

# **Translating *Pride and Prejudice***

by Ellen Schut, Utrecht University

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Ellen Schut  
3504530  
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Supervisor: Onno Kusters  
Second reader: Paul Franssen  
British English  
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## 1. Introduction

*Pride and Prejudice*, by Jane Austen, has attracted multiple readers over the years. Although times have changed, people continue to appreciate the writing abilities of Jane Austen and they can still connect with the love story in *Pride and Prejudice*. For many women, the novel is a way to escape from their daily life by entering the world of Elizabeth Bennet, the protagonist of *Pride and Prejudice*.

There are two Dutch translations of *Pride and Prejudice*: *Trots en vooroordeel*, first published in 1964, and *Waan en eigenwaan*, from 1980. The language that is used in these translations is quite archaic, as I shall discuss below. It is important that literary classics such as *Pride and Prejudice* remain accessible to as many people as possible, so that our cultural heritage does not get lost in time. This is why I think it would be good to produce a translation of *Pride and Prejudice* that uses more contemporary words and constructions, so that it appeals to the contemporary reader. However, it is important to remain faithful to the content and the style of the author. This paper will elaborate on the life and style of Jane Austen and in my translation I will try to find a balance between target-oriented translation and source-oriented translation, meaning that the text needs to flow naturally in Dutch and should appeal to the contemporary Dutch reader, while it also has to remain close to the original text regarding content.

## 2. Jane Austen

### 2.1. Biography

Jane Austen was born on 16 December, 1775, at Steventon. She was the seventh of eight children. Her parents were Reverend George Austen and Cassandra Leigh (Copeland and McMaster 1-2). Mrs Austen taught her daughters to sew, clean and cook and they became dutiful, amiable girls (Honan 28). To Jane, her family was the most important force in her life; she was especially attached to her sister Cassandra (Copeland and McMaster 227-8).

Jane and her family belonged to the Church of England (Copeland and McMaster 149). Since they were the family of a clergyman, the Austens felt that they should not “concern themselves with Civil affairs”. However, they were in favour of the Tories, which also comes forward in Jane’s writing: in *Pride and Prejudice* she praises the Tory “values of reason, dignity and moral responsibility,” while she satirises “Whiggish materialism” (Honan 58).

One of the main aspects of Jane Austen’s life and writing had to do with class difference and money. The Austen’s belonged to the country gentry (Honan 29); they were not rich but they tried to be like the gentry through manners and education. Money and an uncertain future were important issues in Jane’s life, which comes forward in her novels. For instance, in *Pride and Prejudice*, the Bennet family will lose their house to Mr Collins if Mr Bennet dies. Furthermore, the anxiety about money may explain the fact that Austen does not hesitate to discuss incomes openly in her novels (Copeland and McMaster 133). For example, on the very first page of *Pride and Prejudice*, the readers are told that Mr Bingley has a fortune of £4,000 or £5,000 a year. Moreover, Jane often follows the “Cinderella plot” and makes sure that there is a happy ending, where her heroine marries a man who is “notably above her in income and social prestige” (Copeland and McMaster 117). This may reveal her hope for love, money and security.

Mr Austen was an Oxford-educated clergyman who wanted to give his children a good education (Honan 29). Cassandra and Jane received some education in Oxford, from Mrs Crawley and they also went to Abbey School in Reading for two years (Honan 30-5). Furthermore, Jane read numerous books (Copeland and McMaster 189).

Jane started her writing career with mock novels and burlesque plays (Honan 53), to amuse and impress her family. Her “interest in human behaviour” as well as her “moral intensity and love for elegance, jokes, puns, ludicrous situations, ironic remarks and even her delight in accurate language” were fed by her brothers’s journal, *The Loiterer* (Honan 63). At first, Jane’s writing was not very successful. She had trouble with finding a publisher and after she did find one, her “novels were hardly best sellers,” though a few people admired her intensely. “‘Janeitism’ – the self-consciously idolatrous enthusiasm for ‘Jane’ and every detail relative to her” did not flourish until the end of the nineteenth century, when it was encouraged by *A Memoir of Jane Austen*, by J.E. Austen-Leigh, which was published in 1870 (Copeland and McMaster 211).

Jane Austen died on 18 July, 1817, in Winchester, when she was forty-one years old.

## **2.2. *Pride and Prejudice*: Plot**

### **2.2.1. The Novel**

Jane Austen’s *Pride and Prejudice* tells the story of Elizabeth Bennet and her surroundings. Mr and Mrs Bennet live in Longbourn with their five daughters – Jane, Elizabeth, Mary, Kitty and Lydia. Mrs Bennet wants to see them all married, so when the wealthy, young Charles Bingley moves to Netherfield Park, nearby, she sees this as an opportunity: he may want to marry one of her daughters. Indeed, he falls in love with Jane. The Bennets also meet his friend Mr Darcy, who is twice as rich as Mr Bingley, but not half as friendly. Mr Darcy and Mr Bingley belong to a higher class than the Bennets and especially Bingley’s sisters and

Darcy are aware of this. However, although Mrs Bennet and her three youngest daughters are not very graceful, Jane and Lizzy are sensible young women and despite the class difference, Darcy starts to fall in love with Elizabeth.

Meanwhile, the Bennets become acquainted with Mr Collins, a foolish, young clergyman who will inherit Mr Bennet's estate when he dies. He asks Lizzy to marry him, but she refuses, hurting his pride. He proceeds to propose to Lizzy's friend Charlotte Lucas, who wants to secure her future and accepts his offer.

Another man who enters the lives of the Bennets is Mr Wickham, one of the militia officers. He is friendly towards Lizzy and tells her how awful Darcy has treated him, saying that Darcy refused to give him his inheritance. Lizzy believes him and starts to think more ill of Darcy, which becomes even worse when she finds out that Darcy has convinced Bingley to go to London and to stop seeing her sister Jane.

When Lizzy visits Charlotte, who is now married to Mr Collins, she meets Mr Collins's patron, Lady Catherine de Bourgh, a rich, arrogant woman, who is also Darcy's aunt. During her stay, Darcy and Lizzy meet again and Darcy proposes to her. She refuses him, saying that she cannot marry someone who disinherited a good man like Wickham and who took Bingley away from her beloved sister Jane. Darcy leaves but sends her a letter explaining his side of the story: he steered Bingley away from Jane because he believed Jane did not love Bingley and Wickham is a liar who eloped with Darcy's sister, Georgiana, and who spent the money Darcy gave him. Elizabeth believes Darcy and re-evaluates her feelings about him.

Elizabeth goes back to Longbourn, where she finds that the militia is leaving town. She is glad to hear this until she finds that Lydia will move in the same direction by staying with a colonel for the summer. Lizzy goes on another trip, with the Gardiners, her uncle and aunt, and they visit Pemberley, Darcy's estate. During the trip, she receives a letter from

home, saying that Lydia eloped with Wickham, which is a scandal. Lizzy goes home and it seems like nothing can be done, until the Bennets receive a letter from Mr Gardiner, explaining that Wickham has agreed to marry Lydia, in exchange for an annual income and the money to pay off his debt. The Bennets believe that the money has come from Mr Gardiner, but Lizzy finds out that it was Darcy who solved everything.

Bingley returns to Netherfield and proposes to Jane. Darcy comes to stay with Bingley, but does not renew his marriage proposal to Lizzy. However, when Lady Catherine de Bourgh pays a brief visit to Lizzy to demand that she will not marry Darcy, Lizzy tells her that she will not make this promise. Darcy hears this and allows himself some hope. He tells Lizzy that his feelings for her have not changed. This time, Lizzy accepts his proposal and both Jane and Lizzy are married.

### **2.2.2. Translated Passage (Chapter 1, 2 and 3)**

In *Pride and Prejudice* the reader is first introduced to the Bennet family, a family with five daughters, who live in Longbourn. Mrs Bennet tells her husband that a young, wealthy man called Mr Bingley will come to the neighbourhood and she urges him to visit Mr Bingley so that her daughters can meet him. This is important to her because he would be a good match for one of her daughters. Mr Bennet reacts sceptically and says he does not intend to call on Mr Bingley and suggests that Mrs Bennet should just introduce herself and her daughters to Mr Bingley, which would be scandalous. However, he does visit him and takes great pleasure in Mrs Bennet's ignorance and vexation. When he finally reveals that he has visited Mr Bingley, his wife is very happy. After this revelation, Mrs Bennet and her daughters continuously try to find out more about Mr Bingley. Unfortunately, he cannot accept their dinner invitation. However, they are happy to hear that he attends the neighbourhood ball and even more happy to find that he is a very pleasant man. Moreover, he likes Jane and dances

the whole evening. However, the Bennets do not like his friend Mr Darcy at all, especially because he refused to dance and because he declared Elizabeth was not pretty enough to tempt him.

### 2.3. Style

Irony is one of Austen's main stylistic devices. According to Mudrick, "[d]istance – from her subject and from the reader – was Jane Austen's first condition for writing" (1). One of her ways to obtain this distance is to use irony as defence; she uses it to interpret life. She uses irony to entertain the audience and to expose the "incongruities between form and fact" and the delusions of "conventional art and conventional society" (Mudrick 1). Elizabeth Bennet, in *Pride and Prejudice*, has an ironic response to the world that is similar to Jane's. "Elizabeth sets herself up as an ironic spectator, able and prepared to judge and classify" (Mudrick 94). She divides people into two categories (the simple ones and the "intricate ones") and then proceeds to analyse the intricate ones, such as Mr Darcy. Then she discriminates him from the others (Mudrick 95). So, in Austen's work, irony not only serves as something comical, but also as a manner of analysis. Although it may be hard to translate irony, it must be attempted to be conveyed in the best way possible, because irony is a stylistic device that is distinctive to the author.

