



# Vertaling

## *Bedrijfsfolder*

We offer you commercial, managerial and legal knowledge based on a hands-on mentality. As a result of our continuous participation in bidding procedures we have an understanding of the practical side of a bid as well as the theoretical side.

Our services include advice and training. The choice for either one or both services depends, among other things, on the frequency of requests for quotations, the scope of current tenders, and the available competence profiles within your organisation.

The role of our advisors and trainers will be customised to your needs, but is always focused on enhancing your chances of success by:

- Making efficient use of the time available
- Preventing 'company blindness'
- The use of commercial, managerial and legal knowledge
- The effective use of resources and organisation



## Vertaling

*Begin van een hoofdstuk voor een tekstboek voor eerstejaars studenten*

One of the best-known women in world history is a nurse: Florence Nightingale (1820-1910). The uncontested heroine of Britain's national history, she is known throughout the world as the reputed 'Lady with the Lamp.' She is particularly known as the woman who, for the first time in history and practically on her own, made sure that the sick and wounded among common soldiers received decent care. Foot soldiers were rotting away and dying like flies in the military hospitals of the Crimean War (a war where France and Britain fought the Russians on Turkish territory between 1854 and 1856). Infectious diseases represented a much greater cause of death than actual battle wounds. With the help of a small brigade of nurses, Florence Nightingale managed to bring some relief to this living hell. She ensured the heavily soiled hospital was thoroughly cleaned, brought in clean sheets and fresh clothes, and personally surveyed the arrival and distribution of medical supplies and other stock. Her personal care for the soldiers and the letters she wrote to relatives in the case of a death immortalised her with the British people. She was no sweet lady, however. She was struggling against a rigid military administration and made use of well placed connections in the Ministry of War to achieve her ends. Deft at spin, she made sure the press reported favourably about her activities abroad during her stay in the Crimea. As a consequence, she was hailed as a national heroine upon her return from war.



## Vertaling

### *Vertaling van 'Als een wilde', gedicht van H el ne Swarth t.b.v artikel over Swarth*

#### *Like a savage*

Like a savage who presents  
The crooked, cruel white man  
With treasures of his blooming isle  
And calls him lord and master;  
For a handful of glass beads  
Barters solid gold,  
Gladly, slings the worthless necklace  
Around his unfettered neck;  
Licks the dust of the stranger's feet,  
On his own neck plants it,  
Meekly kisses the selfsame hand that  
White may drip of blood;  
                  Woe! So did I – offering treasures  
Of my lonely blooming isle,  
Solid gold and precious pearls,  
All – for a handful of glass:  
Smoothly polished, large and round,  
Pretty beads, red and blue,  
Loosely threaded, airily,  
On elastic string.  
In fact I fancied, in my naivety  
To have made a good exchange,  
Nature's simple child I was  
On my unspoilt isle!  
Jubilantly I knelt down  
Kissed the open hand  
Meekly took his foot and placed it  
On my proud, unfettered neck.

He – the lord of my small isle,  
Me – piling treasures,  
Solid gold and precious pearls,  
At my master's feet –  
                  And the brittle gaudy necklace  
Breaks, the glass beads  
Roll in the sand – the elastic string  
                  Is flung in my face.  
  
Oh, I'll get a new choker,  
Even prettier perhaps,  
Now surely I know its true worth  
And – my treasures, they are lost.



# Vertaling

## Uit een hoofdstuk over fenomenologie en muziek

How does Marion envisage disengaging these regions?<sup>1</sup> First of all, by describing the phenomenon as an event (*événement*). This is a move that counters the delimitation, with Descartes and Kant, of the phenomenon as object. Kant, for example, specifies in the first of his “four rubrics that organize the category of the understanding and thus impose on phenomena the quadruple seal of object-ness,”<sup>2</sup> to wit the rubric of quantity, that each phenomenon must dispose of a quantity in order to become an object, that is, it should possess spatial extensiveness (cf. the Cartesian *res extensa*).<sup>3</sup> This extensiveness involves that the whole of the phenomenon equals (and results from) the sum of its constituent parts. In addition, the phenomenon is inscribed beforehand, as object, in finite space. These two delimitations make it possible to know the phenomenon in advance: although we perceive at most only three sides of the cube at once, the other three can be inferred from its structure and the spatiality of its form.<sup>4</sup> “It is the same,” Marion observes, “for all technical objects: we no longer see them, we no longer have even the need to see them, because we foresee them for a long time. [...] We reduce them to the rank of phenomena of the second order, of common [*de droit commun*] phenomena, without according them the full, autonomous, and disinterested appearance.”<sup>5</sup> Thinking about the phenomenon in terms of objectivity mystifies the original phenomenality of the phenomenon.

