

Children's Literature in Translation

Challenges and Strategies



Edited by
Jan Van Coillie
Walter P. Verschueren

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Editors' Preface

It is common practice today to describe the role of the translator as a mediator, as one who facilitates the negotiating 'dialogue' between source text and target audience. Nowhere else is the mediating role of the translator so strongly felt as in the translation of children's literature. It is thanks to translators that children from all over the world can step through the magical looking-glass and venture into the beguiling world of Andersen's fairy tales and Alice's unexpected, mind-boggling Wonderland, or can indulge in the charmingly anarchistic fabrications of Pippi Longstocking, and – more recently – the thrilling, often spine-chilling, universe of Harry Potter. For children who do not master foreign languages, translations are the sole means of entering into genuine contact with foreign literatures and cultures.

At the same time, translators are not as neutral as the term 'mediator' initially seems to suggest. Translators do not simply stand 'in between' source text and target audience, from the beginning they are always an intrinsic part of the negotiating dialogue itself, holding a fragile, unstable middle between the social forces that act upon them (the imposed norms of the publishing industries and the expectations of the adults who act as buyers and often as co-readers), their own interpretation of the source text and their assessment of the target audience (what are the target audience's cognitive and emotional abilities, its tastes and needs?). Surely, the translator mediates, but to an important extent he or she also shapes the image that young readers or listeners will have of the translated work.

Of course, it may be argued that all translation, for children and adults alike, is an act simultaneously involving mediation and refraction. The very awareness that translating for children does not differ in kind from translating for adults, but simply in the extent to which it necessitates or allows forms of textual manipulation, has recently led to the emancipation of this long-neglected subfield of literary translation. Today, translating for children is increasingly recognized as a literary challenge in its own right. A classic work like *Alice in Wonderland*, a book so rich that it continues to attract well-known translators as well as fresh talent, played a key role in the process. More recent classics, too, such as the works of Astrid Lindgren, Roald Dahl, J.K. Rowling and Philip Pullman, are now generally recognized as literary masterpieces that, from a translator's point of view, are no less demanding than 'serious' (adult) literature. On the contrary – often the creative, playful use of language offers an additional

challenge in that it requires a special empathy with the imaginative world of the child.

The unprecedented boom of translated children's books over the last few decades and the remarkable rise in the quality of these translations (itself the result of the professionalization of the translation business) were accompanied by a significant growth in scholarly interest. In the field of research the prescriptive approach (*how should you translate?*), so typical of the earliest studies in the 1960s, has been largely substituted by a descriptive approach (*how do texts present themselves as translations?*). The focus of research has thereby shifted from the source text to the target text. This shift, attributing a privileged status to the target readership, offers numerous avenues of investigation for the translation of children's literature. One important and welcome spin-off of the new paradigm is that translators of children's literature are gaining 'visibility'. No longer humbly acting in the shadow of the original authors – themselves outshone by the authors of 'serious' (read: adult) literature – they are slowly stepping into the limelight.

In the present volume we have endeavoured to explore the various challenges posed by this paradigmatic shift and at the same time to highlight some of the strategies that translators can and do follow when facing these challenges. The key issues prompted by recent scholarly work in this vein include the impact of translation norms, the choice between foreignizing and domesticating translation strategies and the dual audience.

Over the last few decades, the study of children's literature in translation has benefited greatly from theoretical developments in the fields of literary studies and translation studies. Four such developments deserve special mention, because they have proven to be particularly fruitful and feature heavily in the present essays. First, there is the overarching concept of the polysystem introduced by Itamar Even-Zohar in the 1970s and one of the first attempts to give children's literature, along with other 'minor' literatures and the whole of translated literature, a proper place in the literary system. Second, Gideon Toury's concept of norms of translation behaviour continues to exert considerable influence on scholarly research; this is also true of the methodology he envisioned for the branch of descriptive translation studies, with its emphasis on the place of the text in the target culture system and on translation shifts. Third, norms also resurface in the ideological implications of Lawrence Venuti's concept of the translator's (in)visibility and his discussion of foreignizing and domesticating translation strategies. Finally, there is the concept of

the child(hood) image, which can be traced back to Philippe Ariès' pioneering *Centuries of Childhood* (1962) and which, applied to children's literature as in Riitta Oittinen's *Translating for Children* (2000), sheds an interesting light on the rationale behind many of the translation shifts that occur in the process of translating 'for children'.

The present collection of essays offers a sample illustration of this methodological indebtedness. In the opening essay, 'The Translator Revealed', **Gillian Lathey** offers a review of historical and contemporary prefaces to translated children's books published in the UK. Drawing on prefaces by Mary Wollstonecraft, Mary Howitt, Joan Aiken and Ann Lawson Lucas, she demonstrates that, viewed historically, translators' prefaces offer rare insights into the selection of texts for translation, the development in translation practices and changes in the image of the child reader.

From a similar historical perspective, **Rita Ghesquiere** discusses in a polysystemic context how translations have helped children's literature to fulfil a basic role in the establishment of literary canons. Her article also deals with the current status of children's literature worldwide and raises the intriguing and important question of whether the import of Western children's books is a blessing or a hindrance to the development of native (non-Western) children's literatures.

In 'No Innocent Act: On the Ethics of Translating for Children', **Riitta Oittinen** analyzes the way translations of children's literature are determined by the norms and values (ethics) of a given society, and by the norms and values that lie dormant in the translator's personal child(hood) image. Without taking an overt stance in the debate between foreignization and domestication, Oittinen points out the 'delicate' nature of these concepts in the context of children's literature: in the end, all translating for children inevitably becomes an activity 'guilty' of textual domestication.

In her study of translations of children's literature in the former East Germany, **Gaby Thomson-Wohlgemuth** demonstrates how books were selected for translation in order to play a role in the creation of an ideal socialist society and how they enjoyed a remarkably high status because of the indispensable role they played in educating the masses.

Vanessa Joosen, in turn, concentrates on the changing attitude in the Netherlands toward the adolescent novels of the British author Aidan Chambers. By comparing two Dutch translations of *Breaktime*, she shows how attention shifted from Chamber's use of taboo to a greater awareness of his stylistic complexity. The question of taboo and censorship also

proves relevant to *Postcards from No Man's Land*, whose mixture of Dutch and English posed a particular challenge to the translator.

