas that show how mobile a culture can be.<sup>14</sup> The study of this transfer can help an understanding of how Dickens's works became a global phenomenon while they are also linked to England and the Victorian era. Drawing on theories of cultural mobility and the notion of a 'world literature', this thesis will analyse the translator's function in both translating and bringing Dickens's writings into a new context and culture.

With the focus on the characterisation of Dickens by translators and critics, this study mainly examines the context of the publication of the translations of Dickens's works which is an important approach in (literary) translation studies. The focus is on the context of the translations so that the approach integrates elements from New Historicism. The approach considers translation as "a textual and discursive practice that is under the impact of the

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<sup>12</sup> Marilyn Gaddis Rose, *Translation and Literary Criticism* (Manchester: St. Jerome Publishing, 1997), 13.

<sup>13</sup> Jean Boase-Beier, Lina Fisher, and Hiroko Furukawa, Introduction to *Palgrave handbook of literary translation*, eds. Jean Boase-Beier, Lina Fisher, and Hiroko Furukawa (Cham, Switzerland: Palgrave Macmillan, 2018), 5. <https://doi.org/10.1007/978-3-319-75753-7>.

<sup>14</sup> Stephen Greenblatt, "A Mobility Studies Manifesto," *Cultural mobility: A Manifesto* (Cambridge: Cambridge University Press, 2010), 4. <https://doi-org.ru.idm.oclc.org/10.1017/CBO9780511804663>. 252.

ideological and historical context in which it emerges.”<sup>15</sup> Dickens’s works, with translation into Dutch, cross the border into the Dutch culture. These developments all helped create the position that Dickens’s writings hold in world literature today. The concept of world literature, or that of ‘global Dickens’, is then closely connected to literary translation. Greenblatt points out that Goethe’s notion of world literature was closely connected to a “ceaseless process of exchange across the borders of nations and cultures.”<sup>16</sup> Goethe then highlights an important factor in establishing a world literature is cultural exchange, in which translation forms a critical element. As translations are “situated between different linguistic and cultural contexts”, they form an important element in world literature where “boundaries are transgressed and contingencies propitiate unsuspected connections.”<sup>17</sup> Translations, then, cannot be said to belong to one culture as they form a link and blur the lines between cultures. Translators function as mediators when these boundaries between different cultural and linguistic contexts are crossed. It is important to analyse literary translations in their context as they can be considered as a form of cultural mobility, in which boundaries are crossed and connections are made, leading to the possibility of a ‘world literature’.

The context of the translators and translations holds an important place within extrinsic translation criticism, which helps to gain an understanding of how Dickens’s works were translated and characterised in their new context. ‘Extrinsic’ translation criticism focuses on “extrinsic circumstances and contexts such as translators’ biographies or the genesis and critical reception of certain translations.”<sup>18</sup> This approach does not include a close reading of the translation itself, but it focuses on the context of publication and reception of the

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<sup>15</sup> Mir Mohammad Khadem-Nabi and Elaheh Gharesoufloo, “New Historicism in Translation Studies,” *International Journal of Applied Linguistics & English Literature* 3, no 6 (2014): 30. <https://doi.org/10.7575/aiac.ijalel.v.3n.6p.29>.

<sup>16</sup> Stephen Greenblatt, Introduction to *Cultural mobility: A Manifesto* (Cambridge: Cambridge University Press, 2010), 4. <https://doi-org.ru.idm.oclc.org/10.1017/CBO9780511804663>.

<sup>17</sup> M. Teresa Caneda-Cabrera, “Literature and translation,” in *The Routledge Handbook of Translation and Globalization*, eds. Esperanza Bielsa and Dionysios Kapsaskis (Londen: Routledge, 2021), 265.

<sup>18</sup> Norbert Bachleitner, Introduction to *Literary Translation, Reception, and Transfer*, ed. Norbert Bachleitner (Berlin: De Gruyter, 2020), 1. <https://doi.org/10.1515/9783110641998>.

translation. The analysis of this context will also shed light on the characterisation of Dickens by translators and critics which helps form an understanding of the spread of Dickens's literature to the Netherlands. The understanding will also allow for new insights into the development of Dickens's texts. Benjamin's famous essay "The Translator's Task" from 1923, still important in translation studies today, separates translations that merely transmit a text and those that proceed from the original, in the form of an "afterlife."<sup>19</sup> Derrida also explored the relationship between the original and translation, agreeing with Benjamin's survival model and stating that the work "lives more and better, beyond the means of its author."<sup>20</sup> Additionally, Derrida states that a translation can be considered an original in expression as opposed to content which is what is translated and should remain faithful to the source text.<sup>21</sup> The context of the translations is important in this thesis, focusing on how Dickens's works gain meaning through publication in a different country and language than the original text.

Extrinsic translation criticism also includes the creation of bibliographies of translation and an analysis of the paratexts of these translations, as this gives an overview of the publication of Dickens's work in Dutch. Even though this approach includes challenges, "bibliography-based quantitative methods can be used to verify or question an impression, find trends and look for patterns and can carry great persuasive power."<sup>22</sup> This approach has also been used earlier in translation studies. Gerald Sommer assembled a bibliography of translations of the works of Austrian novelist Heimito von Doderer.<sup>23</sup> Creating a bibliography for Dickens's works in Dutch will result in an overview of how Dickens's literature travelled

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<sup>19</sup> Walter Benjamin, "The Translator's Task," trans. Steven Randall, in *The Translation Studies Reader* (London: Routledge, 2021), 91.

<sup>20</sup> Jacques Derrida, "Des Tours de Babel," trans. Joseph F. Graham, in *Difference in Translation* (Ithaca: Cornell University, 1985), 179.

<sup>21</sup> Derrida, 196-197.

<sup>22</sup> Xiaoyan Zhou & Sanjun Sun, "Bibliography-based quantitative translation history," *Perspectives* 25, no. 1 (2017): 115. DOI: 10.1080/0907676X.2016.1177100.

<sup>23</sup> Bachleitner, 2.

to the Netherlands. With this bibliography and the digitalised versions of publications, the paratexts of the translations can be accessed and analysed. Paratexts can be defined as “what enables a text to become a book and to be offered as such to its readers and, more generally, to the public.”<sup>24</sup> This ranges from the book covers to the prefaces by the writer or the translator. Especially the translator’s prefaces will give insights into what translators have done to adapt Dickens’s work for a Dutch audience. A bibliography of translations of Dickens’s writings will show how the translations circulated in the Netherlands and will enable an analysis of the characterisation of Dickens.

Translators can be considered both readers and rewriters of a source text, a unique position in the literary circuit and an important subject of study for translation studies. Benjamin, in his famous essay, states that the task of a translator is “to find the intention toward the language into which the work is to be translated, on the basis of which an echo of the original is awakened in it.”<sup>25</sup> Thus, the translation in the target language should reproduce a certain echo of the original work, not just reproduce the text linguistically. Translating itself can and should be regarded as something creative, as they are readers and rewriters, recreating a text in the target language.<sup>26</sup> Translators are positioned between two languages and two contexts in which a text will be published. This makes translators act as mediators between these different languages and contexts.<sup>27</sup> Translators, however, also have a more important role than merely mediating between two cultures, as illustrated by Lefevere who states that “translators could not only bestow life on the originals they translated, they could also decide what kind of life they would bestow on those originals and how they would try to inject them

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<sup>24</sup> Gerard Genette, Introduction to *Paratexts: Thresholds of Interpretation* (Cambridge: Cambridge University Press, 1997), 1. <https://ru.on.worldcat.org/oclc/867050409>.

<sup>25</sup> Benjamin, 93.

<sup>26</sup> Susan Bassnett, “Writing and Translating,” in *The translator as a writer*, eds. Susan Bassnett and Peter Bush (New York: Continuum, 2006), 174.

<sup>27</sup> Rose, 12.

into the receiving literature.”<sup>28</sup> Translators make choices in how to translate a text which ultimately also has an influence on how the original text is transferred into a new culture. In this way translators’ roles not only consist of interlingual transfer, but they also transfer cultural elements of a literary work.

Translators' unique position as agents in translation and cultural mediators makes their background more important as this has an influence on their work as a translator. The translators' backgrounds provide information about the context in which Dickens was translated, which had an influence on how or why they translated Dickens’s works. The image of Dickens does not only depend on critics, but the image created by translators is even more important because “translators are responsible for the fame, influence, etc. of a work, a genre, or even a whole literature at least to the same extent as the writer (presumably of genius) who first created the work.”<sup>29</sup> Research within translation studies can focus on the translators themselves and create more of a background to the practice of translation. Tyulenev states that “each and every translator is a unique socialised personality.”<sup>30</sup> Each translator is an individual who makes choices based on their own social and cultural context. Their work as translators is a social practice as it involves mediation between different peoples and cultures and the translators themselves should be considered as socialised beings.<sup>31</sup> The translators are not only important as translators but they should be considered as part of social interaction. This emphasises the importance of the life and context in which a translator works as it has an influence on the work of the translator and makes it possible to consider their translations in the context they were produced in. Denissen states that Dutch research in translation has not

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<sup>28</sup> André Lefevere, “Introduction: Comparative Literature and Translation,” *Comparative Literature* 47, no. 1 (1995): 7. <https://doi.org/10.2307/1771359>.