The movement of thought suggested by Marion is precisely in the opposite direction: from the object towards the event. Its course is indicated by three characteristics of the event: irrepeatability, surplus, and possibility.<sup>6</sup> In the first place, the event is irrepeatable: “Each event, absolutely individualized, arrives only once (*hapax*) and once and for all (*ephapax*), without sufficient antecedents, without remainder, without return.”<sup>7</sup> It escapes any attempt to determine its cause or to list criteria: it proceeds from itself alone. A second characteristic of the event is its surplus regarding any precedent. It is unlike any other, it has not been produced nor can it be reproduced; it “undefine[s] the world in the twofold sense of rendering it nonfinite and forbidding it any definition.”<sup>8</sup> Finally, new horizons are breached by the possibility borne out by the event, and this is true for phenomena that are historically older as well. This is a possibility that is totally unrelated, according to Marion, to the possibility in metaphysics. That possibility is completely and beforehand subsumed in the economy of what can be realized, whereas in the case of the event this is a free, unshackled possibility that can be described in metaphysical terms as a leap of the impossible (that which is outside all causality, essence, or sufficient ground) towards facticity. Repeatedly Marion emphasizes that the initiative to appear and become a *fait accompli* resides with the phenomenon itself, the phenomenon that offers, gives *itself*. Such giving itself inevitably happens in time, but not, as Kant wishes, before a transcendental *ego* that dwells outside time and produces it (just as space) in a majestic fashion. Marion argues his case by referring to an event that preeminently contains these three characteristics: my own birth. My birth is a phenomenon that presents *itself* to me in the manner of giving *itself*.<sup>9</sup> I haven’t witnessed my own birth, but I know about it from the testimony of others:

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<sup>1</sup> I understand the term region to refer to Marion’s notion of “a regional phenomenality - that of the given phenomenon” (Marion, *Being Given*, 179) and to the distribution, in turn, of this phenomenality in the areas of the *poor*, the *common*, and the *saturated phenomena* (cf. Marion, *Being Given*, and 221ff: “Topics of the Phenomenon”).

<sup>2</sup> Marion, *In Excess*, 34.

<sup>3</sup> Marion, *Being Given*, book III (§ 13-17); Immanuel Kant, *Critique of Pure Reason*, trans. by Werner S. Pluhar (Indianapolis - Cambridge: Hackett, 1996), A163/B204.

<sup>4</sup> The example refers to Husserl’s famous analysis of appresentation. See Edmund Husserl, *Cartesian Meditations* (The Hague: Nijhoff, 1977), §50. Cf. Marion, *In Excess* (62ff and 105) and the related analysis in Marion, *Being Given*, 199-202.

<sup>5</sup> Marion, *In Excess*, 35.

<sup>6</sup> *Ibid.*, 36; Marion, *Being Given*, 170-73.

<sup>7</sup> *Ibid.*, 171.

<sup>8</sup> *Ibid.*, 172.

<sup>9</sup> Marion, *In Excess*, 41-44.



# Vertaling

## *T.b.v. een medicatie onderzoek*

Onderzoeker:.....Datum:.....

### Patiënt gegevens

Naam:.....Leeftijd:..... Geslacht: M/V

Elke vraag of uitspraak wordt door de onderzoeker samen met de patiënt hardop gelezen, de patiënt omcirkelt een 'Ja' of 'Nee' in respons op ieder item.

De onderzoeker leest iedere vraag of uitspraak hardop voor aan de patiënt, de patiënt beantwoordt de items door **Ja** of **Nee** te omcirkelen. Bij item 7 en 8 krijgt wordt een score van 1 punt toegekend aan een **Ja** antwoord, ter indicatie van compliance in houding of gedrag; **Nee** krijgt 0 punten. Bij alle andere items krijgt een **Nee** antwoord een score van 1 punt en een **Ja** een score van 0.

Gelieve op de volgende vragen of uitspraken te reageren door het antwoord te omcirkelen dat, voor de afgelopen week, het meest overeenstemt met uw houding of gedrag ten aanzien van uw medicatie.

- |  |        |
|--|--------|
| 1. Vergeet u ooit uw medicijnen in te nemen?   | Ja/Nee |
| 2. Bent u af en toe slordig in het gebruik van uw medicijnen?                          | Ja/Nee |
| 3. Wanneer u zich beter voelt, stopt u dan wel eens met uw medicijnen?                 | Ja/Nee |
| 4. Soms, als u zich slechter voelt wanneer u de medicatie inneemt, stopt u er dan mee? | Ja/Nee |
| 5. Ik neem mijn medicijnen alleen in wanneer ik ziek ben.                              | Ja/Nee |
| 6. Het is onnatuurlijk dat mijn geest en lichaam door medicijnen worden gecontroleerd. | Ja/Nee |
| 7. Mijn gedachten zijn helderder als ik medicijnen slik.                               | Ja/Nee |
| 8. Door de medicijnen te blijven gebruiken voorkom ik dat ik ziek word.                | Ja/Nee |
| 9. Ik voel me raar, als een zombie, wanneer ik medicijnen gebruik.                     | Ja/Nee |
| 10. Door de medicijnen voel ik me moe en sloom.  | Ja/Nee |