Studying the collision of norms in different translations of *Nils Holgersson's Wonderful Journey throughout Sweden* by Selma Lagerlöf, **Isabelle Desmidt** goes straight to the heart of the matter and addresses the question of whether such collision, typical of much children's literature, can be adequately described by using existing models. Putting Andrew Chesterman's prototype approach to the test, she argues that the results of her own comparative analysis seem to indicate a further need to fine-tune the model, but she nevertheless concludes that the prototype approach promises to remain a valuable future tool for translation studies.

In the context of children's literature, the choice between foreignizing and domesticating translation strategies is often linked to didactic and pedagogic norms. For a long time most translators found it self-evident that the source text should be adapted to the target culture. These adaptations were based on the assumption that the linguistic and literary formation of the young reader, as well as his or her knowledge of the world generally, was too restricted to guarantee a sufficient degree of recognizability and empathy, two features that were deemed of the utmost importance for children's books. Since the 1980s there has been a widespread reaction to this 'domesticating' tendency. Today, more and more translators, out of respect for the original text and because they want to bring children into contact with other cultures, choose to retain a degree of 'foreignness' in their translations.

Belén Gonzalez Cascallana focuses on the handling of cultural intertextuality in the Spanish translations of contemporary British children's fantasy books. She concludes that the translators' overall orientation does not fully favour either the domestication or foreignization of source text features. Translators primarily aim to stay close to the source text and bring the experience of a foreign text of literary merit to the target child audience, but in other ways increasingly show a concern for the target reader's comprehension and their ability to enjoy the presence of cultural intertextuality.

Following the polysystem theory, **Isabel Pascua-Febles**, studying the translation strategies in an English and Spanish translation of a German youth novel, concentrates on the social and educational conventions and the way different translators focus on the young reader as evident in cultural markers such as juvenile expressions and diastratic varieties (i.e., various social registers).

One of the most interesting focal points where translation problems and strategies meet is the translation of personal names. Very often they are domesticated in order to facilitate the identification process of young readers. In 'Character Names in Translation', **Jan Van Coillie** demonstrates how the translators' choices can cause texts to function differently: shifts may occur in their informative, educational, emotional, entertaining and creative function. His study also sheds a different light on the concept of 'functional equivalence'.

One of the key issues in translating children's literature is the ambivalent audience of young readers and adult buyers (readers). Hans Christian Andersen, one of the world's most widely translated authors, was well aware of his double audience. He wrote his stories for children "always remembering that mother and father often listen in". **Anette Øster** scrutinizes two English translations of Andersen's fairy tales and demonstrates how they are often stripped of their double audience: not only are sexual overtones and irony removed but also their richness of detail and linguistic finesse are lost.

The complex translation strategies resulting from this dual orientation are discussed in the contribution by **Mette Rudvin** and **Francesca Orlati** on the translations of Salman Rushdie's *Haroun and the Sea of Stories* into Italian and Norwegian. Rushdie's novel can be read both as a fairy tale for children and as a political critique aimed at an adult readership. A series of interesting translation issues emerge: the micro-structural coordination of narrative techniques, the macro-structural marketing policies dictating the translation strategies of the political subtext through metaphor and the role of the target reader.

Jan Van Coillie

Walter P. Verschueren

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The Translator Revealed

Didacticism, Cultural Mediation and Visions of the Child Reader in Translators' Prefaces

GILLIAN LATHEY

University of Roehampton, UK

Abstract. *The translator takes centre stage in this review of selected examples of historical and contemporary prefaces to translated children's books published in the UK. Viewed historically, translators' prefaces offer rare insights into the selection of texts for translation, developments in translation practices and changes in the image of the child reader. Mary Wollstonecraft, radical author of A Vindication of the Rights of Women, addresses adults in the 'Advertisement' to her 1790 translation of Christian Gotthilf Salzmann's Elements of Morality for the Use of Children; she expresses a didactic, moral purpose that necessitates wholesale cultural context adaptation. Over half a century later, the emphasis is on entertainment in the fey little poem 'To English Children' written by Mary Howitt to mediate her translation of Otto Speckter's fables (1844). In more recent times, prolific children's author Joan Aiken uses the art of the storyteller to beguile her young reader into understanding cultural difference in the lengthy introduction to her translation of the Comtesse de Ségur's L'Auberge de l'Ange-Gardien (1976), whereas the preface to Ann Lawson Lucas's admirable, scholarly retranslation of Collodi's Pinocchio (1996) reveals the dilemma inherent in a translation of a children's classic by an academic. When the translator becomes visible, metatextual comment highlights the particular demands of translating for children.*

Literature on translation abounds with references to translators as 'invisible', and translators for children seem to be the most transparent of all. In accordance with the low status of children's books, an accreditation of the translated work has always been less likely in translations of children's than adult literature, so that many translators of children's books into English belong to the great disappeared of literary history. When searching in vain for the translator's name in some children's texts, for example the British version of Jean de Brunhoff's *The Story of Babar*, it

would be easy to imagine that the book had been transposed from one language to another by some kind of literary osmosis with no human agent involved. Yet there *is*, of course, evidence of the translator's existence, beyond his or her name, as a discursive presence within the translated text. Comparisons between source and target texts reveal a filtering consciousness at work making linguistic choices; adapting the context of the original; aligning it with models in the target culture (Shavit 1996); omitting text or adding explanations. Indeed, Giuliana Schiavi (1996) and Emer O'Sullivan (2000) argue for the addition of the notion of an 'implied translator' to models of narrative communication, a textual construct that in historical texts may well be the only remaining trace of the translator. What I wish to raise in this article, however, is a different kind of literary detective work: a search for a direct rather than implicit record of the translator's voice.

Diaries, letters, journal articles and – in recent times – interviews, all add to our knowledge of past translation practices. But when translators emerge from the shadows to write an introduction or prefatory note to a translation for children, they do so to justify the choice of the text, to commend its didactic intent, or to reconcile teachers, parents and child readers to its provenance and content. There's no doubt that prefaces to translated children's texts are rare, particularly so in the UK, where translations have always represented a very small percentage of publications for children and the origin of a translation may owe more to chance than to coherent publishing policies. Moreover, according to Jeremy Munday (2001), the translator's preface generally is fast disappearing and is now limited to retranslations of classic texts. Nevertheless, provided that they are treated with an appropriate degree of scepticism – translators' pronouncements on their work are not necessarily any more reliable than those of authors – prefaces are statements of intent that offer insights into the selection of texts for translation, into past and present translation strategies for a young readership, and into the inspiration and motivation (not always merely financial) of translating for children.