The first sentence of *Pride and Prejudice* takes a mocking tone: "It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife" (Austen, *Pride* 3). According to *The Cambridge Companion to Jane Austen*, this "sentence is full of logical holes: a truth universally *acknowledged* is probably less than true; and the real truth is not that single men want wives ('in want of' merely means they lack them) but that poor young women need husbands" (Copeland and McMaster 50). In other words, the novel begins with Mrs Bennet's idea that "rich men exist for people to marry." Its

irony further suggests that the universal acceptance of this idea may make it operatively true – that what authorities say, and most people acknowledge, matters” (Copeland and McMaster 50). I translated this sentence as “[h]et is een algemeen erkend feit dat het een vrijgezel in het bezit van een groot vermogen ontbreekt aan een vrouw.” I used the phrase “het ontbreekt hem aan” to translate “in want of”, because the meaning is the same, while it also implies that he *needs* a wife. Therefore, this translation conveys the same ironic message as the original (that young women need a husband). I did not translate “must be”, because the meaning of “must be” is already implied through the usage of “feit”. Furthermore, I tried to maintain Austen’s irony in the translation of “[i]t is a truth universally acknowledged”, by translating this with “[h]et is een algemeen erkend feit”, which illustrates Mrs Bennet’s conviction that it cannot be doubted that rich young men need a wife. The two translators of *Pride and Prejudice* have translated this in the following way: “Iedereen is het erover eens” (Austen, *Trots* 5) and “[h]et is een waarheid die allerwegen ingang vindt” (Austen, *Waan* 7). In my opinion, “[i]edereen is het erover eens” does not convey the irony very well, whereas “[h]et is een waarheid die allerwegen ingang vindt,” does.

Another example of irony in *Pride and Prejudice* is what Mr Bennet says to his wife: “I have a high respect for your nerves. They are my old friends. I have heard you mention them with consideration these last twenty years at least” (Austen, *Pride* 4). Here, Mr Bennet judges Mrs Bennet in a way that is similar to how Elizabeth judges people. The adjectives “high” and “old”, as well as “with consideration” have the effect of making Mr Bennet’s statement sound sneering. I tried to include this in my translation: “Ik denk juist veel aan je gemoedsrust. Die is mijn grote vriend. Ik heb je er de afgelopen twintig jaar met veel aandacht over horen praten.” By adding “juist veel” and “grote” I tried to make it sound as derisive as the original. Furthermore, “met veel aandacht” also enhances the irony in Mr Bennet’s speech.

Another characteristic of Jane Austen's writing is that she gives her characters their "separate idiolects" (Copeland and McMaster 173). This makes it easier to distinguish one character from another, especially in relation to class. For instance, Mrs Bennet and Lydia repeatedly use phrases such as "I dare say" and Austen also often makes them sound excessively excited or vexed. According to Myra Stokes, this makes them sound vulgar, since "the silly and the vulgar [are prone to] an overuse of [phrase-phillers such as] *to be sure*, *I declare* and *I dare say*" and of intensifiers such as "excessively" and "shocking" (Stokes 17). The translator should attempt to convert these idiolect-specific characteristics to his or her translation as well. I tried to do this by translating Mrs Bennet's use of "I dare say" as "ik neem aan dat" and "ik wed dat"; especially "ik wed dat" sounds vulgar. Another way to convey the same idiolect-specific elements is by using the same exclamation marks in the same spots. For example, saying "oh!" is an important part of Mrs Bennet's idiolect, so it is important to have this in the target text as well. This is why I copied these exclamations into my translation; however, I opted for correct Dutch spelling and used a capital letter for the word after the exclamation mark (as opposed to the source text). Mr Darcy is a character with a very different idiolect: he sounds much more strict and sophisticated. I attempted to maintain this, for instance by translating "I certainly shall not" (Austen, *Pride* 8) as "[i]k peins er niet over", which makes him sound resolute.

Something else that distinguishes Austen's style is that she uses little narrative. "It comprises only about three-fifths of the words used in her six novels" (Copeland and McMaster 178). This is partly because her narrative avoids repetition of what the characters are saying. Moreover, she does not give very detailed descriptions of person and place; she can leave much unsaid because "when they were written, her novels were so immediate in time and place" (Copeland and McMaster 178). As a result, the narrative in the translation must be concise as well, without much ado. For example, at the end of Chapter 1, Austen

describes Mr Bennet and Mrs Bennet's characters in five sentences. In my translation I also used five sentences and I did not add any unnecessary words such as linkers.

### 3. Theoretic Framework: Ideas on Translating Dated Texts

One of the most significant current discussions regarding translation is whether translations should be source-oriented or target-oriented. According to Gideon Toury the translation process is governed by several norms. The so-called “initial norm” involves the basic choice made by the translator. He can either choose the norms set in the source text, making the target text adequate, or he can focus on the norms of the target language or culture, resulting in the target text being acceptable (Munday 112)<sup>1</sup>. This conforms to the ideas of Friedrich Schleiermacher, who also states that the translator must be consistent in his choice to either move the reader towards the author or to move the author towards the reader because a mingling of the two would result in an unreliable translation, in which the reader and the author lose their connection and misunderstand each other (Schleiermacher 45). In addition, James S. Holmes mentions that theorists have argued that decisions have to be consistent throughout the translation: either “all exoticizing and historicizing, with an emphasis on *retention*, or all naturalizing and modernizing with an emphasis on *re-creation*”, although in practice, the process is much more pragmatic (Holmes 48).

However, to date there has been little agreement on which of the two is the best way of translation. Some scholars, such as Dirk Delabastita and Friedrich Schleiermacher, argue that the target text should be coherent with the source text in all perspectives, most importantly meaning, word choice and style. Others, like Mona Baker, state that the target text should be formed by taking into account the target audience, since the objective of the target text may differ from that of the source text. The latter point of view can be supported by the fact that readers want to read something they understand. Since they do not understand the original text, they need a text that is formed to their needs. On the other hand, the translation is based on the original text and therefore it has to be similar. In his book *Introducing Translation*

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<sup>1</sup> I did not think it was relevant to mention the other norms that Toury describes (preliminary norms and operational norms), so I only elaborated on the initial norm.

*Studies*, Jeremy Munday rightfully states that “equivalence continues to be a central, if criticized, concept”, which is mostly criticized by “scholars working in non-linguistic translation studies” (49). For instance, Dorothy Kenny finds that equivalence is the most important aspect of translation, whereas Susan Bassnett declares that there is more to translation than “replacement of lexical and grammatical items between languages” (Munday 49) and Mona Baker states that over the years, the emphasis of translations have shifted to the target text, rather than the source text (Somers 176).

So far, however, there has been little discussion about how to translate a dated text, such as a nineteenth-century novel like *Pride and Prejudice* by Jane Austen. It is hard to say whether the translator has to focus on the contemporary reader and use modern language or whether he has to remain close to the original text and atmosphere, by using archaic language. In his article on translating Shakespeare, Dirk Delabastita mentions the Schlegel-Tieck model, which states that the translation must to be source oriented and that it should show respect towards the prosodic characteristics of the original (96). Umberto Eco, on the other hand, argues that modern readers cannot read a “Shakespearean translation from the last century” and remain serious (22), which means that “every translator, even when trying to give [the reader] the flavour of a language and of a historical period, is in fact *modernizing* the source to some extent” (22). Of course, *Pride and Prejudice* is from a much later period than Shakespeare’s work, but the concept of translating dated texts in contemporary times remains the same. The same issue arises in translating the Bible. According to Mona Baker, the “basic issues in Bible translation remain surprisingly the same,” even after many years of discussion (24). One of these issues is “how much the translation adapts the source text to allow for natural modes of expression in the target language, and how much ‘foreignization’ is accepted, allowing readers to experience the ‘otherness’ of a foreign text” (Baker 24). The Bible needs to be accessible and appealing to a large audience, but the translations also have

to convey the same meaning as the original. Even though a translation of a nineteenth-century classic differs from a translation of the bible because of the difference in genre, the issue that Baker discusses also comes forward when translating *Pride and Prejudice*.

Hans van Pinxteren also had this idea – that a text needs to be accessible to contemporary readers – in mind when he translated Honoré de Balzac’s *La cousine Bette*, which was first published in 1846. Van Pinxteren states that translating a dated text such as *La cousine Bette* requires some adaptation because maintaining the exact same style as the original would result in an alienating effect (59). Since translating all the stylistic characteristics of the original would make the translation sound ridiculous to the contemporary reader, he thought some shifts were inevitable (59). Guy Rooyrick questions this strategy and explains that these shifts may affect the intrinsic literary value of the text (49). Cees Koster, on the other hand, supports Van Pinxteren and states that translations, as opposed to original texts, do not become canonised: they can always be renewed, since the original text can be translated over and over again. According to Koster, this only results in additional value (55).

The two existing Dutch translations of *Pride and Prejudice* (*Trots en vooroordeel*, from 1964, and *Waan en eigenwaan*, from 1980) use old-fashioned language, which may not appeal to contemporary Dutch readers. For instance, the first sentence of *Trots en vooroordeel* sounds quite archaic: “Iedereen is het erover eens, dat een celibatair die een groot vermogen bezit, een vrouw moet hebben” (5). Furthermore, phrases such as “zijn echtvriendin” (5) and “[z]ij attaqueerden hem (9) and words like “[n]een” (5), “jongelieden” (5), “cavalier” (13) and “danseuses” (13) make the text nowadays sound peculiar and old-fashioned. *Waan en eigenwaan* also uses archaic language. For example, this translation starts with “[h]et is een waarheid die allerwegen ingang vindt, dat iedere vrijgezel die over een behoorlijk vermogen beschikt, verlegen zit om een vrouw” (7); especially the word “allerwegen” sounds old-

fashioned. Furthermore, the phrase “wat een vijven en zessen” (8) and words such as “denkelijk” (8), “warempel” (10) and “vrouwvolk” underline the outmoded nature of the translation. Of course, these words and phrases may have been completely natural when these translations were written, but since times change and languages evolve, the need may be felt to produce a new translation that uses more contemporary language.