<sup>29</sup> Lefevere, 8.

<sup>30</sup> Sergey Tyulenev, “Setting the Scene.” In *Translation and Society* (Abingdon: Routledge, 2014), 14. <https://books.google.nl/books?id=N5ixAwAAQBAJ&lpg=PP1&ots=UrxJtcyVtB&dq=study%20of%20translators&lr&pg=PA6#v=onepage&q=study%20of%20translators&f=false>.

<sup>31</sup> Tyulenev, 5.

yet attempted to analyse translators' backgrounds, their motives and way of translating, and their societal position.<sup>32</sup> This research will give more information on how the translators function within the literary circuit and how they characterise Dickens's works.

The focus on Dickens and how he was characterised in the nineteenth century in the Netherlands, will give a practical analysis of how his literature crossed the boundaries between cultures. The approach of extrinsic translation criticism analyses the context of the publication of these translations, which can include creating a bibliography and analysing the paratexts of these translations. The translator's prefaces will shed light on what choices a translator has made and how they introduce and contextualise Dickens and his writings to Dutch readers. The prefaces help to analyse the role of translators in framing the translations. The translators themselves play a large role in this process of transfer and they should also be considered as individuals. Cultural mobility will then be illustrated through a practical case study into the translators and how they frame Dutch translations of Dickens's works in the nineteenth century.

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<sup>32</sup> Frans Denissen, "De grote verdwijntruc: voor een geschiedenis van de literaire vertaling in het Nederlands," *Ons Erfdeel* 45, no. 4 (2002): 488.  
[https://www.dbnl.org/tekst/\\_ons003200201\\_01/\\_ons003200201\\_01\\_0123.php](https://www.dbnl.org/tekst/_ons003200201_01/_ons003200201_01_0123.php).

## Chapter 2: Translating Dickens in the Nineteenth Century

Translation allows new audiences to read Dickens, and translators play an important role in the characterisation and contextualisation of Dickens's writings in the Netherlands. In the nineteenth century, Dutch translations of Dickens's writings were successful with multiple editions of various works like *David Copperfield*, *A Christmas Carol*, and *Oliver Twist* (see Appendix A for a bibliography of translations). Publishers such as Frijlink, Kruseman and Cohen published translations of Dickens's works over a longer period of time. Dutch publishers, in the pursuit of profits, were looking for new foreign literary talents.<sup>33</sup> More light can be shed on the function of the translator through an analysis of how translators describe and characterise both Dickens and his work. This analysis includes a close reading of the translator's prefaces to the translations of Dickens's works. When translating a foreign work, the translator is faced with both linguistic and cultural differences, which they deal with in different ways. Translators' prefaces to translations of Dickens's works in the nineteenth century focus on the practice of translation itself, on (translating) Dickens as an author, while the translators also mediate between the English and Dutch cultures.

### Translating Dickens in his lifetime (1812-1870)

During Dickens's lifetime, translators focus on how they adapted Dickens for a new audience and the changes they made to the original text. They reflect on their own translations and comment on what translation as a practice entails. An example is the preface to *Het krekeltje in den schoorsteen: eene vertelling*<sup>34</sup>, a translation from 1846 of Dickens's *The Cricket on the Hearth*. The translator, presumed to be Boudewijn<sup>35</sup>, has made some

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<sup>33</sup> Wellens, 112.

<sup>34</sup> Boudewijn, preface to Charles Dickens, *Het krekeltje in den schoorsteen: eene vertelling*, trans. Boudewijn (Amsterdam: De Grebber, 1846): iii-iv.  
<https://books.google.nl/books?id=XuhTAAAcAAJ&pg=PA1#v=onepage&q&f=false>.

<sup>35</sup> "Het Krekeltje in den schoorsteen. Eene Vertelling bij den huisselijken haard, door Ch. Dickens. Met Platen. Te Amsterdam, bij S. de Grebber. 1846. In 12mo. 124 bl. f 1-50." *Vaderlandsche Letteroefeningen* (1846): 750.  
[https://www.dbnl.org/tekst/\\_vad003184601\\_01/\\_vad003184601\\_01\\_0232.php](https://www.dbnl.org/tekst/_vad003184601_01/_vad003184601_01_0232.php).

significant choices in his translation, stating that, "...though I have not intentionally mutilated [it] anywhere, it could be possible that the cricket on the hearth, under my treatment lost his whole cricket nature and was turned into an ugly Dutch beetle."<sup>36</sup> Rather than faithfully translating, Boudewijn states that though he has not mutilated the work, Dickens's work might have lost its Englishness. The translator carries the text into a new linguistic and cultural context, and the question arises of what elements of a work can be transferred and what remains behind with the original.<sup>37</sup> In the preface to their translation of *Mr Mopes the Hermit*, W.J. Mensing illustrates how various translations use different versions of the same sentence and that elements of the original work are lost in translation because the translator had to make choices in translating, the title of the work, for example.<sup>38</sup> The translations develop beyond the original, relating to Benjamin's notion of an afterlife.<sup>39</sup> The text survives, develops and moves forward, giving it "new options on ways of being."<sup>40</sup> In C.M. Mensing's preface to *Samuel Pickwick* in 1858, he states that his earlier translation in 1840, adapted the work, not remaining faithful and restructuring it, but as the audience liked the translation, it was republished in 1858.<sup>41</sup> These translators all focus on the changes that have to be made so that the text will function in a new context. In the preface to the 1866 translation of Dickens's *The Haunted Man and the Ghost's Bargain*, Isaac Jacob Lion states that he wants to translate

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<sup>36</sup> Boudewijn, preface to Charles Dickens, *Het krekeltje in den schoorsteen: eene vertelling*, iv. Original text: "...hoewel ik nergens opzettelijk verminkt heb, het zou mogelijk kunnen zijn, dat het krekeltje in den schoorsteen, onder mijne behandeling zijne geheele krekelnatuur verloren had en veranderd was in eene leelijke hollandsche tor."

<sup>37</sup> Michael Hanne, "Metaphors for the translator," in *The translator as a writer*, eds. Susan Bassnett and Peter Bush (New York: Continuum, 2006), 209.

<sup>38</sup> W.J. Mensing, Preface to Dickens, Charles, *Mopes, de kluzenaar: eene kerstvertelling*, trans. W.J. Mensing (Amsterdam: P.N. van Kampen, 1862). [https://books.google.nl/books?id=hY1-XLcRV\\_YC&pg=PP9#v=onepage&q&f=false](https://books.google.nl/books?id=hY1-XLcRV_YC&pg=PP9#v=onepage&q&f=false).

<sup>39</sup> Benjamin, 91.

<sup>40</sup> Clive Scott, "Translating the textual environment (2)," in *Literary translation and the rediscovery of reading* (Cambridge: Cambridge University Press, 2012), 102.

<sup>41</sup> C.M. Mensing, Preface to Dickens, Charles, *Lotgevallen en ontmoetingen van Samuel Pickwick en zijne reisgenooten*, translated by C.M. Mensing. 2 Volumes. Haarlem: Kruseman, 1858. <https://books.google.nl/books?id=6hNiAAAacAAJ&hl=nl&pg=PR5#v=onepage&q&f=false>.

Dickens's original work even with all his ways of expression.<sup>42</sup> Lion, unlike other translators, focuses on reproducing the text as is, focusing on the transmission of the text.<sup>43</sup> These translators demonstrate the different ranges of translation, from the faithful translation to the adaptation of a text. The translators address the practice of translation in their prefaces, reflecting on the function of translation as a practice as well as how they translated Dickens's works into Dutch.

In addition to addressing the practice of translation, translators also address cultural identities as they bring the text into a new cultural context and must take the audience into account. Translators address these different contexts, the Dutch and English cultures. They mediate between these cultures and identities so that the audience becomes aware of the context of the original work and the new context. The translator of *Een kerssprookje* in 1844 addresses the cultural differences by explaining how the English, Germans, and Dutch celebrate Christmas, saying: "For some readers, who do not know yet, I add the note that, while the English celebrate the Sunday much more strictly than us, they consider the ecclesiastical holidays more as days of relaxation than as days of religious seclusion."<sup>44</sup> The translator informs the audience of differences in cultures so that the audience might have a better understanding of the work. Indeed, religion was important in the Netherlands during this time, in that it dominated thinking and religious poetry was popular.<sup>45</sup> The translator also notes that "for children in England – as well as in Germany – the celebration of Christmas

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<sup>42</sup> Isaac Jacob Lion, Preface to Dickens, Charles, *De bezeten man, of Het verbond met het spook*, trans. Isaac Jacob Lion. (Utrecht: Van der Post, 1866,) viii.  
<https://webgoc.oclc.org/cbs/DB=2.37/XMLPRS=Y/PPN?PPN=398753547>.

<sup>43</sup> Scott, 100.