The prefaces I have collected so far reflect the fluctuating tension between instruction and entertainment familiar to historians of children's literature; they also display a remarkable range in content as well as tone and mode of address, either to the adult with the child's interests at heart, or to the child reader. Before moving on to case studies, I'd like to start with just a few brief, contrasting snapshots taken from within this range. An early translator's preface to a text translated for children – one of the earliest in the English language – is that of schoolteacher Charles Hoole

M.A, translator of the German text of the *Orbis Sensualium Pictus* by Johann Comenius, published in 1659. Hoole's four pages of advice on the pedagogical application of the text proclaim a didactic purpose even in the heading to his piece, which is entitled: 'The Translator, to all judicious and industrious School-Masters' (Comenius 1672). He commends the orderly, rational approach to learning through the senses in Comenius' text, since children had previously been taught like parrots to repeat material beyond their understanding; Hoole also appreciates Comenius' attempt to match his material to children's cognitive development. Equally revealing of contemporary constructions of childhood some two hundred and fifty years later is the deeply critical attitude towards the child of Emma Stelter Hopkins, translator of Johanna Spyri's *Heimatlos* (Homeless) in 1912. Stelter Hopkins expresses in tight-lipped fashion the hope that Spyri's stories will teach children to appreciate home comforts: "to which they grow so accustomed as often to take them for granted, with little evidence of gratitude" (Spyri 1912:iii). Such a remark immediately evokes the oppression and expectations of a late Victorian or Edwardian childhood. On the other hand, the child-friendly voice of Joan Aiken in the mid-1970s (to which I shall return) aims to charm children into reading her translation. Although we can never know how many of these prefaces were actually read – children are certainly not known as great preface readers and nor, on the whole, are adults – such fleeting views of translators' intentions towards the child reader, whether didactic, dismissive or enticing, indicate their potential for any historical investigation of translation for children.

As a starting point for the selective overview to follow, I have chosen as a more detailed case study a preface written in 1790 by an early feminist and radical, Mary Wollstonecraft, because of the insights it offers into contemporary translation practices in relation to the child reader. In the second part of this paper, further examples taken from the 19th and 20th centuries will illustrate in turn the preface as a medium of cultural mediation; the child-centred preface as story and, finally, the preface as an expression of the adult-child duality that characterizes all writing for children.

Translation Practices and Ideological Purpose

Mary Wollstonecraft lived from 1759 to 1797 at a time of intellectual and political ferment: the French Revolution was taking place as she wrote

the translation I am about to discuss. Wollstonecraft is best known as the author of *A Vindication of the Rights of Woman*, a “treatise on female rights and manners” (1792:73) that enjoyed a renaissance at the time of the Women’s Movement in the 1970s. She lived for a time in a community of intellectuals and dissenters in Newington Green, north London, set up a school there. Later joined the dazzling social circle of publisher and bookseller Joseph Johnson that included the visionary poet and artist William Blake, William Godwin, the political and social theorist whom she eventually married, and Henry Fuseli, the German-Swiss painter who briefly became her lover. In short, she was a free-thinking, independent woman, who determined her own life and affairs. While working on a number of commissions for publisher Joseph Johnson, she translated a text by a leading German author of Enlightenment literature for children, Christian Gotthilf Salzmann. To this translation of Part One of Salzmann’s *Elements of Morality for the Use of Children*, first published in 1790, she added an ‘Advertisement’¹ that reveals not only an appreciation of the preoccupation with childhood and education that was sweeping Europe in the wake of Rousseau’s *Émile* (1762), but also a sovereign approach to translating for the child reader born of moral conviction and pedagogical experience.

The opening to Wollstonecraft’s preface may well be disingenuous: she claims that Salzmann’s text “accidentally fell into my hands, when I began to learn German, and, merely as an exercise in that language, I attempted to translate it” (Wollstonecraft 1989:5). Whether this was a fortuitous encounter or not, what caught and held Wollstonecraft’s interest was the fact that “chance had thrown my way a very rational book”. Wollstonecraft continues that she would never have completed such an arduous task² had she not considered Salzmann’s book to be a “very useful production” (1989:5) written “on the same plan” as her own earlier publication, *Original Stories from Real Life* of 1788. Wollstonecraft’s *Original Stories*, with their emphasis on reason and civilized behaviour as the basis of morality, strike the modern reader as coldly didactic and

¹ ‘Advertisement’ is used in its original sense of a notice to the public.

² Wollstonecraft probably refers to the translation of Salzmann in a letter to her friend George Blood, where she expresses the sheer exhaustion of working in an unfamiliar language: “I am so fatigued with poring over a German book, I scarcely can collect my thoughts or even spell English words, of course, you must not expect any chat, indeed I have nothing new to talk about”, London 15 Sept 1789 (in Wardle 1979:183).

have been condemned by John Rowe Townsend, a historian of British children's literature, as "perhaps the most repellent piece of English Rousseauism" (Townsend 1965:43) of the period.³ Nonetheless, the parallel with Salzmann's book lies in the social and moral instruction of children through fables and stories taken from daily life rather than fanciful tales, which at the time were considered to be a dangerous incitement of the child's uncontrollable imagination.

No wonder, then, that Wollstonecraft found the translation of Salzmann's book congenial. Salzmann's suggested mode of delivery, too, must have struck a chord with Wollstonecraft as a practised teacher of young children. His own preface, which Wollstonecraft translated for the English edition, is a blueprint for imparting the lessons of his text in a manner that engages rather than simply instructs the child: he advises adults to read these exemplary tales about the Herrmann family aloud with warmth and interest (1989:10-11); to assume voices for the different characters; to encourage children to ask questions, to read the tales for themselves – also aloud – and to look closely at the accompanying illustrations.⁴

Wollstonecraft, too, pays careful attention to the child reader's potential response in announcing her translation strategies. She readily admits that hers is not a literal translation, and that *naturalization* – an early use of that term that predates Klingberg's 'cultural context adaptation' by two hundred years – was essential to the task she had set herself:

I term it a translation, though I do not pretend to assert that it is a literal one; on the contrary, beside making it an English story, I have made some additions, and altered many parts of it, not only to give it the spirit of an original, but to avoid introducing any German customs or local opinions. My reason for naturalizing it must be obvious – I did not wish to puzzle children by pointing out modifications of manners, when the grand principles of morality were to be fixed on a broad basis. (Wollstonecraft 1989:5)

³ The content of *Elements of Morality* echo not only Wollstonecraft's own moral didacticism, but also that of her close contemporaries Sarah Trimmer (1741-1810) and Thomas Day (1748-89).