As Walter Benjamin remarks in his article, every translation is just a temporary way to confront the difference between languages (69). A permanent way does not exist and should not be pursued, due to the fact that languages change (69). This would mean that classics such as *Pride and Prejudice* should be translated again, with the use of modernised language, in order to ensure that the story remains appealing to present-day readers. Even after having made the decision to produce a modern translation of a nineteenth-century text, difficulties continue to arise. One of the main goals of translating remains to obtain the highest level of equivalence as possible. Since it is not desirable to change the meaning of the text, significant aspects of the texts, such as period-related numbers (like the amount of money someone makes and the currency) may better be left unchanged. The translator, therefore, may try to modernise only language-wise and not culture-wise. For instance, it may well be considered weird when Mr Bingley’s income of four or five thousand a year is suddenly translated into an amount of euros which conforms with a modern-day sizable income. This is why I tried to preserve the original number, only adding “pond” to make sure it is clear to the reader that I maintained the British currency. I believe that the reader will understand that four or five thousand a year used to be a large amount of money – particularly because this is mentioned by Mrs Bennet just before (Austen, *Pride* 3). Obviously, opinions may differ on this issue as well, although this particular problem has not yet received much attention.

#### 4. Translational difficulties

During the translation process I encountered several difficulties. These difficulties can be categorised through using Christiane Nord's method. Nord distinguishes between four categories of translational difficulties (Nord 147). First of all, there are pragmatic translational difficulties which result from of the differences in the communicative situations of the source text and target text (for instance, difficulties that arise due to the differences in time and place and because the source and target audience do not have the same knowledge). An example of a pragmatic translational difficulty that I encountered has to do with income. Income or fortune is an important aspect of life in *Pride and Prejudice* and it is already mentioned in the first sentence of the novel: "a single man in possession of a good fortune" (Austen 3). In this context, "good" can be translated as "groot", because "good fortune" means that the person in question is well off, so it can be said that he has a "groot vermogen". It may not be necessary to add the word "groot" since "vermogen" already implies that he has a large amount of money, but it contributes to the text in that it emphasises that the man in question is rich and in the source text, "fortune" is also underscored by "good". Moreover, "a single man in possession of a good fortune" indirectly refers to Mr Bingley, who has "four or five thousand a year" (Austen 3). Present-day Dutch people do not know how much this was in nineteenth-century England, so it is hard for them to recognise "the style of life attached to a specific income" (Copeland and McMaster 134). There are several material aspects, such as the number of servants, the presence of one or more carriages and a house in town (London), that reveal the size of an income (Copeland and McMaster 134). According to *The Cambridge Companion to Jane Austen*, Mr Bennet has an income of £2,000 a year, which means that "domestic economy must still hold a tight rein, especially [since] there are five daughters in need of dowries." (Copeland and McMaster 136). Mr Darcy and Mr Bingley, on the other hand, have an income of above £4,000 a year, which means that they do not have the financial

restrictions of middle-class incomes and that they can afford “unlimited genteel comforts”; for example, they are able to “provide a house in London for the social season” (Copeland and McMaster 137). Accordingly, the context reveals how much four or five thousand a year is in *Pride and Prejudice*, which makes it unnecessary to extend the translation in order to help the reader acquire an idea of the wealth suggested here. However, I did decide to add “pond” in my translation (“vier of vijfduizend pond per jaar”) to make it more clear that Mrs Bennet is speaking of money.

Another problem that falls into this category of pragmatic translational difficulties is the occurrence of “Michaelmas” (Austen, *Pride* 3). In England, Michaelmas is quite well-known. Some still celebrate it, it can be found in the dictionary, there is a flower called the Michaelmas Daisy (Van Dale), and for instance, some schools and universities, such as Oxford University, have a Michaelmas term, named after the “feast of St Michael the archangel” (Storry and Childs 254). However, in the Netherlands, few people know Sint-Michiel. It cannot be found in the dictionary (at least not in Van Dale) and little can be found on the Internet. Because I am afraid that the average Dutch reader does not know when “Sint-Michiel” or “Sint-Michielsdag” is (29 September), I translated “Michaelmas” as “eind september”, in order to make sure that the meaning is clear. Of course, this means I lost a cultural reference, but since one of my principles was to make the translation understandable for the contemporary Dutch reader, I think “eind september” is the best option here. The translator of *Trots en vooroordeel* also translated “Michaelmas” as “eind september” (5), whereas the translator of *Waan en eigenwaan* opted for “Sinte Michiel” (7).

The second category that Nord mentions are the culture specific translational difficulties, which are a result of the differences in norms and conventions of the source and target culture (for instance, conventions in relation to units of measure or etiquette). An example is the forms of address that are used in *Pride and Prejudice*: the characters often

address each other with phrases such as “my dear Mr Bennet” and “my dear”, regularly using last names even though they know each other well. It may confuse the Dutch reader when Mrs Bennet addresses her husband using his title and last name, which is why I translated this for instance as “mijn lieve man”. “My dear” may also be more common to use in nineteenth-century English than in modern Dutch. However, since I believe that the fact that Mr and Mrs Bennet often use this to address each other illustrates the artificial atmosphere between them, I did not omit this phrase from my translation. In order to come to a decision about how to translate “my dear”, I have looked at several translations of other novels by Jane Austen. In the translation of *Persuasion, Overtuiging*, Elke Meiborg translated “my dear”, when said by Admiral Croft to his wife, as “lieve” (33, 71) and, when said by Sophia Craft to her husband, as “lieverd” (93). In *Verstand en gevoel*, a translation of *Sense and Sensibility*, “my dear” has been translated as “m’n lieve” (106), when said by John Dashwood to his wife Fanny. When she says “my dear Mr Dashwood”, this is translated as “mijn lieve meneer Dashwood” (13). In my opinion, “lieve” is an adequate translation of “my dear” but it sounds slightly archaic, so I did not use it. The same applies for “m’n lieve”. I have used “lieverd”, because I think that nowadays this is used much more often in Dutch. Furthermore, “mijn lieve meneer Bennet” sounds strange in the sense that contemporary Dutch people do not use last names to address their husband or wife. This is why I left out last names when Mrs Bennet addresses her husband and instead used “mijn lieve man” or “manlief”, which do underline Mrs Bennet’s slightly manipulative character (being as nice as she can when she wants Mr Bennet to do something or when he has done something that pleases her) but which do not sound too archaic, in my view. In the narrative voice, most characters are also indicated with their last name and a title (Mr, Mrs, Miss, Lady or Sir). I decided to maintain these forms in my translation because, in my perspective, they illustrate the fact that the story takes place in the nineteenth century and, meanwhile, they are clear to the contemporary Dutch reader and do

not make the text sound unnatural. However, in my translation I used full forms (“meneer” and “mevrouw”) instead of abbreviations to improve the flow of the text.

Nord’s third category comprises translational difficulties that are specific for a language-pair and which result from the differences in the structures of the source language and the target language (e.g. pragmatic particles). Pragmatic particles are much more common in Dutch than in English, so in my translation I sometimes added a pragmatic particle to make a sentence flow better and more natural. For instance, I translated “[y]ou had better return to your partner and enjoy her smiles, for you are wasting your time with me” as “[j]e kan maar beter teruggaan naar je danspartner en van haar schoonheid genieten, want je verspilt je tijd met mij”, adding the pragmatic particle “maar” to increase the flow of the text. Furthermore, English words with ing-forms do not have a direct equivalent in Dutch. There were several of these words in the passage I translated; I have dealt with them in different ways. For instance, I translated “[o]bserving his second daughter employed in trimming a hat, he suddenly addressed her with” as “[h]ij sloeg zijn één na oudste dochter gade terwijl zij bezig was met het versieren van een hoed en sprak haar opeens aan met”; here, I moved the subject to the front of the sentence and used a construction with “terwijl”, in order to produce a grammatically correct and natural sentence. Another example is “[t]he girls ... were comforted the day before the ball by hearing, that ...”, which I translated as “[d]e meisjes ... werden de dag voor het bal gerustgesteld toen ze hoorden dat ...”. I added a conjunction (“toen”) and a repetition of the subject (“ze”) so that I could use a regular Dutch form of the verb (“hoorden”). With the sentence “[w]hich do you mean?” and turning round, he looked for a moment at Elizabeth, till catching her eye” I used a different strategy: I translated this as “[w]elke bedoel je?” en zich omdraaiend keek hij een ogenblik naar Elizabeth, tot hij haar blik ving.” Here, I used a reflexive pronoun (“zich”) to be able to translate “turning round” into correct Dutch.

Lastly, there are text-specific translational difficulties, such as wordplay. An example of such a difficulty that I have encountered is the occurrence of “the Boulanger” (Austen, *Pride* 10), which is a “circular dance” that was “performed at the end of the evening, when the couples were tired” (Sanborn). Mrs Bennet mentions the Boulanger to her husband when she tells him about Mr Bingley’s dance partners. I translated “and the Boulanger – ” as “en toen danste hij de *Boulanger* – ”. In order to make clear to the Dutch reader that the Boulanger is a dance, I italicised the word Boulanger and added “en toen danste hij”.

## **5. Conclusion**

In conclusion, translating dated texts remains a controversial subject and a difficult task.

Some translators and scholars say that the translator must remain faithful to the text, using a source-oriented translation strategy, while others state that the translator must take into account the contemporary reader, using a target-oriented strategy. It is hard to say which of the two is better. In practice, the translator is likely to adopt a middle course: I attempted to produce a translation that would appeal to the contemporary Dutch reader by using contemporary words and phrases, and meanwhile I tried to maintain Austen's style.

## 6. Translation

### 6.1. Explanation of Footnotes

In the footnotes of my translation, I often used Chesterman's translation strategies.

Chesterman mentions several syntactic strategies, indicated with G1-G10 (Chesterman 154-61), semantic strategies, indicated with S1-S10 (Chesterman 162-7), and pragmatic strategies, which are indicated with PR1-10 (Chesterman 167-72). I used these abbreviations to indicate a shift between the source text and the target text. Furthermore, I used the abbreviation ST to indicate the corresponding part of the source text.