<sup>44</sup> Preface to Dickens, Charles, *Een kerssprookje*, (Amsterdam: Hendrik Frijlink, 1844), v.  
<https://books.google.nl/books?id=SXZBWrlL5Tf4C&hl=nl&pg=PP15#v=onepage&q&f=false>.  
 Original text: "Voor sommige lezers, die het nog niet mogten weten, voeg ik er de aanmerking bij, dat, terwijl de Engleschen den zondag veel stipter vierden dan wij, zij de kerkelijke feestdagen daarentegen meer als dagen van uitspanning dan van godsdienstige afzondering beschouwen."

<sup>45</sup> Marita Mathijsen, *De lezer van de 19<sup>e</sup> eeuw* (Amsterdam: Uitgeverij Balans, 2021), 167.

equals our celebration of St. Nicolas.”<sup>46</sup> The translator then elaborates on the differences between the celebrations of these holidays to inform the audience and create a better understanding of the text. Informing the audience of the differences between the two cultures is how the translator mediates between the cultural context of the source text and the target audience.

Boudewijn, in his preface to *Het krekeltje in den schoorsteen: eene vertelling*, not only focuses on the Dutch and English cultures but he even creates an opposition between these cultures to show the audience how he translated the text. Boudewijn, as already mentioned earlier, sets apart the English cricket and the Dutch beetle.<sup>47</sup> Boudewijn creates this opposition between the English and the Dutch identity, showing how Dickens’s writing changed in translation. This opposition can be considered as a self-other opposition between identities, showing how two national characters are different from each other.<sup>48</sup> Again the translator mediates between the two different cultures involved in the translation of Dickens’s work, showing the audience that Dickens’s *The Cricket on the Hearth* has been edited to have more of a Dutch quality. Translators, during Dickens’s lifetime, addressed both the Dutch and the English cultures which are relevant to the translations of Dickens’s works. By addressing the different cultures, translators function as mediators between these cultures, the British culture present in the source text and the Dutch culture of the target audience.

### **Translating Dickens after his death (1870-1912)**

Dickens’s death, on the one hand, did not bring on a change in how translators translated and characterised Dickens. The translators focus on the linguistic transfer that

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<sup>46</sup> Preface to Dickens, Charles, *Een kerssprookje*, vi.

Original text: Voor kinderen staat in Engeland – even als in Duitschland – het kerstfeest met ons St. Nicolaasfeest gelijk.”

<sup>47</sup> Boudewijn, preface to Charles Dickens, *Het krekeltje in den schoorsteen: eene vertelling*, iv.

<sup>48</sup> Joep Leerssen, “Imagology: On using ethnicity to make sense of the world”, *Iberic@l 10* (2016): 17. <http://iberical.paris-sorbonne.fr/wp-content/uploads/2017/02/Pages-from-Iberic@l-no10-automne-2016-Final-2.pdf>.

happens when foreign works are translated. Verlaan, in his preface to his translation of *A Christmas Carol*, states: “the Adapter could not restrain the desire to, to those as well, who cannot understand the English language, do not have the power to purchase all the works of Dickens in Dutch, enable them to enjoy what he himself enjoyed as well.”<sup>49</sup> The translator only refers to the linguistic part of translation for those who cannot understand English, but he does not literally translate the text. He states: “The Adapter has attempted to supplement here and there, what has been left in the dark by the Writer, so that it has gained without the original having been mangled to another shape.”<sup>50</sup> These additions or edits that a translator makes will distance it from the source text. The resulting text could be called, as Gideon Toury does, a pseudotranslation, which can be defined as “a text that falsely claims to be a translation.”<sup>51</sup> Verlaan’s ‘translation’ seems to be a translation of the source text, but the translator admits that he has made changes to the text so that it becomes an adaptation of Dickens’s *A Christmas Carol* rather than a translation. Translators after Dickens’s death then continue to show different ways of translating the source texts, either faithfully translating or editing them.

Apart from discussing the faithfulness to Dickens’s writings, identity and culture remains important after Dickens’s death as well. L.S., in a preface about Dickens or “the writer for the masses,”<sup>52</sup> contextualises Dickens’s writings with the socio-historical context of

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<sup>49</sup> W.H. Verlaan, Preface to Dickens, Charles, *Een nacht uit het leven van een gierigaard*, trans. W.H. Verlaan. (Sneek: J.J. Wiarda, 1873), v.

<https://books.google.nl/books?id=Oo1oAAAacAAJ&pg=PP5#v=onepage&q&f=false>.

Original text: “... de Bewerker den lust niet kon bedwingen, om ook hun, die de Engelsche taal niet verstaan en niet bij machte zijn om zich al de werken van Dickens in ’t Nederlandsch aan te schaffen, in de gelegenheid te stellen te genieten, wat hij zelf genoot.”

<sup>50</sup> Verlaan, vi.

Original text: “De Bewerker heft getracht hier en daar aan te vullen wat door den Schrijver meer in het duister was gelaten, en hoopt, alzoo, dat het gewonnen hebbe, zonder dat het oorspronkelijk kleet naar ander fatsoen versneden is.”

<sup>51</sup> Susan Bassnett, “When is a Translation Not a Translation?” in *Constructing Cultures: Essays on Literary Translation*, eds. Susan Bassnett & André Lefevere (Philadelphia: Multilingual Matters, 1998): 27.

<sup>52</sup> L.S. “Iets over Dickens,” in Dickens, Charles, *Een kerstlied in proza*, trans. J. Kuylman (Amsterdam: Maatschappij voor Goede en Goedkope Lectuur, 1908), 8.

<https://resolver.kb.nl/resolve?urn=MMSFUBA02:000011854>.

Original text: “schrijver voor de menigte”

Britain. This takes the cultural context of the source text to the target audience of the translation, which illustrates how a translation of a foreign text can be considered a form of cultural mobility. The opposition between the different cultures also remains important after Dickens's death. Translators still characterise Dickens's writings as typically English which now must be translated into Dutch. Dutric states that "the Translator has attempted to phrase things in the way that Dickens would have phrased them, in his belief, if he had been Dutch."<sup>53</sup> Dutric wants to give Dickens more of a Dutch tone, while still being faithful to Dickens's style of writing. This clearly characterises Dickens as English and Dutric attempts to make his translation of Dickens's work suit the Dutch culture and identity. After Dickens's death, translators continue to address the practice of translations as well as mediating between the different cultures that are relevant to Dickens's translations in the Netherlands.

Dickens's death, however, does bring about a new wish of translators to spread his work to a new generation of readers and Dickens's overall reputation becomes more important. Dickens's importance and popularity are also demonstrated by the event of his death itself. Dutric explains how Dickens's death was a historical event in England and that the Franco-Prussian wars were not even mentioned in the news because the writer's death outweighed other events.<sup>54</sup> Like other translators, Dutric emphasises Dickens's popularity in England. The author's death also brings about a new desire for a new generation to read Dickens's works. Andriessen has translated, or rather adapted, several works by Dickens for younger readers, inspired by reading the German adaptations for a younger audience by Oskar Höcker.<sup>55</sup> This again confirms Benjamin's notion of translations being an afterlife or a way of

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<sup>53</sup> Dutric, Preface to Dickens, Charles, *Het leven en de lotgevallen van David Copperfield*, trans. Dutric (Doetinchem: C. Misset, 1894), iv. [https://www.dbnl.org/tekst/dick001davi01\\_01/](https://www.dbnl.org/tekst/dick001davi01_01/). Original text: "De vertaler heeft getracht de dingen zoo te zeggen als Dickens, naar zijne overtuiging, ze gezegd zou hebben, indien hij een Nederlander was geweest."

<sup>54</sup> Dutric, iii.

<sup>55</sup> Simon Jacob Andriessen, Preface to Dickens, Charles. *Olivier Twist*, trans. Simon Jacob Andriessen (Schiedam: Roelants, 1875). <https://webggc.oclc.org/cbs/DB=2.37/XMLPRS=Y/PPN?PPN=432035109>.

survival for a text, as Andriessen makes sure that it survives another generation. Another example is the translation or rather adaptation of Dickens's writings into a bundle for children by Christine Doorman in 1908. Similarly to Andriessen, Doorman has translated Dickens for a younger audience, stressing that Dickens has become loved in almost every household, not only in England but in the Netherlands too.<sup>56</sup> Translators remain important in cultural mediation when translating Dickens's works after his death, but it becomes increasingly more important to spread Dickens's work to a new generation, stressing the importance of the afterlife of Dickens's works.

In the nineteenth century, translators are present in the literary circuit as mediators between cultures of the source texts and the target audience, contextualising and creating new opportunities for the original texts to survive. During Dickens's lifetime as well as after his death, translators contextualise his writings. They set apart the Dutch identity against the British identity in different ways, very clearly with oppositions between identities or illustrating that they translated, or adapted, a text so that it would be suitable for a Dutch audience. Some translators also attempt to stay faithful to the original texts and Dickens's way of expression which proves that there were different ranges of translation and different ways in which Dickens's works were transferred into a new cultural context. After Dickens's death, the survival of his texts becomes increasingly more important as translators now adapt his works for a younger audience. Translators then function as agents within translation, choosing how they translate or adapt a certain piece of writing and how to contextualise it for the target audience as well, which makes it interact with the new context. Translators, as agents, have control over the new life of the source text. All the choices translators make are reflective of the translator's individual backgrounds.