⁴ Although the first edition of Wollstonecraft's translation lacked this visual element, William Blake adapted the original designs for Salzmann's text by Chodowiecki to adorn the second edition (Darton 1999).

In practice, Wollstonecraft's 'naturalization' leads to the Anglicization of names, food and other culturally bound items. The unnamed German town becomes Bristol; the Herrmann family name is changed to Jones, the young son of the family, Karl, to Charles and, on the culinary front, "Märkische Rüben" and "Schöpfenbraten" (Salzmann, second edition, 1819:206) become "mutton-chops and apple-dumplings" (Wollstonecraft 1989:143) – all good eighteenth-century fare.

But Wollstonecraft's adaptations do not stop at changes in names or culture-specific vocabulary. In a section of the preface that immediately arouses the modern reader's curiosity, she refers to an addition to the original: "I have also here inserted a little tale, to lead children to consider the Indians as their brothers, because the omission of this subject appeared to be a chasm in a well-digested system" (1989:6).⁵ On comparing Salzmann's original (the second, 1819 edition) with Wollstonecraft's translation, it becomes clear that this observation concerns a parable told to young Charles by a passing curate who has found the lost and panicking child in a wood. Wollstonecraft replaces the curate's story about a cowardly German hussar learning to overcome imaginary fears, with a similar tale about a British soldier set in the American War of Independence. That war had taken place between 1775 and 1782, and had ended less than ten years before Wollstonecraft wrote her preface, so the reference was recent enough to be of keen interest to her young readers and their parents. A modern equivalent would be a translator's insertion into a children's text of a reference to the Gulf War or a reference to the Iraq War a few years from now. When, in Wollstonecraft's version of the curate's story, the British soldier loses his way in the dark in a pathless American wood, his unjustified fear of the native "copper coloured men" is dramatically exposed when a native American rescues him and attends to his injury. Wollstonecraft drives home her point by referring to this American in her preface as "one of those men, whom we Europeans with white complexions, call savages". Within the text she emphasizes the humanity of this man who binds the British soldier's wounds and guides him back to his army camp (1989:28).

This alteration, when measured against the later imperialist sentiments of much British children's literature of the 19th century, seems

⁵ 'Indian' is the term by which native Americans were known in Britain until the end of the 20th century.

surprisingly modern and even prefigures the politically correct approaches to children's books in the last decades of the 20th century. In the late 18th century, however, such egalitarianism was an intellectual construct rather than a historically grounded response. A rational approach to human behaviour simply could not allow one race to be considered inferior to another; indeed, Salzmann's original text includes a story about a Jewish dentist who cures young Karl of toothache and, as a result, of his incipient anti-Semitism. This advocacy of tolerance is a foundation stone of the "well-digested system" to which Wollstonecraft refers and in which she rather unfairly identifies a gap: a reference to native Americans arising from a war with the British could hardly be expected of a German author. However, in the spirit of Salzmann's values and of the Enlightenment, Wollstonecraft is at pains to dispel prejudice in the young through a story with a humane message, even when that entails taking a cavalier approach to an original text.

Although translation strategies such as *naturalization* and the insertion of a topical reference are familiar to this day, the difference from modern practice lies in the primacy of the moral message, and the vision of the implied child reader that Wollstonecraft shares with Salzmann. That child is a being whose natural instincts are not to be trusted, who is in constant danger of moral failure, disobedience or succumbing to prejudice. Wollstonecraft's principled stance clearly differs from the recent practice of adapting the cultural context in translations for children for reasons of accessibility, or to ensure that translations are commercially viable. Wollstonecraft insists that children's attention should not be distracted by the unfamiliar – the "German customs or local opinions" to which she refers – not simply because they might be alienated from the text, but because nothing must stand in the way of the transmission of the "grand principles of morality" she advocates. Such moral precepts were to lead, in accordance with the intellectual climate of the late 18th century, to the repression of the child's instinctive behaviour in favour of a reasoned, enlightened approach to human interaction.

To the modern reader these stories seem dull and the messages heavy-handed, but the preface puts Wollstonecraft's own stamp on Salzmann's message in a manner that indicates her decisive temperament and radicalism in other spheres. It is also a reminder that translators in the UK have historically exercised a degree of control in presenting their interpretations of prevailing value systems. Some thirty years after Wollstonecraft's accidental encounter with Salzmann, another translator

justified his deliberate choice of text, the *German Popular Stories translated from the Kinder und Hausmärchen* of the Brothers Grimm (1823), from an opposing, anti-rationalist perspective. In his translator's preface, Edgar Taylor writes a scathing condemnation of the "age of reason":

Philosophy is made the companion of the nursery: we have lisping chemists and leading-string mathematicians: this is the age of reason, not of imagination; and the loveliest dreams of fairy innocence are considered as vain and frivolous. (1823:iv)

Although he adds a caveat that fiction should not interfere with the moral education of the young, Taylor's advocacy of the re-introduction of popular and imaginative tales into the reading matter of British children places him at the leading edge of the renaissance of the fairy-tale, romance and fantasy that began in earnest in mid-nineteenth century British children's literature. The influence of Grimms' Tales on British children's literature is of course well known; but the pivotal role of their first British translator is seldom acknowledged.