### 6.2. Translation (Including Footnotes)

#### *Trots en vooroordeel*

**Jane Austen**  
(vertaling: Ellen Schut)

#### **Hoofdstuk 1**

Het is een algemeen erkend feit dat het een vrijgezel in het bezit van een groot vermogen ontbreekt aan een vrouw.

Ook al zijn de gevoelens of opvattingen van zo'n man misschien<sup>2</sup> nauwelijks bekend wanneer hij in de buurt komt wonen, de omwonende families geloven zo heilig<sup>3</sup> in dit feit, dat hij gezien wordt als het rechtmatige eigendom van één<sup>4</sup> van hun dochters.

'Mijn lieve man,'<sup>5</sup> vroeg mevrouw Bennet hem op een dag, 'heb je gehoord dat Netherfield Park eindelijk verhuurd wordt?'

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<sup>2</sup> Chesterman G6 – I made some changes in the construction of the sentence, in order to come up with an accurate translation that sounds natural. For the same reason, I translated “may be” as “misschien” (rather than as “mogen zijn”).

<sup>3</sup> Chesterman G6 – In English, “the truth” is the subject of the sentence, whereas I chose to translate this into “de families” being the subject, to make the sentence sound more natural.

<sup>4</sup> Chesterman S6 – ST: “some one or other.”

<sup>5</sup> Since removing the use of Mr Bennet results in a loss of content I translated “his lady” as “mevrouw Bennet”).

Meneer Bennet antwoordde van niet.

‘Toch is het zo,’ reageerde ze, ‘want mevrouw Long is er net geweest en ze heeft me er in geuren en kleuren over verteld.’

Meneer Bennet gaf geen antwoord.

‘Wil je dan niet weten wie het gehoord heeft?’ riep zijn vrouw ongeduldig uit.

‘Jij wilt mij dat blijkbaar<sup>6</sup> vertellen en ik heb er geen bezwaar tegen om het te horen.’

Dit vatte ze op als een uitnodiging.

‘Nou, lieverd, je moet weten dat mevrouw Long zegt dat Netherfield bewoond gaat worden door een rijke jongeman uit het noorden van Engeland, dat hij maandag in een koets langskwam om het te bekijken en dat het hem zo aansprak dat hij meteen tot een overeenkomst kwam met meneer Morris; dat hij er voor eind september in zal trekken en dat een paar van zijn bedienden eind volgende week al naar het huis komen. ‘

‘Hoe heet hij?’

‘Bingley.’

‘Is hij getrouwd of vrijgezel?’

‘Oh! Vrijgezel, lieverd, zonder twijfel! Een vrijgezel met een groot vermogen; wel vier of vijfduizend pond per jaar. Wat fijn voor onze meisjes!’

‘Hoe dat zo? Wat hebben zij daar mee te maken?’

‘Mijn lieve man,’ antwoordde zijn vrouw, ‘wees niet zo vermoeiend! Je begrijpt toch wel dat ik hoop dat hij met een van hen trouwt?’

‘Is dat de reden dat hij hier komt wonen?’

‘Reden! Onzin, hoe kun je dat nou zeggen?! Maar het is erg waarschijnlijk dat hij misschien wel verliefd wordt op een van hen, dus je moet zo snel mogelijk kennis met hem maken.’

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<sup>6</sup> Chesterman S6 – ST: “*You want to tell me*”. I added ‘blijkbaar’ to make the text more natural and fluent. It also helps to convey Mr Bennet’s tone.

‘Ik zie daar geen reden toe. Jij en de meisjes kunnen gaan, of ze gaan alleen, wat misschien nog wel beter is want aangezien jij net zo knap bent als zij, vindt meneer Bingley jou misschien wel het leukst van allemaal.’

‘Lieverd, je zit me te vleien. Ik weet dat ik knap ben geweest, maar ik kan toch echt niet beweren dat ik er nu nog bijzonder uitzie. Een vrouw met vijf volwassen dochters zou zich niet meer om haar eigen schoonheid moeten bekommeren.<sup>7</sup>’

‘De gemiddelde vrouw met vijf volwassen dochters<sup>8</sup> heeft dan ook vaak weinig schoonheid om over na te denken.’

‘Hoe dan ook lieverd, zodra hij in onze buurt komt wonen moet je meneer Bingley echt gaan opzoeken.’

‘Ik verzeker je, dat kan ik niet beloven.’<sup>9</sup>

‘Maar denk toch aan je dochters. Denk alleen maar aan wat een goede vangst<sup>10</sup> het voor één van hen zou zijn. Sir en Lady Lucas zijn vastbesloten om te gaan, puur en alleen om die reden, want je weet dat ze normaalgesproken geen nieuwe bewoners bezoeken. Heus, je moet gaan, want het is voor ons onmogelijk om hem op te zoeken, als jij dat niet eerst<sup>11</sup> doet.’

‘Je overdrijft vast. Ik ga er vanuit dat meneer Bingley erg blij zal zijn om jullie te zien en ik zal een briefje meegeven met mijn hartelijke toestemming om één van de meisjes uit te kiezen om mee te trouwen, al zal ik vooral voor mijn kleine Lizzy een goed woordje doen.’

‘Ik wil niet dat je dat doet. Lizzy is heus niet beter dan de anderen en ik vind haar niet half zo knap als Jane en lang niet zo opgewekt als Lydia. Maar jij trekt haar altijd voor.’

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<sup>7</sup> Chesterman G7 – ST: “When a woman has five grown-up daughters, she ought to give over thinking of her own beauty.”

<sup>8</sup> Chesterman PR2 – ST: “In such cases, a woman has not often much beauty to think of.” I altered the construction to make the translation more equivalent regarding meaning and also more clear.

<sup>9</sup> I found it hard to translate “it’s more than I engage for”. I opted for “dat kan ik niet beloven” (since according to Van Dale “that’s all I can engage for” means “meer kan ik niet beloven”).

<sup>10</sup> Chesterman S8 – According to the Oxford English Dictionary, one of the meanings of “establishment” is “Settlement in life; formerly often (now rarely) in the sense of marriage” (*OED* 5a). This is hard to translate, so I decided to translate the essence of the sentence.

<sup>11</sup> Chesterman PR2 – I inserted the word “eerst”, in order to emphasise the fact that Mr Bennet needs to go first (because of the conventions of that time), so that this is clear to the reader.

‘Ze hebben geen van allen veel pluspunten,’ antwoordde hij; ‘ze zijn allemaal dom en onwetend, net als andere meisjes, maar Lizzy is net wat vlotter van geest dan haar zusjes.’

‘Meneer Bennet<sup>12</sup>, hoe kun je zo over je eigen kinderen praten? Je vindt het leuk om me te plagen. Je denkt helemaal niet aan mijn gemoedsrust.’

‘Je begrijpt me verkeerd, lieverd. Ik denk juist veel aan je gemoedsrust. Die is mijn grote vriend. Ik heb je er de afgelopen twintig jaar met veel aandacht over horen praten.<sup>13</sup>’

‘Oh, je weet niet wat ik moet verdragen.’

‘Toch hoop ik dat je daar overheen komt en dat je nog veel jonge mannen met vierduizend pond per jaar naar deze buurt zult zien verhuizen.’

‘Al komen er twintig van die mannen, het maakt voor ons niet uit, want jij wil ze toch niet bezoeken.<sup>14</sup>’

‘Ga er maar vanuit, lieverd, dat als het er twintig zijn, ik ze allemaal zal bezoeken.’

Meneer Bennet was zo’n aparte combinatie van gevatheid, sarcastische humor, terughoudendheid en wispelturigheid, dat zelfs drieëntwintig jaar huwelijk voor zijn vrouw niet genoeg was om zijn karakter te begrijpen. Háár denkwijze was minder moeilijk vast te stellen. Ze was een vrouw van middelmatige intelligentie, was wispelturig en had weinig te melden<sup>15</sup>. Als ze teleurgesteld werd, verbeelde ze zich dat ze gespannen was. Haar doel in het leven was ervoor te zorgen dat haar dochters trouwden; troost putte ze uit bezoekjes en nieuws.

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<sup>12</sup> Here I did maintain how Mrs Bennet addresses her husband with his last name, because she is scolding him, so mainting this form contributes to the meaning of the text.

<sup>13</sup> I found it hard to say what “with consideration” refers to: how Mrs Bennet talks about her nerves or how Mr Bennet listens to Mrs Bennet talking about her nerves. I translated it as “met veel aandacht”, which can also refer to both things. Furthermore, I left out “at least” because “de afgelopen twintig jaar” is already a little vague.

<sup>14</sup> Chesterman G7 – ST: “since you will not visit them.” I added “toch” to improve the flow of the text.

<sup>15</sup> Chesterman G3 and G7 – ST: “She was a woman of mean understanding, little information, and uncertain temper.”

## Hoofdstuk 2

Meneer Bennet was één van de eersten die meneer Bingley bezocht. Hij was altijd al van plan geweest om hem te bezoeken, hoewel hij tot het uiterste zijn vrouw ervan verzekerde dat hij niet zou gaan; en tot de avond nadat het bezoek achter de rug was, wist zij er niks van. Het werd toen als volgt bekend gemaakt. Hij sloeg zijn één na oudste dochter gade<sup>16</sup> terwijl zij bezig was met het versieren van een hoed en sprak haar opeens aan met,

‘Ik hoop dat meneer Bingley het mooi vindt, Lizzy.’

‘We zullen niet weten wát meneer Bingley mooi vindt,’ zei haar moeder ontstemd, ‘aangezien we niet op bezoek zullen gaan.’

‘Maar je vergeet, mama,’ zei Elizabeth, ‘dat we hem tegen zullen komen bij de soirees en dat mevrouw Long beloofd heeft hem voor te stellen.’

‘Ik geloof niet dat mevrouw Long zoiets zal doen. Ze heeft zelf twee nichtjes. Ze is een egoïstische, schijnheilige vrouw en ik moet niks van haar hebben.’