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<sup>56</sup> Christine Doorman, Preface to Dickens, Charles. *Dickens voor de jeugd*, trans. Christine Doorman. 2 volumes. (Utrecht & Amsterdam: W. de Haan, Meulenhoff & co., 1908).  
<https://resolver.kb.nl/resolve?urn=MMUBL07:000002848:00007>.

### **Chapter 3: The Translators of Dickens's Works**

Translators consciously deal with cultural differences as they inform the audiences of these differences in the translator's prefaces. They are essential to cultural mobility as they enable the transfer of literary texts across linguistic contexts so the context in which they work cannot be ignored. The translators do more than only translate literature, as they "cross and blur the lines between foreign cultural values and those of their own society."<sup>57</sup> The background of translators and their lives show what motives the translator had for translating Dickens into Dutch, which might also explain the manner in which they translated Dickens's works. A translator's choice can be explained by the "entire social milieu" in which they work.<sup>58</sup> Other writing by the translators themselves is something that gives an insight into what elements of Dickens's writing they might have transferred into their own works. This chapter will focus on three translators: Jacob Leunis van Vliet (pseud. Boudewijn), Mark Prager Lindo, and Simon Jacobus Andriessen. These translators all had a specific reason to work in translation and the literary field in general. An analysis of the lives and careers of Jacob Leunis van Vliet, Mark Prager Lindo, and Simon Jacobus Andriessen will contextualise their role of cultural mediation and will create more insights into whether they also translated or wrote works similar to or even inspired by Dickens or English literature in general.

#### **Jacobus Leunis van Vliet (1815-1851)**

Boudewijn, a pseudonym for Jacobus Leunis van der Vliet, has translated several works by Dickens into Dutch, and not all of them were received well in the Netherlands. Boudewijn (1815-1851) first started as a pharmacist's clerk against his will, while writing short works of prose and poetry in periodicals, before deciding to focus on literature by

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<sup>57</sup> Yves Gambier, et al. "Translators and the transmission of cultural values," in *Translators through History*, eds. Jean Delisle & Judith Woodsworth. Amsterdam, NL: John Benjamins Publishing Company/UNESCO (1995), 187.

<sup>58</sup> Tyulenev, 6.

writing and translating.<sup>59</sup> With this career change, he decided to do what he loved. This was also why he created the magazine *De Tijd*, a periodical that would appear every two weeks with images and inform the audience of developments in Dutch society and the literary world.<sup>60</sup> Boudewijn's way of working as well as his sharp criticism caused tensions in his career.<sup>61</sup> He then was a significant presence within the Dutch literary field. He wrote several books and did several translations. He wrote the sketches *Jonge-jufvrouwen* (*Young misses*) and *Beelden en schaduwen* (*Images and shadows*). The book *Jonge-jufvrouwen* describes women in parts of society and ages, with chapters on 'Poor Ladies', 'Sick Ladies', and 'Old Maids'.<sup>62</sup> The book has a humorous note and Boudewijn focuses on different individuals in society, trying to describe them as accurately as possible. This focus bears a resemblance to Dickens's *Sketches by Boz*, which is a panoramic sketch that depicts London during the 1830s and interacts with the developing social environment.<sup>63</sup> Especially the style and form bear a resemblance to *Sketches by Boz* as the book consists of various sketches of different people in society. Boudewijn's sketches, however, lack the depiction of the developing social environment that Dickens's sketches are celebrated for. Boudewijn's writings were not so well received. While this review does state that the novel has decent qualities, it also states that "the whole is weak, and confirms that the writer is not a humourist of origin, but has cast himself on the genre without any inner calling, and has talent enough to do so not without any good results."<sup>64</sup> Though Boudewijn possesses a talent for humoristic writing, "often one will

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<sup>59</sup> A.J. Scholte, "Vliet, Jacobus Leunis van der." *Nieuw Nederlandsch biografisch woordenboek* 3 (1914): 1322-1323. [https://www.dbnl.org/tekst/molh003nieu03\\_01/molh003nieu03\\_01\\_2012.php](https://www.dbnl.org/tekst/molh003nieu03_01/molh003nieu03_01_2012.php).

<sup>60</sup> Kruseman, Arie Cornelis. "Persoonlijke waardering," in *Bouwstoffen voor een geschiedenis van den Nederlandschen boekhandel gedurende de halve eeuw 1830-1880 Deel I* (Amsterdam: P.N. van Kampen, 1886-1887): 370-382. [https://www.dbnl.org/tekst/krus002bouw01\\_01/krus002bouw01\\_01\\_0012.php](https://www.dbnl.org/tekst/krus002bouw01_01/krus002bouw01_01_0012.php).

<sup>61</sup> A.J. Scholte, 1323.

<sup>62</sup> Boudewijn, *Jonge-jufvrouwen* ('s Gravenhage: J.L. van Vliet, 1845).

<https://books.google.nl/books?id=fPdNAAAACAAJ&pg=PP5#v=onepage&q&f=false>.

<sup>63</sup> Paul Schilke, "Dickens's Early Sketches," in *The Oxford Handbook of Charles Dickens*, eds. John Jordan, Robert L. Patten, and Catherine Waters (Oxford: Oxford Academic, 2018), 88. <https://doi-org.ru.idm.oclc.org/10.1093/oxfordhb/9780198743415.013.48>.

<sup>64</sup> "Jonge-Jufvrouwen, door Boudewyn. 's Gravenhage, bij J.L. van der Vliet. In gr. 8vo. 243 bl. f 2-90." *Vaderlandsche letteroefeningen* (1848): 222. [https://www.dbnl.org/tekst/\\_vad003184801\\_01/\\_vad003184801\\_01\\_0062.php](https://www.dbnl.org/tekst/_vad003184801_01/_vad003184801_01_0062.php).

continue reading indifferently, and cannot keep the complaint about lengthiness and insignificance to themselves.”<sup>65</sup> Even though Boudwijn uses the form of a panoramic sketch, he has a different style of writing than Dickens. This already demonstrates how translators can have the same focus in their writing as the literature they translate, blurring boundaries between different cultures.

### **Mark Prager Lindo (1819-1877)**

Mark Prager Lindo was born in London in 1819, was educated in literature and worked as a teacher in Amsterdam, as a military teacher in Breda and as an inspector of education in South Holland.<sup>66</sup> Because he was born in England himself, Lindo truly forms a bridge between the English and Dutch cultures. The Englishman played an active role within the Dutch literary market as a critic, translator, and writer of epistolary novels like *Clementine*.<sup>67</sup> Critic ten Brink notes that Lindo’s Englishness is clear because of his love for the epistolary form, for example.<sup>68</sup> The epistolary novel, which had been popular earlier in Britain, now also spread to the Dutch audience which Lindo helped happen. Though there was some delay in the transfer as the epistolary novel’s peak popularity in Britain was during the eighteenth century and only a few exceptions were written in the nineteenth century.<sup>69</sup> Lindo also wrote *Brieven en Uitboezemingen* which is a humorous collection of letters that touches

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Original text: “... maar het geheel is toch zwak, en getuigt, dat de Schrijver geen oorspronkelijk humorist is, maar zich zonder eigenlijke inwendige roeping op dat genre geworpen heeft, en talents genoeg bezit, om dat niet geheel zonder goeden uitslag te doen.”

<sup>65</sup> “Jonge-Jufvrouwen, door Boudewyn. 's Gravenhage, bij J.L. van der Vliet. In gr. 8vo. 243 bl. f 2-90,” 222-223.

Original text: “...maar ook dikwijls leest men vrij onverschillig voort, en kan de klagt over gereetheid en onbeduidendheid niet weerhouden.”

<sup>66</sup> A.J. van der Aa, “Mark Prager Lindo,” *Biographisch woordenboek der Nederlanden* (1878): 353.

[https://www.dbnl.org/tekst/aa\\_\\_001biog25\\_01/aa\\_\\_001biog25\\_01\\_0511.php](https://www.dbnl.org/tekst/aa__001biog25_01/aa__001biog25_01_0511.php).

<sup>67</sup> “Clementine, Mark Prager Lindo - Title,” DBNL. <https://www.dbnl.org/titels/titel.php?id=lind033clem01>.

<sup>68</sup> Jan ten Brink, “Mark Prager Lindo,” in *Geschiedenis der Noord-Nederlandsche letteren in de XIXe eeuw*, Volume 2 (Amsterdam: T.J. Van Holkema, 1888): 269.

[https://www.dbnl.org/tekst/brin017gesc03\\_01/brin017gesc03\\_01\\_0006.php](https://www.dbnl.org/tekst/brin017gesc03_01/brin017gesc03_01_0006.php).