Cultural Mediation

Both Wollstonecraft and Taylor held strong opinions on the purpose of children's literature, on the one hand as a means of conveying a moral imperative, and on the other as a catalyst for developing the child's imaginative faculty. As children's literature developed through the 19th century, the context adaptation that Wollstonecraft practised for ideological reasons became one aspect of a general process of cultural mediation that has continued to this day to be a prominent feature of translations published in the UK, largely because of British children's limited experience of reading translated texts. Publishers, editors and translators add prefaces, introductions and paratextual material (blurbs and textual extracts) to ease the passage of children's texts into the British market and the hearts and minds of young British readers. In recent times the cachet of an accredited and trusted children's writer has assisted the reception of translated texts. One example is children's poet Walter de la Mare's gentle reassurance in his 1931 preface to Margaret Goldsmith's translation of Erich Kästner's *Emil and the Detectives* that there is nothing in this German story "that *might* not happen (in pretty much the same way as it does happen in the book) in London or Manchester or Glasgow tomor-

row afternoon” (de la Mare 1995:10).⁶ A much earlier example of a translator’s approach to mediation is the fey little verse by Mary Howitt, best known as a children’s poet and the first translator into English of the work of Hans Christian Andersen (initially from German, then later from Danish). The poem introduces her translation from the German of the fables of Wilhelm Hey in 1844:

“To English Children”

This little book comes from the hand,
Dear Children, of a friend –
Throughout the kindred German land,
Tis loved from end to end,
‘Tis loved when sternest winter chills;
When summer gilds the vine;
From Russia to the Tyrol hills;
From the Black Sea to the Rhine. (Howitt 1844:1)

And so she continues in similar vein. Howitt artfully sets out to diminish the threat of the culturally alien: the book is “little”; it comes not only from the hand of a friend, but from a “kindred” land. Although Howitt has a sure touch in the pleasing rhyme and rhythm of her preface, the mode of address to ‘dear children’ is condescending, and the preface eventually degenerates into a set of trite and sentimental comments with references to the book as “a gift from Heaven” or as accompanied by a “flower-enwoven wreath”.

Howitt’s attempt to inspire the confidence of her young readers in the foreign text they are about to encounter raises the delicate issue of cross-cultural representation that is currently of great interest in the field of image studies. Image studies, according to Joep Leerssen, “deals with the discursive and literary articulation of cultural difference and of national identity” (Leerssen 2000:268). Reductive representations of other nationalities or ethnic groups in children’s literature result either from assumptions that children cannot process the complexity of difference, or from an adult consensus as to the image of another nationality to be presented to the young in any given historical period. Political relationships between particular countries determine images of other nationalities, as

⁶ This preface has been reprinted in the currently available Red Fox edition, translated by Eileen Hall.

Emer O'Sullivan has demonstrated in her survey of the stereotypical Germans in British children's fiction (O'Sullivan 1990). With few exceptions (Mary Wollstonecraft was a pioneer in attempting to counter prejudice), British children's literature is littered throughout its history with stock characters, simplified sketches of other nationalities or stereotypical caricatures until the sea-change of the post-colonial era in the latter part of the 20th century. In translations, peritextual material frequently consolidated this approach by limiting the representation of a nation or culture to a set of clearly defined and familiar features.

This tendency is amply illustrated in Anna Barwell's preface to her translation of *Little Sidsel Longskirt* from the Norwegian of Hans Aanrud (Aanrud 1923) in the early 1920s.⁷ Rather than attempt to demystify the foreign as Howitt does, Barwell is far more ambitious: she adopts the position of a connoisseur presenting the Norwegian landscape, culture and people to the English reader in a manner designed for easy assimilation by the young. This undertaking deteriorates, as it inevitably must, into the stereotypical. Barwell tells her young readers that "many of the people of Norway – descendants of the Vikings though they are – spend very busy lives in fishing and in cutting down the pine trees that grow in the dark forests" (Aanrud 1923:5). That little parenthesis on Viking ancestry is telling, since history lessons in British schools at the time and for decades thereafter portrayed the Vikings as invaders and ancient enemies. So a note of reservation colours this introduction of a nation of "peasants" – Barwell's word – who spend the long, light summer evenings dancing and singing "merry folk-dances and songs", but are nevertheless so well educated that "it is very rare to find anyone dull or stupid" (1923:8). A preface intended to mediate a text by introducing its culture of origin only succeeds in inducing in readers a distorted understanding of Norwegian life, a comforting emphasis on quaint folklore that denies children any valid cultural or socio-economic insights.

An alternative strategy is to situate the unfamiliar within a framework of comparison. By focusing on opposition, the mediating translator emphasizes a permanent and inherent otherness, and at the same time reinforces the young reader's own sense of national and cultural identity.

⁷ Barwell's translation was published by J.M. Dent in the Kings Treasuries of Literature series that included world literature titles. That such a series could exist indicates a time when British children's publishing was more enterprising in international terms than it is now.

Barwell includes frequent comparisons in her preface. Spring, for example, begins “so much more quickly than in England” and school “that so fills the days of English boys and girls” (1923:7-8) is available only in the winter in Norway, since children are needed on the farms in summer. Seasonal differences and the reference to school are of course designed to catch the child’s attention and provoke a sense of wonder. This kind of juxtaposition may, however, lead to what Robyn McCallum (McCallum 1997) has called “cultural solipsism”, in this case a reinforcement of particular notions of Englishness. In *Old Peter’s Russian Tales*, published in 1916, just a few years before Barwell’s translation, Arthur Ransome introduces what are retellings rather than direct translations of Russian fairy tales by stressing distance and reminding readers of the qualities that to his mind represent England:

This is a book written far away in Russia, for English children who play in deep lanes with wild roses above them in the high hedges, or by the small singing becks that dance down the grey fells at home. Russian fairyland is quite different. (Ransome 1916:9)

Ransome’s view of England is the pastoral, indeed Lakeland, idyll of the Romantic poets and his own *Swallows and Amazons* series. Unrepresentative as this vision may be of the lives of English children at the time, it plays a small role as a building block in the identity formation of the young English reader. A brief reference to the contrasting vastness of the Russian landscape and the “wavelets of the Volkhov” confirms the unthreatening nature of the “small becks” of home, just as effectively as it renders Russia romantically and remotely exotic.