‘Ik ook niet,’ zei meneer Bennet; ‘en ik ben blij om te horen dat je niet afhankelijk bent van haar hulp.’

Mevrouw Bennet verwaardigde zich niet te antwoorden; maar, omdat ze zichzelf niet kon beheersen, begon ze op één van haar dochters te vitten.

‘Blijf in hemelsnaam toch niet zo hoesten, Kitty! Heb een beetje medelijden met mijn gemoedsrust. Je laat er niks van over.’<sup>17</sup>

‘Kitty is niet zo tactisch met haar hoestbuien,’ zei haar vader; ‘ze kiest er een slecht moment voor uit.’

‘Ik hoest niet omdat ik het léuk<sup>18</sup> vind,’ antwoordde Kitty geïrriteerd.

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<sup>16</sup> Chesterman G7 – ST: “Observing his second daughter employed in trimming a hat, he suddenly addressed her with.”

<sup>17</sup> Since “nerves” and “them” cannot be easily translated into Dutch, I opted to start with a Dutch equivalent of “nerves”, “gemoedsrust” (Chesterman G5). Then, I looked for a way to translate “[y]ou tear them to pieces” correctly. I could not use “[j]e scheurt het/hem/haar aan flarden” because it either sounds awkward or it is plainly wrong to refer to “gemoedsrust” by using “het”, “hem” or “haar”. I chose “[j]e laat er niks van over”, to avoid this problem (Chesterman S8).

‘Wanneer is je volgende bal, Lizzy?’

‘Morgen over veertien dagen.’

‘Ja, zo is het,’ riep haar moeder uit, ‘en mevrouw Long komt pas de dag ervoor terug, dus ze kan hem onmogelijk aan ons voorstellen<sup>19</sup>, omdat ze hem zelf dan nog niet kent.’

‘In dat geval, lieverd, heb je misschien iets vóór op je vriendin en kun je meneer Bingley aan háár voorstellen.

‘Onmogelijk, meneer Bennet, onmogelijk, als ik hem zelf niet ken; hoe kun je me zo plagen?’

‘Ik respecteer je voorzichtigheid. Iemand twee weken kennen is inderdaad erg weinig. Iemand kan na twee weken nog niet weten hoe een man écht is. Maar als wij het niet doen<sup>20</sup> dan doet iemand anders het wel; en mevrouw Long en haar nichtjes moeten ten slotte ook kans maken; en daarom, aangezien zij het als een vriendelijke daad zal beschouwen, zal ik die taak op mij nemen, als jij die afwijst.<sup>21</sup>’

De meisjes staarden hun vader aan. Mevrouw Bennet zei slechts, ‘Onzin, onzin!’

‘Wat kan die uitroep<sup>22</sup> betekenen?’ riep hij. ‘Beschouw jij de manier waarop men zich aan elkaar voorstelt<sup>23</sup> en het belang dat daaraan wordt gehecht als onzin? Daarover kan ik het niet helemaal met je eens zijn. Wat vind jij, Mary? Want jij bent een zeer weldenkende jongedame, zo weet ik, die belangrijke boeken leest en uittreksels maakt.’

<sup>18</sup> Chesterman S7 – I stressed the word “leuk” in order to convey the meaning correctly and clearly.

<sup>19</sup> Chesterman G6 – Shift in subject: ST “it will be impossible for her to introduce him” > TT “ze”. Furthermore, I added “aan ons” with voorstellen, to make it more clear (Chesterman PR2).

<sup>20</sup> I found this sentence hard to understand, so also hard to translate. I decided to look at the meaning of the sentence and then translate it so that the Dutch readers can understand it. I concluded that “venture” refers to introducing Mr Bingley to Mrs Long and her daughters. I opted for “doen”, which refers to “kun je meneer Bingley aan háár voorstellen”, two sentences earlier. I thought this translation to be more clear than a literal translation of “venture”, such as “riskeren” or “durven”.

<sup>21</sup> Chesterman G7 – ST: “and, therefore, as she will think it an act of kindness, if you decline the office, I will take it on myself.” I changed the order of the last two phrases in order to make the meaning of the sentence more clear.

<sup>22</sup> Chesterman PR2 – ST: “What can be the meaning of that emphatic exclamation?” I did not translate “emphatic” because I thought “nadrukkelijke uitroep” or something similar sounds odd in spoken Dutch and I do not think much is lost without it.

<sup>23</sup> I found “forms of introduction” hard to translate, since I did not want to come across too formal (“introductiewijzen”) but the meaning has to be clear. I decided to go with “manier waarop men zich aan elkaar voorstelt”, which clearly conveys the meaning that this was an important convention.

Mary wilde iets zinnigs zeggen, maar wist niet wat.

‘Terwijl Mary haar gedachten ordent,’ vervolgde hij, ‘laten wij het weer hebben over meneer Bingley.’

‘Ik ben meneer Bingley helemaal zat,’ riep zijn vrouw uit.

‘Het spijt me dát te horen; waarom heb je me dat toch niet eerder verteld? Als ik dat vanochtend geweten had dan was ik zeker niet bij hem op bezoek te gaan. Het is erg vervelend<sup>24</sup>, maar aangezien ik wél op bezoek ben gegaan kunnen we nú niet meer onder de kennismaking uitkomen.’

De verbazing van de dames was precies zoals hij gehoopt had<sup>25</sup>; die van mevrouw Bennet overtrof misschien nog wel die van de anderen; hoewel zij, toen de eerste uiting van blijdschap voorbij was, beweerde dat ze het al die tijd al verwacht had.

‘Manlief<sup>26</sup>, wat heb je toch een goed hart! Ik wist wel dat ik je uiteindelijk over zou halen. Ik was er van overtuigd dat je teveel van je meisjes hield om zo’n kennismaking voorbij te laten gaan. Oh, wat ben ik blij! En het is ook zo’n goede grap dat je vanochtend bent gegaan en dat je er met geen woord over hebt gerept tot nu.’

‘Nou Kitty, je mag nu zoveel hoesten als je maar wilt,’ zei meneer Bennet; en terwijl hij sprak verliet hij de kamer, vermoeid door de uitbundigheid van zijn vrouw.

‘Wat hebben jullie toch een voortreffelijke vader, meisjes,’ zei ze, toen de deur dicht was. ‘Ik weet niet hoe jullie hem ooit terug kunnen betalen voor zijn goedheid; of mij trouwens<sup>27</sup>. Ik kan jullie verzekeren dat het op onze leeftijd niet meer zo prettig is om elke dag nieuwe mensen te leren kennen; maar omwille van jullie doen we alles. Lydia, liefje, ook al bèn je de jongste, ik neem aan dat meneer Bingley op het volgende bal wel met je zal dansen.’

<sup>24</sup> ST: “It is very unlucky.” Since I thought “het is erg onfortuinlijk” and “het is erg betreurenswaardig” to be too formal I opted for “vervelend”, which conveys the same meaning but sounds more natural.

<sup>25</sup> Chesterman G6 – ST: “The astonishment of the ladies was just what he wished.”

<sup>26</sup> Chesterman G7 – ST: “How good it was in you, my dear Mr Bennet!” I changed the order of this sentence, because I thought this to sound more natural than “wat heb je toch een goed hart, manlief!”

<sup>27</sup> ST: “or me either, for that matter”. “Trouwens” may sound a bit informal, but in my opinion it is a more accurate translation than “nu we het daar toch over hebben” or “wat dat betreft” and I think that, because it is Mrs Bennet speaking, it is plausible to use this word.

‘Oh!’ zei Lydia vastberaden, ‘ik maak me daar geen zorgen om<sup>28</sup>, want ook al ben ik de jongste, ik ben ook de langste.’

De rest van de avond speculeerden ze<sup>29</sup> over hoe snel hij een tegenbezoek zou komen maken en besloten ze wanneer ze hem te eten moesten vragen.

### Hoofdstuk 3

Alle vragen die mevrouw Bennet, geholpen door haar vijf dochters, over het betreffende onderwerp kon stellen waren echter nog steeds niet genoeg om een toereikende beschrijving van meneer Bingley uit haar man los te krijgen.<sup>30</sup> Ze overvielen hem op uiteenlopende manieren; met brutale vragen, vindingrijke gissingen en zwakke vermoedens; maar hij ging al hun vakkundigheid uit de weg en ze werden uiteindelijk gedwongen om informatie uit de tweede hand te aanvaarden, van hun buurvrouw, Lady Lucas. Haar verslag was erg positief. Sir William was opgetogen over hem. Hij was vrij jong, verbazingwekkend knap, buitengewoon aardig; en als klap op de vuurpijl was hij van plan om met een groot gezelschap naar de volgende soiree te komen.<sup>31</sup> Beter kon niet!<sup>32</sup> Gek zijn op dansen was al een stapje dichterbij verliefd worden; en er werd levendige hoop gekoesterd meneer Bingleys hart te veroveren.

‘Als ik toch maar één van mijn dochters gelukkig getrouwd kan zien op Netherfield,’ zei mevrouw Bennet tegen haar man, ‘en de anderen met net zo’n goede partij<sup>33</sup>, dan zal ik alles hebben wat mijn hartje begeert<sup>34</sup>.’

<sup>28</sup> Chesterman S8 – ST: “I am not afraid.”

<sup>29</sup> Chesterman G6 – ST: “The rest of the evening was spent in conjecturing...” ST passive > TT active.

<sup>30</sup> I translated “all that Mrs Bennet could ask” as “alle vragen die mevrouw Bennet kon stellen” (Chesterman S6). Furthermore, I changed the place of “echter”, my translation of “however” to later in the sentence, in order to make the sentence more clear (Chesterman G7). In addition, since I believed it to improve the flow of the sentence, I translated “with the assistance of” as “geholpen door” (Chesterman G3).

<sup>31</sup> Chesterman G7 – ST: “and to crown the whole, he meant to be at the next assembly with a large party.”