<sup>69</sup> Louise Curran, “Letters, Letter Writing and Epistolary Novels,” British Library, June 18, 2018, <https://www.bl.uk/restoration-18th-century-literature/articles/letters-letter-writing-and-epistolary-novels>.

upon and satirises societal topics.<sup>70</sup> His focus on satirising society is an element that Dickens used as well. Lindo blurs the boundaries between the Dutch and English cultures, as he is English and focuses on the spread of English literature in the Netherlands. This fact only stresses his role as a translator and mediator. Lindo's focus on English literature also returns in his translations. He translated numerous English novels, like Henry Fielding's *Tom Jones*<sup>71</sup> and Walter Scott's *Ivanhoe* and *Waverly, of zestig jaar geleden*<sup>72</sup> to name only a few examples. Especially Walter Scott's novels were popular in the Netherlands because of his detailed descriptions of history.<sup>73</sup> Lindo's translations of Dickens were overall well-received. The critic W. stated that "Lindo has made the Dutch public get accustomed to good, especially faithful translations."<sup>74</sup> He was passionate about the translation of English literature and specifically about Dickens. It is not surprising that Lindo himself would both translate and provide criticism of other translator's versions of Dickens's works. He especially addresses the quality of two different translations of *Dombey and Son* in his essay "Aan de vrienden van Charles Dickens in Nederland" ("To the Friends of Charles. Dickens in the Netherlands") in which he also discusses the rights to translate works and the competition within the literary industry.<sup>75</sup> This essay will also be discussed in the next chapter. Lindo, a critic, writer, and translator is a very clear example of how translators are important in transferring Dickens's writings and other literary elements into Dutch culture.

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<sup>70</sup> "Levensschets," in *Volledige werken van den ouden heer Smits: Dl. I* (Schiedam: H.A.M. Roelants, 1882): xvii. <https://books.google.nl/books?id=KIJVAAAACAAJ&pg=PR5#v=onepage&q&f=false>.

<sup>71</sup> "Tom Jones ... Uit Het Engelsch Vertaald Door Dr. M.P. Lindo," WorldCat.org, Accessed on 17-5-2023, <https://worldcat.org/nl/title/560414517>.

<sup>72</sup> "Mark Prager Lindo," DBNL, Digitale Bibliotheek voor Nederlandse Letteren, Accessed on 17-5-2023, <https://www.dbnl.org/auteurs/auteur.php?id=lind033>.

<sup>73</sup> Mathijssen, 134.

<sup>74</sup> W. "In Londen en Parijs (*A tale of two cities*). Een verhaal van Charles Dickens. Uit het Engelsch door Dr. M. P. Lindo. Twee deelen. Amsterdam, P. N. VAN Kampen, 1860." *De tijdspiegel*, (1861): 64. <https://resolver.kb.nl/resolve?urn=KBDBNL02:004924001:00074>.

<sup>75</sup> M.P. Lindo, *Aan de vrienden van Charles Dickens in Nederland* (Utrecht: J.G. Andriessen, 1847), 2-30. <https://books.google.nl/books?id=apRj9Ko3p-wC&hl=nl&pg=PA1#v=onepage&q&f=false>.

### **Simon Jacobus Andriessen (1831-1901)**

Simon Jacobus Andriessen adapted multiple works to Dutch for a younger audience, but he was also a minister and wrote literature from children apart from translating.<sup>76</sup> He became a minister in Zuid-Zijpe from 1857, in Ilp from 1865, and in Oost- and West-Grafdijk from 1868.<sup>77</sup> Besides translating, Andriessen also wrote short stories for children. This focus on a younger audience means that Andriessen focused on fairy tales and adapted foreign works for this audience rather than translating them into Dutch. He wrote a short story called *De geschiedenis van Blauwbaard* (*The history of Bluebeard*). The short story is inspired by a fairy tale by Charles Perrault in 1697, which has the moral message “to keep curiosity and temptation under control.”<sup>78</sup> His focus on a younger audience, then also means that he helped with the (moral) education of this generation. Translators, when translating children’s literature, “(consciously or not) express a specific child image, which is informed by both their personal, situational context and the wider cultural context; that is, from both their own childhood and life experiences with children and the norms and values that their society or social group seeks to pass on to the younger generation.”<sup>79</sup> Since Andriessen was a minister, he has a religious motive to pass on certain norms and values to a new generation. He adapted multiple works into Dutch, for example Brachvogel’s *Hamlet* (1868), Andersen’s *Fairy Tales* (1873), Mrs Beecher-Stowe’s *Little Foxes* (1866), and more.<sup>80</sup> Since he translated works from English and German, and as these works mainly consist of fairy tales, he focuses on the (moral) education of children. He was not only active as a minister but also played a

<sup>76</sup> “Dorpsgezinde Dominees.” Dorpsgezinde Historische Kring, Accessed on 17-5-2023, <https://dhkonline.nl/publicatie/doopsgezinde-dominees/#Akkeringa>.

<sup>77</sup> Frederiks, J.G. and F. Jos van den Branden. “Simon Jacobus Andriessen.” In *Biographisch woordenboek der Noord- en Zuidnederlandsche letterkunde* (Amsterdam: L.J. Veen, 1888-1891), 19. [https://www.dbnl.org/tekst/bran038biog01\\_01/bran038biog01\\_01\\_0091.php#a0091](https://www.dbnl.org/tekst/bran038biog01_01/bran038biog01_01_0091.php#a0091).

<sup>78</sup> “The History of Blue Beard,” British Library, accessed May 17, 2023, <https://www.bl.uk/collection-items/the-history-of-blue-beard>.

<sup>79</sup> Jan van Coillie and Jack McMartin, “Introduction: Studying Texts and Contexts in Translated Children’s Literature,” in *Children’s Literature in Translation: Texts and Contexts*, edited by Jan Van Coillie and Jack McMartin (Leuven: University Press, 2020), 22-23. <https://doi.org/10.2307/j.ctv17rvx8q.4>.

<sup>80</sup> Frederiks, and van den Branden, 19.

role in the literary field, though he was not as much of a prominent figure as Boudewijn. The fact that he wrote and translated literature for a younger audience means that Andriessen played an important role in also spreading Dickens's works to a younger audience, who would grow up with his literature and be informed by the thematic elements of Dickens's works.

The three translators discussed here all show different ways of mediating and blurring the lines between different cultures. Boudewijn not only translated Dickens but also wrote books that focused on individuals in society. The themes are similar, though the style of writing differs greatly. Boudewijn received a lot of criticism for his writings and translations. Lindo was one to criticise Boudewijn, perhaps because he felt greatly for Dickens as Lindo himself was born in Britain. Lindo translated numerous works by Dickens and he also wrote numerous works under a pseudonym, 'den Heer Smits', such as the epistolary novel *Clementine* and a collection of letters. Dutch literary critics even connected Lindo's love for epistolary novels to their popularity in Britain, even though the popularity had decreased in the nineteenth century. Another translator had another way of transferring Dickens's works as Andriessen mainly translated, or adapted, Dickens into Dutch so that a younger audience could read his works. This younger audience would benefit and learn from Dickens's works so that they grow up with these cultural products. This goes to show how translators can mediate between cultures and how a work can develop in a new context, for example when being published for a younger audience.

## Chapter 4: The Reception of Charles Dickens in the Netherlands

Literary criticism on translations of Dickens's works (see Appendix B for a list of criticism and other writings on Dickens) addresses the translators, the quality of their work, and, in doing so, Dutch critics also characterise Dickens as British. Critics evaluate the choices translators have made in adapting Dickens's works for a Dutch audience. Critics can be considered gatekeepers because they have "influence over the choice of the texts we read in translation and how we read them."<sup>81</sup> Critics then play a role in the characterisation of Dickens as they have a considerable influence over how the audience reads a translation by examining good and bad qualities of the source text by Dickens and the translation. The critics can choose to consider Dickens as "a particular English phenomenon", while they can also show that "he is in fact a writer of global significance."<sup>82</sup> This contrast between Dickens as a British writer and Dickens as a more universal phenomenon also exists in Dutch literary criticism in the nineteenth century. While Dickens and his writings are at times characterised as a particularly British phenomenon which makes translation difficult, Dickens is also appreciated for universal qualities in his works.

### A monopoly on translations

New rules concerning copyrights of translations in the nineteenth century created a monopoly which only emphasised the translator's role as an agent in the translation and preserving the quality of Dickens's works. In 1817, a law was passed that allowed publishers to publish a new translation of a work that had already been translated.<sup>83</sup> This law gave publishers the freedom to translate any work, regardless of whether another publisher was

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<sup>81</sup> Brian Nelson and Brigid Maher, Introduction to *Perspectives on Literature and Translation*, ed. Brian Nelson and Brigid Maher (New York: Routledge, 2013), 8.

<sup>82</sup> Michael Hollington, Introduction to *The Reception of Charles Dickens in Europe*, ed. Michael Hollington (London: Bloomsbury publishing, 2013), 1.

<sup>83</sup> "Het vertalingsmonopolie," *Werkblad van het regt* 6, no. 475 (1844): 493.

<https://resolver.kb.nl/resolve?urn=MMKB07:001523126:00001>.