These mediators are at pains to render the foreign manageable by confining the otherness of each culture to a set of easily digested traits. One noteworthy instance of a translator who does claim to recognize children’s ability to appreciate difference is G.S. Godkin’s introduction⁸ to his 1895 translation of *Cuore* by Edmondo de Amicis:

In undertaking the translation of the book I was told that I might render it freely, adapting it to the character and taste of the English reader. Of this permission I have hardly availed myself, thinking

⁸ Thanks for this reference are due to Italia Flores Ramos, a student on the MA Children’s Literature programme at the University of Roehampton.

the British school-boy of to-day sufficiently sensible and enlightened to understand that all nations have a right to their peculiarities, like individuals; and that he would prefer to see school life in a foreign city as it is, depicted by one of the country, not toned down, with local colour eliminated. (Godkin in *Amicis* 1895:vi-vii)

Godkin's decision not to *naturalize*, to trust the "enlightened" British schoolboy, may prove to be no more than rhetoric if carefully measured against the translated text, but its assertive declaration of faith in the child – in boys at any rate – stands in marked contrast to the romantic oppositions of Ransome, the cosiness of Howitt's introduction to the German-speaking countries, or the sweeping patronage of Barwell.

Direct Address to the Child

Of the prefaces discussed so far, only Mary Howitt's poem and Anna Barwell's introduction to Norwegian life address child readers exclusively and directly. Yet neither of these translators is able to enter into a dialogue with the child or to demonstrate the natural ease of the practised and intuitive children's writer. To read Barwell's preface is to be constantly aware of the experienced adult voice and the unequal relationship between writer and audience, while Howitt's verse descends into the kind of adult sentiment that is entirely absent from the best poems she wrote for children. One late twentieth-century writer who instantly engages child readers, thus reflecting the general historical shift in mode of address from the didactic to the child-friendly, is prolific children's author Joan Aiken. Aiken decided in the lengthy introduction to her 1976 translation of the Comtesse de Ségur's set of stories *L'Auberge de L'Ange-Gardien* entitled *The Angel Inn* (Aiken 1976) to introduce child readers not just to the culture of the original text, but to its author, the Comtesse de Ségur, and the historical context in which these French stories are embedded.

Aiken's seven-page "Note on the Comtesse de Ségur (1799-1874)" is a story in its own right, recounting details from the Russian childhood and French marriage of the Comtesse. A historian might well take issue with Aiken's treatment of the Napoleonic siege of Moscow, but she is a consummate storyteller who wants to inspire her audience. Observe how she begins:

When I was five or six my mother decided that it was time I learned French, so she bought a book of French fairy-tales and read them

aloud, translating as she went. They were wonderful stories – About a small princess whose carriage was pulled by ostriches, a boy turned into a bear, a little girl lost in a forest of lilacs, wicked queens, good fairies disguised as white cats, marvellous feasts and dazzling palaces. The author of the book was a lady called the Comtesse de Ségur. We enjoyed the stories so much that we bought all the other books of hers that we could find, and soon had half a dozen or so. One of my favourites was *L'Auberge de l' Ange-Gardien*, the Inn of the Guardian Angel, which had a wonderfully exciting and mysterious opening – the soldier marching through the forest and finding two deserted children asleep under a tree. Unfortunately I lost the copy I had as a child, but I found another years later, read it again with just as much pleasure, and thought what fun it would be to translate. And so it was. (Aiken 1976:7)

By the time the story begins, young readers have had tantalizing glimpses into an imagination that ranges from ostrich carriages to lilac forests; they have also learned that translation can be fun – a particularly significant insight for British children. Aiken knows that children love adults to tell stories from their own childhoods, and that conveying her own enthusiasm for the stories will beguile her young audience. Once she begins the story of Sophie de Ségur's strict upbringing and childhood escapades – the occasion when she cut off her eyebrows, for example – the reader's attention is caught. Aiken does not adopt an instructive approach to all things Russian in the manner of Barwell's introduction to the Norwegian people; rather, she wishes to awaken in her audience a curiosity about the text and its origins. By interweaving domestic anecdotes with historical facts about this aristocratic Russian family's fate and the writing career of the Comtesse, Aiken captivates and delights the reader in a preface that never falters in its lively tone and child-centred content.

The Scholarly Translation of a Children's Classic

Aiken's child-friendly preface leads me to raise once again the duality inherent in the unequal relationship between adult writer or translator and child reader. By adopting the tone of spoken language and addressing children directly, Aiken succeeds in avoiding any suggestion of the adult's superior knowledge and experience – but in this respect she is exceptional. It is the distance between adult and child interests, defined by Jacqueline Rose (1994) as the “impossibility” of children's fiction, that

characterizes most translators' prefaces. A tension between adult and child interests is a particular feature of translations or retranslations of children's classics, where a concern for scholarly accuracy may compromise the translator's approach to the child reader or, indeed, to the text's read-aloud qualities for listeners of any age. Cay Dollerup argues, for example, that the *Complete Collection* of the Grimms' tales by Margaret Hunt in 1884 (Edgar Taylor had only translated a selection of the tales) lacks readability, referring to Martin Sutton's assessment of Hunt's translation as one directed towards scholars rather than the general public or child readers (Dollerup 2003:89). Grimms' tales were not originally written for a child audience, of course, but what becomes clear from Dollerup's discussion is the choices translators make between the folkloristic, oral origins of the tales and their role as an object of academic scrutiny. Ann Lawson Lucas faced a similar set of choices in her recent, and in many ways admirable, retranslation of Carlo Collodi's *Pinocchio* (Collodi 1996) published in 1996, a story that certainly was written for children.

The prefatory note by Lawson Lucas to her retranslation of *Pinocchio* registers the dilemma of an academic translator who privileges accuracy, but at the same time wishes to convey the liveliness of a text imbued with the language and concerns of childhood. Lawson Lucas is well aware of the storytelling tradition inscribed in the text and its dialogic nature, acknowledging Collodi's sophisticated approach to the child reader; his wordplay and intention that the text should be read aloud. Yet Lawson Lucas does not, it seems, translate primarily for the child, but rather for two separate adult audiences: the scholar and the general adult reader. To reassure the scholar, Lawson Lucas begins by justifying her choice of Italian text, edited by Ornella Castellani Pollidori in 1983, arguing that "a translation which itself aims to be scholarly cannot but be taken from the text of the critical edition" (Lawson Lucas, in Collodi 1996:xlv). Later in the preface she claims that the translation is "literary" and that "precise equivalence has always been sought" in an edition that is "not specifically or exclusively for children" (1996:l).