<sup>32</sup> Chesterman S8 – ST: “Nothing could be more delightful!”

<sup>33</sup> Being well married here means being married advantageously, to a man who is well off. One of the possible translations is “gelukkig getrouwd”, but nowadays this is mostly related to love, not money. “[E]en goede partij” is a good Dutch equivalent (Chesterman S8).

Binnen een paar dagen kwam meneer Bingley bij meneer Bennet op bezoek en zat hij ongeveer tien minuten met hem in zijn bibliotheek. Hij had gehoopt een blik te mogen werpen op de jongedames, aangezien hij veel over hun schoonheid gehoord had<sup>35</sup>; maar hij zag slechts hun vader<sup>36</sup>. De dames hadden wat meer geluk, want zij hadden het voordeel dat ze vanuit een bovenraam konden zien dat hij een blauwe jas droeg en op een zwart paard reed.

Kort daarop werd hij voor het eten uitgenodigd; en mevrouw Bennet had de gangen al uitgezocht waar haar huishouden indruk mee zou maken, toen er een antwoord kwam dat alles opschortte. Meneer Bingley moest de volgende dag in Londen<sup>37</sup> zijn en was daarom niet in staat op hun uitnodiging in te gaan, enz. Mevrouw Bennet was volledig van haar stuk gebracht. Ze kon zich niet indenken wat voor een verplichting hij in Londen kon hebben, zo kort na zijn aankomst in Hertfordshire; en ze begon te vrezen dat hij misschien wel altijd van hot naar her zou gaan en zich nooit op Netherfield zou vestigen zoals hij zou moeten. Lady Lucas stelde haar een beetje gerust<sup>38</sup> door te opperen dat hij misschien naar Londen was gegaan om een groot gezelschap voor het bal bijeen te krijgen; en kort daarop ging het gerucht dat meneer Bingley twaalf dames en zeven heren mee zou nemen naar de soiree. De meisjes betreurden het grote aantal dames, maar werden de dag voor het bal gerustgesteld toen ze hoorden dat hij, in plaats van twaalf, slechts zes dames<sup>39</sup> mee had genomen uit Londen, zijn vijf zussen en een nicht. En toen het gezelschap de balzaal binnenliep bleek dat

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<sup>34</sup> Chesterman S4 – ST: “I shall have nothing to wish for .” The meaning stays the same and it is a common phrase in Dutch; I think it also supplements Mrs Bennet’s character.

<sup>35</sup> Chesterman G5 – ST: “of whose beauty he had heard much.” I inserted a conjunction to make the sentence more natural in contemporary Dutch.

<sup>36</sup> Chesterman PR2 – ST: “but he saw only the father.” In my opinion, “hun vader” sounds more natural than “de vader” and the meaning is the same, so I chose to use “hun vader”.

<sup>37</sup> Chesterman S8 – ST: “in town.” According to Myra Strokes, in Austen’s time “[s]ense of place ... was more London-oriented than it is now. One was either in it, in *town*, or out of it, in the *country*” (11). Since “in town” means “in London”, I translated town as “Londen” in order to make sure that the readers understand what is meant.

<sup>38</sup> Chesterman S8 – ST: “Lady Lucas quieted her fears a little.”

<sup>39</sup> Chesterman PR2 – ST: “he had brought only six with him.” I inserted a repetition of “dames” to make the sentence more natural and grammatically correct.

het maar uit vijf mensen<sup>40</sup> bestond: meneer Bingley, zijn twee zussen, de man van de oudste en een andere jongeman.

Meneer Bingley was knap en voornaam; hij had een sympathiek gezicht en een ontspannen, ongedwongen manier van doen. Zijn zussen waren hoogstaande vrouwen, met een zelfverzekerd stijlvol voorkomen. Zijn zwager, meneer Hurst, had slechts het uiterlijk van een heer.<sup>41</sup> Maar zijn vriend meneer Darcy trok al snel de aandacht van de aanwezigen met zijn knappe, rijzige voorkomen, mooie trekken, imposante houding en dankzij het gerucht dat binnen vijf minuten na zijn binnenkomst al rondging, dat hij een jaarinkomen van tienduizend pond had. De heren noemden hem een voortreffelijke man, de dames verklaarden dat hij veel knapper was dan meneer Bingley en hij werd de halve avond vol bewondering bekeken, totdat zijn manier van doen afkeer opwekte waardoor zijn populariteit voorbij was; want men ontdekte dat hij trots was, dat hij zich verheven voelde boven zijn gezelschap en dat hij het beneden zich achtte om zich te amuseren; en zelfs zijn grote landgoed in Derbyshire kon niet voorkomen dat hij een grimmige, onaangename verschijning werd; en hij verdiende het niet om vergeleken te worden met zijn vriend.

Meneer Bingley had zichzelf al gauw aan de belangrijkste mensen in de zaal voorgesteld; hij was levendig en niet terughoudend, deed iedere dans mee, was ontstemd dat het bal zo vroeg eindigde en had het erover om er zelf één te geven op Netherfield. Zulke goede eigenschappen spreken voor zich. Wat een verschil tussen hem en z'n vriend! Meneer Darcy danste slechts een keer met mevrouw Hurst en een keer met juffrouw Bingley, weigerde voorgesteld te worden aan andere meisjes<sup>42</sup> en de rest van avond liep hij rond door de zaal en praatte hij af en toe met iemand van zijn eigen gezelschap. Zijn reputatie was vastgesteld. Hij

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<sup>40</sup> Chesterman PR2 – ST: “it consisted of only five altogether.” I inserted “mensen” to improve the flow of the sentence and to avoid ungrammaticality.

<sup>41</sup> Chesterman G4 – ST: “His brother-in-law, Mr Hurst, merely looked the gentleman; but his friend Mr Darcy...” I split this sentence into two sentences, to make sure the reader understands that Mr Darcy (who is mentioned after Mr Hurst) is Bingleys friend, not Hursts.

<sup>42</sup> Chesterman G5 – ST: “any other lady.” ST singular > TT plural.

was de trotste, onaangenaamste man in de hele wereld en iedereen hoopte dat hij nooit meer zou komen<sup>43</sup>. Onder degenen die het heftigst tegen hem waren was mevrouw Bennet, wier afkeer van zijn gedrag in het algemeen omgezet werd in persoonlijke wrok omdat hij één van haar dochters afgewezen had.

Door het gebrek aan mannen had Elizabeth Bennet twee dansen moeten uitzitten; en een gedeelte van die tijd had meneer Darcy zo dicht bij haar gestaan dat ze een gesprek kon volgen tussen hem en meneer Bingley, die een paar minuten stopte met dansen om zijn vriend aan te sporen om mee te doen.

‘Kom, Darcy,’ zei hij, ‘ik wil dat je gaat dansen. Ik vind het verschrikkelijk je daar maar zo stom te zien staan kijken. Je kan veel beter gaan dansen.’

‘Ik peins er niet over.’<sup>44</sup> Je weet dat ik daar een hekel aan heb, tenzij ik mijn partner heel goed ken. Op zo’n soiree als deze zou het vreselijk zijn. Je zussen zijn bezet en er is geen andere vrouw in de zaal met wie het geen straf voor me zou zijn om mee te dansen.

‘Ik zou nooit zo kieskeurig zijn als jij,’ riep meneer Bingley uit, ‘voor geen goud! Op mijn erewoord, ik heb in mijn hele leven nog nooit zoveel leuke meisjes ontmoet als vanavond; en een aantal van hen is buitengewoon aantrekkelijk.’

‘Jij danst met het enige mooie meisje in de zaal,’ zei meneer Darcy, terwijl hij naar de oudste juffrouw Bennet keek.

‘Oh! Ze is het mooiste schepsel dat ik ooit aanschouwd heb! Maar één van haar zusjes zit net achter je; ze<sup>45</sup> is heel aantrekkelijk en waarschijnlijk erg aardig. Laat me mijn danspartner<sup>46</sup> vragen om haar voor te stellen.’

‘Welke bedoel je?’ en zich omdraaiend keek hij een ogenblik naar Elizabeth, tot hij haar blik ving; hij wendde zich af en zei koeltjes, ‘Ze kan er mee door, maar ze is niet mooi genoeg

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<sup>43</sup> Chesterman PR2 – ST: “and everybody hoped that he would never come there again.”

<sup>44</sup> Chesterman S8 – ST: “I certainly shall not.”

<sup>45</sup> Chesterman G7 – ST: “who is very pretty.”

<sup>46</sup> Chesterman PR2 – I translated “partner” as “danspartner” to make it more clear to the contemporary Dutch reader that he means Jane, who he was dancing with, and not an actual life partner.

om mij in de verleiding te brengen; en ik ben momenteel niet in de stemming om aandacht te schenken<sup>47</sup> aan jongedames die afgewezen worden door andere mannen. Je kan maar beter teruggaan naar je danspartner en van haar schoonheid genieten, want je verspilt je tijd met mij.’

Meneer Bingley volgde zijn advies op. Meneer Darcy liep weg; en Elizabeth bleef achter met niet erg vriendelijke gedachten over hem. Ze vertelde de geschiedenis echter zeer geanimeerd aan haar vrienden; want ze had een levendig, speels karakter en ze<sup>48</sup> genoot van alles wat bespottelijk was.