<https://resolver.kb.nl/resolve?urn=dts:2686012:mpeg21:0003>.

also planning on publishing a translation of that work. However, the Vereeniging ter Bevordering van den Belangen van den Boekhandel (Association for the Promotion of the Interests of the Book Trade) created its own rule stating that the publisher that first published a translation of a literary work, owned the copyright of that work for 10 years so that no other publisher could publish a new translation of that same text during this time.<sup>84</sup> This rule created a monopoly on literary works, as publishers would own the rights to their translations and no other publisher was allowed to publish a new translation. This monopoly also emphasises the agency translators have as their translation was the only version of Dickens's texts that audiences would read. At one point, 21 publishers in the Netherlands were competing for 55 works by Dickens.<sup>85</sup> Critics can be considered gatekeepers because they have an influence on how the audience reads the translations. Lindo, for example, analyses an instance of the competition that existed between the publishers and translators, where van Vliet and Kruseman objected to a translation of *Dombey and Son* that was going to be published by Frijlink, as they already planned to publish a *Dombey and Son* translation by Boudewijn.<sup>86</sup> Lindo, being English and having translated Dickens as well, criticised Boudewijn's translation for the changes made to Dickens's *Dombey and Son*. Lindo states that Boudewijn thought "Dickens was not humorous enough for a Dutch audience."<sup>87</sup> Boudewijn attempted to improve Dickens's novel. This monopoly on translations then illustrates that both critics and translators are important in characterising Dickens in the Netherlands. Translators play an important role in adapting Dickens's works for a Dutch audience and critics are important because they would criticise translators if their translations did not manage to replicate or adapt the quality of Dickens's work.

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<sup>84</sup> Lindo, 5.

<sup>85</sup> Mathijssen, 314.

<sup>86</sup> Lindo, 6.

<sup>87</sup> Lindo, 11.

Original text: "B. echter vond dat Dickens niet humoristisch genoeg was in deze regels voor een Hollandsch publiek..."

### The qualities of Dickens's works

The Englishness of Dickens's works made it difficult to remain faithful to the original in the translation, as it is difficult to translate the work linguistically and to translate the English quality of the work. We consider Dickens's writing as representative of nineteenth-century English society but this was already the case in the nineteenth century itself.

Zimmerman, in a review of Mensing's translation of *Hard Times*, states: "I believe that there is much truth in this representation of the situation of factory workers, especially in England, and that Dickens did well to draw attention to this and warn his compatriots of an exaggerated application of statistics."<sup>88</sup> Dickens represented the factory workers and commented on the industrialisation happening at that time in Britain. This representation, though, contains a more universal message as well. As Dickens warns his readers not to forget that "the spiritual element is also present in humans."<sup>89</sup> Dickens warns not to forget the humanity of these factory workers and not to focus on statistics. This was very important in England during industrialisation, but it also contains a universal message, which Dickens is praised for more often. In a review of *Kersgeschenk van Charles Dickens*, both cultural differences and Dickens's universality are noted, "Even if Christmas is not celebrated in the same way, as in England, the spirit that this novel preaches, should belong to every Christian."<sup>90</sup> Though there is a difference in the celebration of Christmas, this critic still thinks Dickens's works should be available for every Christian to read. However, Dickens's works are difficult to translate because of their English style, not only in cultural terms but in linguistic terms as well.

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<sup>88</sup> Johan Carl Zimmerman, "Een verhaal voor onzen tijd," *De Gids* 19 (1855): 105.

[https://www.dbnl.org/tekst/\\_gid001185501\\_01/\\_gid001185501\\_01\\_0004.php](https://www.dbnl.org/tekst/_gid001185501_01/_gid001185501_01_0004.php).

Original text: "Ik geloof, dat er veel waarheid is in deze voorstelling van den toestand der fabriekarbeiders, vooral in Engeland, en dat Dickens wél heeft gedaan er de aandacht op te vestigen en zijne landgenooten voor eene overdrevene toepassing der statistiek te waarschuwen."

<sup>89</sup> Zimmerman, 105.

<sup>90</sup> "Kersgeschenk van Charles Dickens. Eene Geestverschijning. Naar het Engels. Te Amsterdam, bij C.F. Stemler. 1844. In kl. 8vo. 149 bl. f 1-90." *Vaderlandsche letteroefeningen* (1844): 473.

[https://www.dbnl.org/tekst/\\_vad003184401\\_01/\\_vad003184401\\_01\\_0158.php?q=Dickens#h11](https://www.dbnl.org/tekst/_vad003184401_01/_vad003184401_01_0158.php?q=Dickens#h11).

Original text: "Al wordt het Kersfeest bij ons niet op die wijze gevierd, als in Engeland, de geest, in dit boekje gepredikt, behoort het kenmerk van iederen Christen te zijn."

Oosterzee calls Dickens's novels "more English than any other English novels," but he also notes that "because of their peculiarity, these novels are much more difficult to translate than other English novels."<sup>91</sup> Dickens's connection to the English culture was already apparent in the nineteenth century. Translations received criticism because these particularly English qualities were not faithfully translated, resulting in "Dutchised English"<sup>92</sup> in the translation. The quality of Dickens's work is valued, but this is difficult to translate. The ambiguity between Dickens's Englishness and the universality of his work comes forward in Dutch literary criticism and the contrast seems to make a faithful translation more difficult.

While Dutch literary critics characterised Dickens's works as particularly English, they also praise his works because they are suited not only for everyone in England or Britain but everyone in Europe, or even everyone in the world. The universal quality of his work is addressed in literary criticism as a reason for his popularity and Dickens is praised for his knowledge of humanity and the universal quality of his work. Dickens was described as a "whole new talent" whose works "introduce a new era in fiction, not only in his homeland but in the whole of civilised Europe."<sup>93</sup> While Dickens can be thought of as something essentially British, his writings do have an influence on the whole of Europe, introducing a new literary era. This influence on Europe indicates that Dickens's work was not bound to a country but was deemed an international phenomenon in the nineteenth century already. "Dickens shows

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<sup>91</sup> H.M.C. van Oosterzee, "Binnenlandsche letterkunde: Bibliographie," *Vaderlandsche letteroefeningen* (1866): 283. [https://www.dbnl.org/tekst/\\_vad003186601\\_01/\\_vad003186601\\_01\\_0050.php](https://www.dbnl.org/tekst/_vad003186601_01/_vad003186601_01_0050.php).

Original text: "Zijne romans hebben iets eigenaardigs, dat hen dadelijk doet onderkennen; zij zijn Engelscher dan bijkans alle andere Engelsche romans, en toch hindert er voor den buitenlander die locale kleur niet in, gelijk bij vele van die andere. Door hun eigenaardigheid zijn zij buiten kijf moeilijker te vertalen dan andere Engelsche romans..."

<sup>92</sup> "Grootte verwachtingen. Een verhaal van Charles Dickens. Uit het Engelsch, door C.M. Mensing. (Te) Amsterdam, (bij) P.N. van Kampen, 1862. 2 deelen, 342 en 296 blz. In gr. 8vo. Prijs f 7,00." *Vaderlandsche letteroefeningen* (1862): 455.

[https://www.dbnl.org/tekst/\\_vad003186201\\_01/\\_vad003186201\\_01\\_0263.php?q=Dickens#h11](https://www.dbnl.org/tekst/_vad003186201_01/_vad003186201_01_0263.php?q=Dickens#h11).

Original text: "...verhollandschd-Engelsch"

<sup>93</sup> P., "Hedendaagsche Romanlitteratuur. Charles Dickens, en zijn roman David Copperfield," *Het leeskabinet*, no. 4 (1852): 5. <https://resolver.kb.nl/resolve?urn=MMKB07:001033001:00013>.

Original text: "Dickens is een geheel ééinig talent. Van zijn optreden dagteekent een nieuw tijdvak in de Romanlitteratuur, niet slechts van zijn vaderland, maar van geheel het beschaafd Europa."

himself to be an excellent judge of human nature ... he lets his heroes work.”<sup>94</sup> His knowledge of human nature was appreciated in the Netherlands, and this was one of the things that made him popular. Admiraal, in an essay on Dickens’s characters, states that Dickens is a “prophet of life” who “leads us into his worlds, elevates our ailments, heightens our appreciation of people, makes us appreciate the smaller much more than before and creates joy from the slightest thing.”<sup>95</sup> Admiraal’s description again forms a more universal idea about Dickens as he depicts personal lives and writes about the suffering of people. Lokin describes how Dickens, through time, has always been appreciated for his realism, which would refer to all kinds of realism that Dickens uses, from idealistic realism to social realism to name only two examples.<sup>96</sup> Dickens’s international potential was also already apparent in the nineteenth century. Isaac Esser agrees with the idea that was coined by L.S. in his preface to the translation of *A Christmas Carol*, namely the idea that Dickens should be “gemeengoed,”<sup>97</sup> available to all, and Esser even titles his essay “Charles Dickens in de Wereldbibliotheek,” which translates to Charles Dickens in the World Library.<sup>98</sup> These comments in literary criticism all show how Dickens was appreciated for the universal qualities in his works, and already coin the idea that his works should be available for everyone.

While Dickens’s works are characterised as English and represent English society, Dickens’s writings also have a universal quality that was appreciated in the nineteenth-

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<sup>94</sup> P., 11.

Original text: “Dickens betoont zich weder een uitmuntend menschenkener, door het begrijpen; hij laat zijn held werken.”

<sup>95</sup> Aart Admiraal, “Wolkins Micawber,” *Los en vast* (1876): 278.