So far the scholar appears to be the privileged audience. A commitment to scholarly translation begins to waver, however, in the rationale Lawson Lucas presents for cultural context adaptation. Accentuating Italianness, she argues, would offend her love of Italy by "piling on local colour to the point of rendering the text 'folksy', quaint, olde worlde" (1996:xlix-l). Lawson Lucas wants the text to live for her second adult audience, which she characterizes as follows: "English-speaking read-

ers for whom, perhaps, the differences between traditional pasta recipes, or between the educational writers of Italy in the 1870s, might be somewhat mysterious" (*ibid.*). These are her reasons for changing names – Geppetto to Old Joe – and substituting shepherd's pie for "risotta alla Milanese" or steak and kidney pudding for "maccheroni alla napoletana" (pasta with tomato sauce). Yet Collodi's recipes and contemporary Italian educational writers constitute precisely the kind of "mystery" the scholar, as opposed to the general reader, would relish. There is a further paradox, in that the contemporary British readers – adults or children – Lawson Lucas claims to be writing for are much more likely to eat Italian food on a regular basis (pizza, pasta and macaroni for example) than shepherd's pie. Such are the anomalies of translation generated by a dual adult audience and by the very "childness" of the text, to use Peter Hollindale's term, those "dynamic, imaginative, experimental, interactive and unstable" (Hollindale 1997:46) qualities he cites, that in this instance exert their influence on the translation process and play their part in drawing the translator towards accessibility rather than historical equivalence.

Lawson Lucas's preface, then, reveals an inconsistency as to exactly which of these possible audiences – scholar, general adult reader or child – she is writing for. Consequently her preface is shot through with reservations. In arguing for context adaptation, Lawson Lucas concedes: "I may have fallen between two stools", then qualifies what she regards as a commitment to "authenticity" with the phrase "Mine may seem an oblique way to achieve it" (1996:1). The signals in this preface of a mismatch between intention (the scholarly edition) and execution raises the question as to whether it is ever possible to successfully complete the task Lawson Lucas set herself to translate for a dual audience. Should the translator make a clear choice between the academic and the child reader? My answer would be yes. The two audiences are so different that no one translation can suit both, and the vacillations in Lawson Lucas's preface prove the point. A translator for children has to have a clear sense and understanding of his or her audience, to enter into an imaginary dialogue with the child as Collodi does, for the translation to be successfully received and enjoyed by young readers. Collodi's "childness" has to be created anew for a modern child audience, whereas a translation for an academic reader can approach those same qualities historically and can assume a degree of knowledge, expertise and experience on the part of the reader.

Conclusions

I wish to conclude with remarks that emphasize the significance of the translator's position within the history of British children's literature. Firstly, there is the opportunity to exercise choice in the selection of text for translation. Mary Wollstonecraft translated because of an ideological affinity with her chosen text; Edgar Taylor's belief in the pleasures of the imagination for young and old persuaded him to translate a selection of Grimms' tales into English, and Mary Howitt translated Wilhelm Hey's fables because she shared his interest in natural history and his desire to introduce children to the behaviour of animals, birds and insects through poetry. A mere twenty-five years ago, Joan Aiken, as an established and successful children's author, could still choose to translate Madame de Ségur's tales in the sure knowledge that a translation by a reputable writer would reduce the risk factor for the publisher; her name even appears on the front cover in larger print than that of the author – a rare occurrence indeed. It seems likely that such instances of translation as a labour of love will become less frequent even in the UK in an age of globalization and the 'instant' translation of the bestseller, but the evidence of what I would call sympathetic translation uncovered in these prefaces reveals a commitment to the text and an innovative drive that has on occasion – Taylor's translation of Grimms' tales, for example – influenced the course of British children's literature.

Secondly, there is considerable evidence in these prefaces that translators are active and creative mediators. Mary Wollstonecraft's open justification of her maverick adaptation, Taylor's use of the preface as an anti-rationalist platform, Joan Aiken's direct address to the child, or Lawson Lucas's uncertainties all illustrate the constant rethinking of their task and audience by translators for children across history and the manner in which they reflect, engage with, or in some instances challenge, the spirit of their times. Such glimpses of the committed pedagogue, the radical moralist, the engaging storyteller, the academic or the professional translator as prefaces afford, reveal a hidden history of translation for children and invigorate the enterprise of seeking the voices of as many of these lost translators as possible and bringing them, if not into the lime-light, then at least into the daylight.

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Why Does Children's Literature Need Translations?

RITA GHESQUIERE

Katholieke Universiteit Leuven, Belgium

Abstract. *Children's literature is not just a peripheral literary phenomenon: in the dynamics of the literary field it fulfils a basic role in the establishment of canon(s). History teaches us that this basic role specifically is heavily influenced by translation, since the repertoire of children's books and children's (narrative/literary) discourse are systematically developed on the basis of international traditions. In addition, this article addresses questions such as the status of this international tradition and the role of commercial factors in a globalized world community. Can the import of Western children's literature be a hindrance for the development of native (non-Western) children's literature? The traditions of the Low Countries offer an interesting test case for the historical approach. In addition, this article will focus on the present-day situation and deal with commercialization and the dominance of Westernized books.*

“What would our lives and those of our children be like without translations of great pieces of literature such as the Bible, the Greek, Norse and Asian myths, and legends – the Iliad and Odyssey, the fables of Aesop, and the Ramayana?”, Ronald Jobe wonders in the *International Companion Encyclopedia of Children's Literature*. And adding to this selective list the fairy tales of Grimm and Andersen, Heidi and Pinocchio, Jobe concludes: “Thus, translations form a major part of our Western literary heritage” (Jobe 1996:519). For Jobe, the question whether children's literature needs translation is little more than a rhetorical question.

I will try here to demonstrate that the issue is far more complex. The first part of this essay, focusing on the positive aspects of translations, deals with the function and the position of translated children's literature from a historical point of view. While the starting-point of my investigation is Dutch and Flemish literature, I hope to make clear with the help of examples that the mechanism and strategies I discovered in a small cultural or language community with regard to translations may also apply – with the necessary modifications – to far larger language communities. In the second part I will look more critically at the role translations play in

today's global cultural community. Leaving the canon of children's literature aside, we discover that a power struggle is at work in the field of children's literature. The export of books and translations is not always based on the intrinsic literary value of the texts concerned; they are more often the result of cultural dominance and of the concentration of power at the level of the publishing houses.