Al met al verliep de avond voor het hele gezin goed. Mevrouw Bennet had gezien dat haar oudste dochter erg bewonderd werd door het gezelschap van Netherfield. Meneer Bingley had twee keer met haar gedanst en ze had veel aandacht gekregen van zijn zussen.<sup>49</sup> Jane was hier net zo blij mee als haar moeder, zij het op een rustigere manier. Elizabeth deelde in Janes vreugde. Mary had gehoord hoe ze tegen juffrouw Bingley het talentvolste meisje van de buurt genoemd werd; en Catherine en Lydia hadden het geluk gehad geen moment zonder danspartners te zitten, wat tot nu toe het enige was waar ze zich op een bal om bekommerden<sup>50</sup>. Ze keerden daarom opgewekt terug naar Longbourn, het dorp waar ze woonden en waarvan ze de belangrijkste inwoners waren. Meneer Bennet was nog op.<sup>51</sup> Met een boek lette hij niet op de tijd; en deze keer was hij behoorlijk nieuwsgierig naar hoe de avond, die zulke hoge verwachtingen had gewekt, verlopen was. Hij had eigenlijk wel

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<sup>47</sup> According to the Oxford English Dictionary, “consequence” in the phrase “to give consequence” means to award “[i]mportance in rank and position, social distinction. Cf. ‘quality’” (OED 7a). However, “aanzien te verlenen aan” sounds odd, so I paraphrased this with “aandacht te schenken aan” (Chesterman S8).

<sup>48</sup> Chesterman G7 – ST: “for she had a lively, playful disposition, which delighted in anything ridiculous.” I inserted another subject here (“ze”) because “karakter” cannot function as a subject.

<sup>49</sup> Chesterman S8 – I found it hard to translate “she had been distinguished by his sisters”. It is implied that Bingley’s sisters had considered her worthy of their attention.

<sup>50</sup> Chesterman PR2 – ST: “which was all that they had yet learnt to care for at a ball.” I left out a translation of “learnt” because I believe it is already implied in my translation of this sentence and the Dutch sentence is more clear without it.

<sup>51</sup> Chesterman S8 – ST: “They found Mr Bennet still up.”

gehoopt dat zijn vrouw teleurgesteld zouden worden in al haar ideeën over de vreemdeling; maar hij kwam er al gauw achter dat hij iets heel anders zou horen.

‘Oh! Mijn lieve man,’ zo kwam ze de kamer binnen, ‘we hebben een heerlijke<sup>52</sup> avond gehad, een zeer voortreffelijk bal. Ik wou dat je erbij was geweest. Jane werd zo bewonderd, het is niet te vergelijken. Iedereen zei dat ze er zo goed uit zag; en meneer Bingley vond haar zeer mooi en danste twee keer met haar! Bedenk je dát toch eens lieverd; hij danste zowaar twee keer met haar; en ze was het enige meisje in de zaal dat hij een tweede keer vroeg. Als eerste vroeg hij juffrouw Lucas. Ik was zo geërgerd toen hij met haar ging dansen; maar, desondanks bewonderde hij haar helemaal niet: nou doet eigenlijk niemand dat, weet je wel; en hij leek erg onder de indruk te zijn van Jane toen zij langs danste. Dus hij informeerde naar wie ze was en werd voorgesteld en vroeg haar voor de volgende dans<sup>53</sup>. Daarna danste hij de derde met juffrouw King en de vierde met Maria Lucas en de vijfde weer met Jane en de zesde met Lizzy en toen danste hij de *Boulangier* –’

‘Als hij maar een beetje medelijden met mij had gehad,’ riep haar man ongeduldig uit, ‘dan zou hij niet half zo veel gedanst hebben! Zeg in godsnaam niks meer over zijn danspartners. Oh, had hij tijdens de eerste dans zijn enkel maar verstuikt!’

‘Oh! Lieverd, ik ben helemaal weg van hem. Hij is zó knap! En zijn zussen zijn alleraardigste vrouwen. Ik heb nog nooit in mijn leven zo iets elegants gezien als hun jurken. Ik wed dat het kant op de jurk van mevrouw Hurst –’

Hier werd ze weer in de rede gevallen. Meneer Bennet maakte bezwaar tegen elke omschrijving van mooie kleren. Daarom was ze verplicht om op zoek te gaan naar een andere

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<sup>52</sup> Chesterman S7 – ST: “we have had a most delightful evening, a most excellent ball.” I did not translate the first “most” in this sentence, because in my opinion “een hoogst heerlijke avond” or something similar sounds peculiar and I do not think it is vital (more so as I did translate the second “most”).

<sup>53</sup> Chesterman PR3 – ST: “asked her for the two next. Then the two third he danced with...” In Austen’s days, two dances were danced immediately after each other, which is why men asked girls for a set of two dances. After such as set, there would be a break of a few minutes, before continuing with another set of two dances (Sanborn). Instead of repeating the fact that every dance consisted of a pair, I decided to refer to a dance in singular in my translation, because it is more clear.

kant van het onderwerp en vertelde, vol verbittering van geest en met enige overdrijving, over de vreselijke onbeleefdheid van meneer Darcy.

‘Maar ik kan je verzekeren,’ voegde ze eraan toe, ‘dat Lizzy niet veel verliest door niet aan zijn smaak te beantwoorden; want hij is een hoogst onaangename, akelige man, die het helemaal niet waard is om moeite voor te doen. Zo verheven en zo verwaand dat hij niet om uit te staan was! Hij liep hier en hij liep daar, zichzelf zo enorm belangrijk voelend! ‘Niet knap genoeg om mee te dansen!’ Ik wou dat je erbij was geweest lieverd, om hem op zijn nummer te zetten. Ik kan die man niet uitstaan.’

## 8. Original Text

### *Pride and Prejudice*

Jane Austen

#### Chapter 1

It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.

However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families, that he is considered the rightful property of some one or other of their daughters.

"My dear Mr Bennet," said his lady to him one day, "have you heard that Netherfield Park is let at last?"

Mr Bennet replied that he had not.

"But it is," returned she; "for Mrs Long has just been here, and she told me all about it."

Mr Bennet made no answer.

"Do you not want to know who has taken it?" cried his wife impatiently.

"*You* want to tell me, and I have no objection to hearing it."

This was invitation enough.

"Why, my dear, you must know, Mrs Long says that Netherfield is taken by a young man of large fortune from the north of England; that he came down on Monday in a chaise and four to see the place, and was so much delighted with it, that he agreed with Mr Morris immediately; that he is to take possession before Michaelmas, and some of his servants are to be in the house by the end of next week."

"What is his name?"

"Bingley."

"Is he married or single?"

"Oh! Single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!"

"How so? How can it affect them?"

"My dear Mr Bennet," replied his wife, "how can you be so tiresome! You must know that I am thinking of his marrying one of them."

"Is that his design in settling here?"

"Design! nonsense, how can you talk so! But it is very likely that he *may* fall in love with one of them, and therefore you must visit him as soon as he comes."

"I see no occasion for that. You and the girls may go, or you may send them by themselves, which perhaps will be still better, for as you are as handsome as any of them, Mr Bingley may like you the best of the party."

"My dear, you flatter me. I certainly *have* had my share of beauty, but I do not pretend to be anything extraordinary now. When a woman has five grown-up daughters, she ought to give over thinking of her own beauty."

"In such cases, a woman has not often much beauty to think of."

"But, my dear, you must indeed go and see Mr Bingley when he comes into the neighbourhood."

"It is more than I engage for, I assure you."

"But consider your daughters. Only think what an establishment it would be for one of them. Sir William and Lady Lucas are determined to go, merely on that account, for in general, you know, they visit no newcomers. Indeed you must go, for it will be impossible for *us* to visit him if you do not."

"You are over-scrupulous, surely. I dare say Mr Bingley will be very glad to see you; and I will send a few lines by you to assure him of my hearty consent to his marrying whichever he chooses of the girls; though I must throw in a good word for my little Lizzy."

"I desire you will do no such thing. Lizzy is not a bit better than the others; and I am sure she is not half so handsome as Jane, nor half so good-humoured as Lydia. But you are always giving *her* the preference."

"They have none of them much to recommend them," replied he; "they are all silly and ignorant like other girls; but Lizzy has something more of quickness than her sisters."

"Mr Bennet, how can you abuse your own children in such a way? You take delight in vexing me. You have no compassion for my poor nerves."

"You mistake me, my dear. I have a high respect for your nerves. They are my old friends. I have heard you mention them with consideration these twenty years at least."

"Ah, you do not know what I suffer."

"But I hope you will get over it, and live to see many young men of four thousand a year come into the neighbourhood."

"It will be no use to us, if twenty such should come, since you will not visit them."

"Depend upon it, my dear, that when there are twenty, I will visit them all."

Mr Bennet was so odd a mixture of quick parts, sarcastic humour, reserve, and caprice, that the experience of three and twenty years had been insufficient to make his wife understand his character. *Her* mind was less difficult to develop. She was a woman of mean understanding, little information, and uncertain temper. When she was discontented, she fancied herself nervous. The business of her life was to get her daughters married; its solace was visiting and news.

## Chapter 2

Mr Bennet was among the earliest of those who waited on Mr Bingley. He had always intended to visit him, though to the last always assuring his wife that he should not go; and till the evening after the visit was paid she had no knowledge of it. It was then disclosed in the following manner. Observing his second daughter employed in trimming a hat, he suddenly addressed her with,

"I hope Mr Bingley will like it, Lizzy."

"We are not in a way to know *what* Mr Bingley likes," said her mother resentfully, "since we are not to visit."

"But you forget, mamma," said Elizabeth, "that we shall meet him at the assemblies, and that Mrs Long promised to introduce him."

"I do not believe Mrs Long will do any such thing. She has two nieces of her own. She is a selfish, hypocritical woman, and I have no opinion of her."

"No more have I," said Mr Bennet; "and I am glad to find that you do not depend on her serving you."

Mrs Bennet deigned not to make any reply; but, unable to contain herself, began scolding one of her daughters.

"Don't keep coughing so, Kitty, for heaven's sake! Have a little compassion on my nerves. You tear them to pieces."

"Kitty has no discretion in her coughs," said her father; "she times them ill."

"I do not cough for my own amusement," replied Kitty fretfully.

"When is your next ball to be, Lizzy?"

"To-morrow fortnight."

"Aye, so it is," cried her mother, "and Mrs Long does not come back till the day before; so, it will be impossible for her to introduce him, for she will not know him herself."

"Then, my dear, you may have the advantage of your friend, and introduce Mr Bingley to *her*."

"Impossible, Mr Bennet, impossible, when I am not acquainted with him myself; how can you be so teasing?"