[https://www.dbnl.org/tekst/\\_los001187601\\_01/\\_los001187601\\_01\\_0010.php?q=Dickens#h11](https://www.dbnl.org/tekst/_los001187601_01/_los001187601_01_0010.php?q=Dickens#h11).

Original text: “...als profet des levens leidt Dickens ons zijn werelden binnen, veredelt onze aandoeningen, verhoogt onze waardeering van menschen, doet ons het kleine veel meer dan vroeger schatten en levensvreugde scheppen uit het geringste.”

<sup>96</sup> Lokin, 38.

<sup>97</sup> L.S., 8.

<sup>98</sup> Isaac Esser, “Charles Dickens in de Wereldbibliotheek,” *Den Gulden Winckel* 5 (1906): 57-58.

[https://www.dbnl.org/tekst/\\_gul001190601\\_01/\\_gul001190601\\_01\\_0028.php?q=Dickens#h11](https://www.dbnl.org/tekst/_gul001190601_01/_gul001190601_01_0028.php?q=Dickens#h11).

century Netherlands. Also important were the copyright developments in the nineteenth century which created a monopoly on translations and only increased expectations of the translators. The translators had even more agency in what version of Dickens's writing would be in circulation. Critics valued the quality of Dickens's works and wanted to see this in the translations as well. A contrast exists between the English quality Dickens's works have and the universal elements of Dickens's works. His writings, even when published in a Dutch context, were then actually characterised as particularly English, even more English than other English novels, while critics recognised the universal elements in Dickens's works. Critics additionally recognised Dickens's international influence. The recognition of these universal elements already paves the way for Dickens's current place in world literature. The development of the notion of 'global Dickens' can then be traced back to the translations of Dickens's works in the nineteenth century.

## Conclusion

Dickens's 'English book' quickly travelled to the Netherlands and was adapted into Dutch so that it became available to a whole new audience. Translators act as agents within this process of translation, and in cultural transfer. Translators make choices in adapting Dickens, changing the work for the Dutch audience or to suit their taste. Benjamin's notion of an afterlife of the text applies here as the texts move on from the original. The translator's prefaces mediate between cultures by acknowledging different cultural elements of the Dutch and English cultures so that the audience is aware of these differences. Translation also adds to the receiving culture. Andriessen adapted Dickens's literature into Dutch so that it would suit a younger audience and, in this way, allowed a generation to grow up with and learn from Dickens's writings, adding to the culture they were growing up in. This leads to the transfer of the norms and values in Dickens's works to a younger generation in the Netherlands. Translation is then a form of cultural mobility in which translators blur the lines between the English and Dutch cultures. Especially M.P. Lindo is an interesting figure in cultural mediation as he was English himself. Lindo also commented on the monopoly that existed on Dickens's novels, as only one publisher was allowed to publish a translation. Dutch literary criticism characterised Dickens as English while also recognising the universality of his work and his knowledge of humanity. These elements, especially the Englishness of the novels, make it more difficult to translate Dickens's novels into a good Dutch text. Dutch nineteenth-century translators and critics established Dickens as a particularly English writer, while they also paved the way for his reputation as global Dickens today.

Dickens's global reputation can be traced back to the nineteenth century as translators and critics acknowledged Dickens's international potential and already transfer his work to a new audience. Translators and critics at the time both show the contrast in characterising Dickens as particularly English while also acknowledging universal elements in his work. The

writer's rise to fame in the Netherlands can be explained by the degree to which his works were translated into Dutch because these translations allowed new audiences to read his works. Verlaan, in his preface to the translation of *A Christmas Carol*, also explains that translation allows new audiences to read Dickens's work. While their work in translation is important, the translators' own lives and work cannot be ignored as this shows the extent to which Dickens's works were transferred to the Netherlands. For example, the more general literary elements of Dickens's literature, such as his sketches and his style of satirising society were also transferred to the translators' own writings. The translators then add elements from Dickens's writings to Dutch literature and, more broadly, to Dutch culture. This thesis has shown that a contrast existed in the nineteenth century between the English and universal characters of Dickens's writings. Moreover, this thesis has evaluated the different ways in which translators function as cultural mediators and highlighted their role in the spread and adaptation of Dickens's works in Dutch.

This thesis has examined the characterisation of Dickens in the Netherlands in the nineteenth century through the analysis of the translator's prefaces and Dutch literary criticism. Through the collection of digital versions and bibliographic information, it becomes clear how much Dickens's works were translated into Dutch, even if it is difficult to establish whether the bibliography is complete. The bibliography-based quantitative method does have its downsides, as it is difficult to verify certain bibliographic information and the information or the digital versions are not always available.<sup>99</sup> Even though the list of translations and digital versions of these translations is as exhaustive as possible, this kind of practical research has the difficulties of the unavailability of digital versions as well as the uncertainty of whether all translations are documented in online libraries. The bibliography in the appendix has also not included the different editions of the translations. In addition to the

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<sup>99</sup> Zhou and Sun, 116.

collection of translations, the collection of the criticism and other writings on Dickens has mainly focused on the major periodicals in the Netherlands at the time: *De Tijdspiegel*, *Vaderlandsche letteroefeningen*, and *Het Lees kabinet*. The bibliography-based quantitative method, however, does allow for a practical analysis of the translation of Dickens. The method also makes it possible to put the translations in the context of the Dutch literary industry by also doing research on the translators themselves. Translation studies would benefit from more case studies like these. More of these case studies on Dickens in various countries would also create a better chance of analysing how Dickens's writings developed into being a part of world literature. The study of cultural mobility will also benefit from these studies because they would create more insights into what effects translations have on the boundaries between cultures and the development of world literature. Translations even helped Dickens's 'English book' develop into global Dickens as we know him today.

(8746 words)

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**Appendix A: List of translations in the Netherlands (1812-1912)****Unknown translator**

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Contains *Mijne geboortestad* (Translation of: *My country town*), *Winifred's gelofte* (Translation of: *Winifred's vow*), *Een Nacht in de "Zilveren Hoorn"*, *Een tour door de rozenwereld*, and *De stoker: mijmeringen in een spoorwagen*.

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[https://books.google.nl/books?id=6YVoAAAACAAJ&printsec=frontcover&source=gbs\\_ge\\_summary\\_r&cad=0#v=onepage&q&f=false](https://books.google.nl/books?id=6YVoAAAACAAJ&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false). (Volume 2)  
These volumes contain a translation of *Our Next-Door Neighbour* and *Rust na den Ardbeid* by Léon Gozlan as well as other stories.

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Dickens, Charles. *Uitstapje naar Noord-Amerika*. Amsterdam: C.F. Stemler, 1842.  
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*bagage, Juffrouw Lirriper en hare commensalen, Juffrouw Lirriper's legaat, De recepten van Dokter Marigold, Twee Geestverschijningen, Het station Mugby, and Geen Uitweg.*

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*Translator*

First Name: Everhardus Johannes

Last name: Potgieter

Sex: M

Place and Date of Birth: Zwolle, 17-6-1808

Place and Date of Death: Amsterdam, 3-2-1875.

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First Name: Aleid Gerard

Last name: van Tricht

Sex: M

Place and Date of Birth: Arnhem, 4-1-1886.

Place and Date of Death: Den Haag, 11-5-1969.

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No digital version available.

*Translator*

First Name: C.

Last Name: Mensing

Sex: M

Active in 1851.

Place and Date of Birth: -

Place and Date of Death: -

Source: "C.M. Mensing." Wikidata. 19-02-2023. <https://www.wikidata.org/wiki/Q84315264>.

**Translated by Ch. Whitehead**

Dickens, Charles. *De Commensalen; De Bekentenis Van John Ward Gibson En Andere Verhalen*. Translated by Ch. Whitehead. Leiden: Noothoven van Goor, 1840.

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No digital version available.

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<https://books.google.nl/books?id=R7pnAAAACAAJ&hl=nl&pg=PA1#v=onepage&q&f=false>. (Volume 2)

*Translator*

No information about the translator could be found online.

**Translated by Boudewijn**

Dickens, Charles. *Het krekelkje in den schoorsteen: eene vertelling*. Translated by Boudewijn. Amsterdam: De Grebber, 1846.

<https://books.google.nl/books?id=XuhTAAAACAAJ&pg=PA1#v=onepage&q&f=false>.

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<https://webggc.oclc.org/cbs/DB=2.37/XMLPRS=Y/PPN?PPN=383938465>.

No digital version available.

*Translator*

First Name: Jacob Leunis

Last Name: van Vliet

Sex: M

Date and Place of Birth: 19-11-1814, Zierikzee.

Date and Place of Death: 11-11-1851, The Hague.

Source: Molhuysen, P.C. "Vliet, Jacobus Leunis van der." In *Nieuw Nederlandsch Biografisch woordenboek Deel 3*, edited by P.J. Blok, 1414-1415. Leiden: A.W. Sijthoff, 1914. [https://www.dbnl.org/tekst/molh003nieu03\\_01/molh003nieu03\\_01\\_2012.php](https://www.dbnl.org/tekst/molh003nieu03_01/molh003nieu03_01_2012.php).

**Translated by L.C. Cnopius**

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*Translator*

First Name: Lodewijk Christiaan

Last Name: Cnopius

Sex: M

Date and Place of Birth: 25-10-1831, Zwolle.