"I honour your circumspection. A fortnight's acquaintance is certainly very little. One cannot know what a man really is by the end of a fortnight. But if *we* do not venture, somebody else will; and after all, Mrs Long and her nieces must stand their chance; and, therefore, as she will think it an act of kindness, if you decline the office, I will take it on myself."

The girls stared at their father. Mrs Bennet said only, "Nonsense, nonsense!"

"What can be the meaning of that emphatic exclamation?" cried he. "Do you consider the forms of introduction, and the stress that is laid on them, as nonsense? I cannot quite agree with you *there*. What say you, Mary? For you are a young lady of deep reflection I know, and read great books, and make extracts."

Mary wished to say something sensible, but knew not how.

"While Mary is adjusting her ideas," he continued, "let us return to Mr Bingley."

"I am sick of Mr Bingley," cried his wife.

"I am sorry to hear *that*; but why did not you tell me so before? If I had known as much this morning, I certainly would not have called on him. It is very unlucky; but as I have actually paid the visit, we cannot escape the acquaintance now."

The astonishment of the ladies was just what he wished; that of Mrs Bennet perhaps surpassing the rest; though when the first tumult of joy was over, she began to declare that it was what she had expected all the while.

"How good it was in you, my dear Mr Bennet! But I knew I should persuade you at last. I was sure you loved your girls too well to neglect such an acquaintance. Well, how pleased I

am! and it is such a good joke, too, that you should have gone this morning and never said a word about it till now."

"Now, Kitty, you may cough as much as you choose," said Mr Bennet; and, as he spoke, he left the room, fatigued with the raptures of his wife.

"What an excellent father you have, girls," said she, when the door was shut. "I do not know how you will ever make him amends for his kindness; or me either, for that matter. At our time of life, it is not so pleasant I can tell you, to be making new acquaintances every day; but for your sakes, we would do anything. Lydia, my love, though you *are* the youngest, I dare say Mr Bingley will dance with you at the next ball."

"Oh!" said Lydia stoutly, "I am not afraid; for though I *am* the youngest, I'm the tallest."

The rest of the evening was spent in conjecturing how soon he would return Mr Bennet's visit, and determining when they should ask him to dinner.

### Chapter 3

Not all that Mrs Bennet, however, with the assistance of her five daughters, could ask on the subject was sufficient to draw from her husband any satisfactory description of Mr Bingley. They attacked him in various ways; with barefaced questions, ingenious suppositions, and distant surmises; but he eluded the skill of them all; and they were at last obliged to accept the second-hand intelligence of their neighbour Lady Lucas. Her report was highly favourable. Sir William had been delighted with him. He was quite young, wonderfully handsome, extremely agreeable, and to crown the whole, he meant to be at the next assembly with a large party. Nothing could be more delightful! To be fond of dancing was a certain step towards falling in love; and very lively hopes of Mr Bingley's heart were entertained.

"If I can but see one of my daughters happily settled at Netherfield," said Mrs Bennet to her husband, "and all the others equally well married, I shall have nothing to wish for."

In a few days Mr Bingley returned Mr Bennet's visit, and sat about ten minutes with him in his library. He had entertained hopes of being admitted to a sight of the young ladies, of whose beauty he had heard much; but he saw only the father. The ladies were somewhat more fortunate, for they had the advantage of ascertaining from an upper window, that he wore a blue coat and rode a black horse.

An invitation to dinner was soon afterwards dispatched; and already had Mrs Bennet planned the courses that were to do credit to her housekeeping, when an answer arrived which deferred it all. Mr Bingley was obliged to be in town the following day, and consequently unable to accept the honour of their invitation, etc. Mrs Bennet was quite disconcerted. She could not imagine what business he could have in town so soon after his arrival in Hertfordshire; and she began to fear that he might be always flying about from one place to another, and never settled at Netherfield as he ought to be. Lady Lucas quieted her fears a little by starting the idea of his being gone to London only to get a large party for the ball; and a report soon followed that Mr Bingley was to bring twelve ladies and seven gentlemen with him to the assembly. The girls grieved over such a number of ladies; but were comforted the day before the ball by hearing, that instead of twelve, he had brought only six with him from London, his five sisters and a cousin. And when the party entered the assembly room, it consisted of only five altogether: Mr Bingley, his two sisters, the husband of the eldest, and another young man.

Mr Bingley was good looking and gentlemanlike; he had a pleasant countenance, and easy, unaffected manners. His sisters were fine women, with an air of decided fashion. His brother-in-law, Mr Hurst, merely looked the gentleman; but his friend Mr Darcy soon drew the attention of the room by his fine, tall person, handsome features, noble mien; and the report which was in general circulation within five minutes after his entrance, of his having ten thousand a year. The gentlemen pronounced him to be a fine figure of a man, the ladies

declared he was much handsomer than Mr Bingley, and he was looked at with great admiration for about half the evening, till his manners gave a disgust which turned the tide of his popularity; for he was discovered to be proud, to be above his company, and above being pleased; and not all his large estate in Derbyshire could then save him from having a most forbidding, disagreeable countenance, and being unworthy to be compared with his friend.

Mr Bingley had soon made himself acquainted with all the principal people in the room; he was lively and unreserved, danced every dance, was angry that the ball closed so early, and talked of giving one himself at Netherfield. Such amiable qualities must speak for themselves. What a contrast between him and his friend! Mr Darcy danced only once with Mrs Hurst and once with Miss Bingley, declined being introduced to any other lady, and spent the rest of the evening in walking about the room, speaking occasionally to one of his own party. His character was decided. He was the proudest, most disagreeable man in the world, and everybody hoped that he would never come there again. Amongst the most violent against him was Mrs Bennet, whose dislike of his general behaviour was sharpened into particular resentment, by his having slighted one of her daughters.

Elizabeth Bennet had been obliged, by the scarcity of gentlemen, to sit down for two dances; and during part of that time, Mr Darcy had been standing near enough for her to hear a conversation between him and Mr Bingley, who came from the dance for a few minutes, to press his friend to join it.

"Come, Darcy," said he, "I must have you dance. I hate to see you standing about by yourself in this stupid manner. You had much better dance."

"I certainly shall not. You know how I detest it, unless I am particularly acquainted with my partner. At such an assembly as this, it would be insupportable. Your sisters are engaged, and there is not another woman in the room, whom it would not be a punishment to me to stand up with."

"I would not be so fastidious as you are," cried Mr Bingley, "for a kingdom! Upon my honour, I never met with so many pleasant girls in my life, as I have this evening; and there are several of them you see uncommonly pretty."

"*You* are dancing with the only handsome girl in the room," said Mr Darcy, looking at the eldest Miss Bennet.

"Oh! she is the most beautiful creature I ever beheld! But there is one of her sisters sitting down just behind you, who is very pretty, and I dare say, very agreeable. Do let me ask my partner to introduce you."

"Which do you mean?" and turning round, he looked for a moment at Elizabeth, till catching her eye, he withdrew his own and coldly said, "She is tolerable; but not handsome enough to tempt *me*; and I am in no humour at present to give consequence to young ladies who are slighted by other men. You had better return to your partner and enjoy her smiles, for you are wasting your time with me."

Mr Bingley followed his advice. Mr Darcy walked off; and Elizabeth remained with no very cordial feelings towards him. She told the story however with great spirit among her friends; for she had a lively, playful disposition, which delighted in anything ridiculous.

The evening altogether passed off pleasantly to the whole family. Mrs Bennet had seen her eldest daughter much admired by the Netherfield party. Mr Bingley had danced with her twice, and she had been distinguished by his sisters. Jane was as much gratified by this, as her mother could be, though in a quieter way. Elizabeth felt Jane's pleasure. Mary had heard herself mentioned to Miss Bingley as the most accomplished girl in the neighbourhood; and Catherine and Lydia had been fortunate enough never to be without partners, which was all that they had yet learnt to care for at a ball. They returned therefore in good spirits to Longbourn, the village where they lived, and of which they were the principal inhabitants. They found Mr Bennet still up. With a book he was regardless of time; and on the present

occasion he had a good deal of curiosity as to the event of an evening which had raised such splendid expectations. He had rather hoped that all his wife's views on the stranger would be disappointed; but he soon found that he had a different story to hear.

"Oh! my dear Mr Bennet," as she entered the room, "we have had a most delightful evening, a most excellent ball. I wish you had been there. Jane was so admired, nothing could be like it. Everybody said how well she looked; and Mr Bingley thought her quite beautiful, and danced with her twice! Only think of *that* my dear; he actually danced with her twice; and she was the only creature in the room that he asked a second time. First of all, he asked Miss Lucas. I was so vexed to see him stand up with her; but, however, he did not admire her at all: indeed, nobody can, you know; and he seemed quite struck with Jane as she was going down the dance. So, he enquired who she was, and got introduced, and asked her for the two next. Then the two third he danced with Miss King, and the two fourth with Maria Lucas, and the two fifth with Jane again, and the two sixth with Lizzy, and the Boulanger—"

"If he had had any compassion for *me*," cried her husband impatiently, "he would not have danced half so much! For God's sake, say no more of his partners. Oh! that he had sprained his ankle in the first dance!"

"Oh! my dear, I am quite delighted with him. He is so excessively handsome! and his sisters are charming women. I never in my life saw anything more elegant than their dresses. I dare say the lace upon Mrs Hurst's gown—"

Here she was interrupted again. Mr Bennet protested against any description of finery. She was therefore obliged to seek another branch of the subject, and related, with much bitterness of spirit and some exaggeration, the shocking rudeness of Mr Darcy.

"But I can assure you," she added, "that Lizzy does not lose much by not suiting *his* fancy; for he is a most disagreeable, horrid man, not at all worth pleasing. So high and so conceited that there was no enduring him! He walked here, and he walked there, fancying himself so

very great! Not handsome enough to dance with! I wish you had been there, my dear, to have given him one of your set-downs. I quite detest the man."

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