Date and Place of Death: 1904, Zwolle.

Source: "Cnopius, L.C. (Lodewijk Christiaan), 1831-1904." Virtual International Authority File. VIAF. 30-05-2017. <http://viaf.org/viaf/289061547>.

**Translated by M.P. Lindo**

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Dickens, Charles. *In Londen en Parijs*. Translated by M.P. Lindo. Nijmegen: Cohen, 1888.  
[https://webggc.oclc.org/cbs/DB=2.37/TTL=1/CLK?IKT=12&TRM=358113962&REC=\\*](https://webggc.oclc.org/cbs/DB=2.37/TTL=1/CLK?IKT=12&TRM=358113962&REC=*).  
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Dickens, Charles. *In Londen en Parijs*. Translated by M.P. Lindo. 2 Volumes. Nijmegen: Cohen, 1900. <https://worldcat.org/nl/title/66631224>.  
No digital version available.

*Translator*

First Name: Mark Prager

Last Name: Lindo

Sex: M

Date and Place of Birth: 19-2-1819, London.

Date and Place of Death: 9-3-1877, The Hague.

Source: Ten Brink, Jan. "Mark Prager Lindo." In *Geschiedenis der Noord-Nederlandse letteren in de XIXe eeuw. Deel 2*. Amsterdam: Tj. Van Holkema, 1888.

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***Translated by W.J. Mensing***

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<https://books.google.nl/books?id=frFkAAAACAAJ&pg=PA219#v=onepage&q&f=false>.

*Translator*

First Name: W.J.

Last Name: Mensing

Sex: -

Place and Date of Birth: -

Place and Date of Death:-

Source: "Mensing, W.J." Virtual International Authority File. VIAF. 14-05-2014.  
<http://viaf.org/viaf/34192258>.

***Translated by Jacoba van Westrheene***

Dickens, Charles. *Juffrouw Lirriper en hare commensalen: eene Kerstvertelling*. Translated by Jacoba van Westrheene. Amsterdam: P.N. van Kampen, 1864.  
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Dickens, Charles. *Onze wederzijdse vriend*. Translated by Jacoba van Westrheene. 3 volumes. Sneek: Van Druten & Bleeker, 1865-1866  
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Dickens, Charles. *De recepten van dokter Marigold: eene kerstvertelling*. Translated by Jacoba van Westrheene. Amsterdam: Van Kampen, 1866.  
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 This translation includes an epilogue by the translator.

Dickens, Charles, and Wilkie Collins. *Geen Uitweg: Eene Vertelling*. Translated by Jacoba van Westrheene. Amsterdam: Van Kampen, 1868.  
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Dickens, Charles. *De werken van Charles Dickens*. Translated by C.M. Mensing, Jacoba van Westrheene, and M.P. Lindo. Schiedam: Roelants, 1873-1882.  
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Dickens, Charles. *Schetsen van BOZ*. Translated by Jacoba van Westrheene. Nijmegen: Cohen, 1888. <https://worldcat.org/nl/title/521678838>.  
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Dickens, Charles. *Onze wederzijdsche vriend*. Translated by Jacoba van Westrheene. Nijmegen: Cohen, 1888.  
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Dickens, Charles. *Onze wederzijdsche vriend*. Translated by Jacoba van Westrheene. Amsterdam: Cohen, 1905. <https://worldcat.org/nl/title/1258001948>.  
No digital version available.

*Translator*

First Name: Jacoba

Last Name: van Westrheene-van Heijningen

Sex: F

Place and Date of Birth: 20-7-1821, Rijswijk.

Place and Date of Death: 26-12-1900, The Hague.

Source: Molhuysen, P.C. "Westrheene-van Heijningen, Jacoba van." In *Nieuw Nederlandsch Biografisch woordenboek Deel 3*, edited by P.J. Blok, 1414-1415. Leiden: A.W. Sijthoff, 1914. [https://www.dbnl.org/tekst/molh003nieu03\\_01/molh003nieu03\\_01\\_2162.php](https://www.dbnl.org/tekst/molh003nieu03_01/molh003nieu03_01_2162.php).

***Translated by Izaak Jacob Lion***

Dickens, Charles. *De bezeten man, of Het verbond met het spook*. Translated by Izaak Jacob Lion. Utrecht: Van der Post, 1849.  
<https://books.google.nl/books?id=6ndoAAAACAAJ&hl=nl&pg=PP7#v=onepage&q&f=false>.

Dickens, Charles. *De bezeten man, of Het verbond met het spook*. Translated by Izaak Jacob Lion. Utrecht: Van der Post, 1866.  
<https://books.google.nl/books?id=1u1fAAAACAAJ&pg=PR1#v=onepage&q&f=false>.  
This translation includes a preface by the translator.

*Translator*

First Name: Izaak Jacob  
Last Name: Lion  
Sex: M  
Place and Date of Birth: 17-12-1821, Amersfoort.  
Place and Date of Death: 27-8-1873, The Hague. "Izaak Jacob Lion."  
Source: Van der Aa, A.J. "Izaak Jacob Lion." In *Biographisch woordenboek der Nederlanden*. Haarlem: Brederode, 1878.  
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***Translated by C.S. Adama van Scheltema***

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No digital version available.

*Translator*

First Name: Carel Steven  
Last Name: Adama van Scheltema  
Sex: M  
Place and Date of Birth: 25-1-1815, The Hague, the Netherlands  
Place and Date of Death: 12-8-1897, Arnhem, the Netherlands  
Source: Molhuysen, P.C. "Scheltema, Carel Steven Adama van." In *Nieuw Nederlandsch Biografisch woordenboek Deel 6*, edited by P.J. Blok, 1222-1223. Leiden: Sijthoff, 1924.  
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***Translated by W.H. Verlaan***

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This translation includes a translator's preface.

*Translator*

First Name: Willem Hendrik  
Last Name: Verlaan  
Sex: M  
Place and Date of Birth: 1843.  
Place and Date of Death: 1911.  
Source: "Verlaan, W.H. (Willem Hendrik), 1843-1911." Virtual International Authority File. VIAF. 19-12-2012. <https://viaf.org/viaf/280945269/>.

***Translated by Simon Jacob Andriessen***

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No digital version available.

*Translator*

First Name: Simon Jacob

Last Name: Andriessen

Sex: M

Place and Date of Birth: 2-4-1931, The Hague, the Netherlands

Place and Date of Death: 22-1-1901, Zijpe, the Netherlands

Source: "S.J. Andriessen." Andriessen, geschiedenis van een doopsgezinde familie. Accessed on: 25-03-2023. <http://andriessen.pl/Letterkunde/simon-j-andriessen.html>.

*Translated by Wilhelmine van Westrheene*

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*Translator*

First Name: Wilhelmine  
Last Name: van Westrheene  
Sex: F  
Place and Date of Birth: 1860  
Place and Date of Death: 1920  
Source: "Westreene, Wilhelmine van, fl. ca. 1860-1920." Virtual International Authority File.  
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**Translated by Casper de Jong**

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*Translator*

First Name: Casper  
Last Name: de Jong  
Sex: M  
Place and Date of Birth: -  
Place and Date of Death: -  
Source: "Jong, Casper de." Virtual International Authority File. VIAF. 27-09-2021.  
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**Translated by J. Kuylman**

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Includes a preface by L.S., named "Something about Dickens"

*Translator*

First Name: J.  
Last Name: Kuylman  
Sex: M  
Place and Date of Birth: 1890.  
Place and Date of Death: 1955.  
Source: "Kuylman, J." Virtual International Authority File. VIAF. 30-05-2017.  
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***Translated by Christine Doorman***

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This translation includes a translator's preface.

*Translator*

First Name: Christine  
Last Name: Doorman  
Sex: F  
Place and Date of Birth: 1858, Utrecht.  
Place and Date of Death: 1941.  
Source: Van Dorst, Marijke. "Christina Doorman (1858-1941)." *Digitaal Vrouwenlexicon van Nederland*. Huygens Institute Resources, 27-08-2017.  
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***Translated by T.H. de Beer***

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No digital version available.

*Translator*

First Name: Taco Hajo  
Last Name: de Beer  
Sex: M  
Place and Date of Birth: 18-11-1838, Masserveen.  
Place and Date of Death: 12-9-1923, The Hague.  
Source: "Levensbericht van Taco Hajo de Beer. 18 Nov. 1838-12 Sept. 1923." *Jaarboek van de Maatschappij der Nederlandse Letterkunde [1901-2000]* (1924): 7-16. [https://www.dbnl.org/tekst/\\_jaa003192401\\_01/\\_jaa003192401\\_01\\_0013.php](https://www.dbnl.org/tekst/_jaa003192401_01/_jaa003192401_01_0013.php).

***Translated by Alida Margaretha Theodora Doedes***

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*Translator*

First Name: Alida Margaretha Theodora  
Last Name: Doedes  
Sex: F  
Place and Date of Birth: 11-9-1846, Hall.  
Place and Date of Death: 18-7-1919, Utrecht.  
Source: "Registratie (in het jaar 1846 te Utrecht)." *Open Archieven*, 22-10-2022.  
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