In almost all children's literatures translations play an important role. According to Heilbron, children's literature presents itself as an open market segment: "Other market segments are more open: in the categories of prose and children's books translations have a major and sometimes predominant role and there are typically no official instances and far fewer regulatory institutions" (1999:441). One can hardly imagine a history of children's literature, not even conceived from a national point of view, without mentioning translations.

Close examination of *De hele Bibelebontse berg*, the most complete survey of children's literature in the Netherlands, confirms the crucial role played by translations. The survey starts with Latin translations in the early centuries when children's literature consisted almost exclusively of schoolbooks. The 16th and 17th centuries witnessed the rise of religious writings for children and the introduction of new models such as catechisms and stories about young innocent dying children. In the 18th century a secular literature for children developed, including fairy tales (Perrault) and, later, adventure stories following the adult *Robinson Crusoe* (Defoe) model. Both genres, fairy tales and adventure stories, would dominate children's literature until the 1950s, together with the historical novel and girl's fiction, two genres originally introduced in the 19th century. After the Second World War, under the influence of various emancipation movements, a new realism made its entry only to be followed by a turn towards fantasy and the gothic at the end of the 20th century.

In Dutch and Flemish children's literature new models were often introduced with the help of translations. One of the best known children's books of the 17th century is *A Token for Children: Being the Exact Account of the Conversion, Holy and Exemplary Lives and Joyful Deaths of Several Young Children* (1671) written by James Janeway. Sommerville (1982) emphasizes the influence of religious reformers on education and children's literature. This concern was to lead Puritans to produce books written for children and young people.¹ In his book Janeway describes

¹ Another historian, Cunningham (1995:70) underlines the contribution of both Protestants and Catholics for the development of educational thought in the 17th century.

the early death of young children, in order to prove the point that these children could set a shining example not only to their peers but also even to adults. In 1684 Jacobus Koelman made the first translation of the book into Dutch. In 1723 Wilhelmus Eversdijk, a clergyman from Rotterdam, republished it with considerable success (Van Toorn & Spies 1989:147-151).

The fairy tales of Perrault were first published anonymously in Paris in 1697 as *Histoires ou contes du temps passé avec des moralités* with the mysterious title *Contes de ma mère l'Oye* on its frontispiece. In the same period (1696-1697), a French pirate edition was published in The Hague.² In 1729 the first English translation *Tales of Mother Goose* was published, in 1790 the German. The first Dutch translation was published in a bilingual French-Dutch edition (1754). Bilingual editions were popular because of their instructive character: they not only offered reading pleasure but also functioned as a means to learn the other language.³ According to Buijnsters (1989), the fairy tales of Perrault were popular (both the original French editions and the translations) and in the wake of their success were followed by similar stories by authors such as Mme d'Aulnoy and F.G.Ducray-Duminil.⁴

In the second half of the 18th century the philosophical convictions of Jean-Jacques Rousseau and German Philanthropism, a progressive educational movement, laid the foundation for new and conflicting concepts of children's literature. On the one hand, authors such as Mary Edgeworth and Thomas Day in England provided faithful adaptations of Rousseau's educational principle that a child should learn by experience. (Rousseau, who was unfavourably disposed towards the impact of literature, allowed his pupil Emile to read just one book in support of the 'natural' education he was to enjoy: *Robinson Crusoe* by Daniel Defoe.) The Philanthropic reformers, on the other hand, believed in the hidden power of literature. Encouraged by their belief that moralizing stories have

² For a long time historians thought that the edition of The Hague, published by Adriaan Moetjens (1696-97) in *Recueil de Pièces Curieuses et Nouvelles*, vol. V, was the first.

³ Buijnsters remarks that the more intellectual readers had a good command of French, since it was the language of the elite all over Europe. They could read Perrault in French. Dutch editions were meant for readers who didn't master French.

⁴ Mme d'Aulnoy (1650-1705) is the author of several fairy tales. Between 1696 and 1699 at least eight volumes appeared, the *Contes de Fées*, *Nouveaux Contes de Fées* and *Les Fées à la Mode*. One of the most famous stories is 'L'oiseau bleu' (Blue Bird) (Soriano 1975:58-59).

special appeal to children, they wanted to confront children with stories containing 'useful' examples and lessons in order to improve the quality of life. According to one philanthropic reformer, Johann Bernard Basedow,⁵ literature stimulated the self-motivation of children by allowing them to work out for themselves how to lead a happy and useful life. (Pestalozzi would later elaborate the same ideas.)

The influence of Philanthropism was extremely important for the development of children's literature in Germany. Not only did the number of books increase, there was also a greater diversification of models and a substantial improvement of quality standards. From a certain point of view, it could well be argued that Joachim Heinrich von Campe, who like Basedow was involved in the German educational reform movement, was even more influential than Rousseau. His *Robinson der Jüngere* (1779-80) was strongly adapted to an audience of young readers and can be seen as the start of the Robinsonades in children's literature. The many translations, adaptations and imitations of Campe's own adaptation testify to its immense success.⁶

In 1777 August Sterk, a Dutch Lutheran minister, translated a theoretical study written by the German educationist C.F. Bahrds into Dutch. He later started a children's magazine, the *Weekblad voor Neêrlands Jongelingschap* (1783-1786), a project that was fully in line with the ideas of Philanthropism. A large number of contributions were extracted and translated from a German magazine, the *Niedersächsisches Wochenblatt* (Buijnsters 1989:204-205). The impact of the Philanthropic ideas was considerable, notably on the famous Dutch children's author Hiëronymus van Alphen. The German Philanthropic educationalists took note of children's literature and promoted texts and magazines specifically aimed at a young readership. Their translators did the same in other European countries.

⁵ Johann Bernhard Basedow (1724-1790) was the leader of the Philanthropic reformers, a group of innovating educationalists. In 1774 he started a pilot school, the *Philanthropinum*, to prove his ideas by experiment. Other members of the group were J. H. Campe (1764-1818), E. von Rochow (1734-1805), C. G. Salzmann (1744-1811) and E. C. Trapp (1745-1818). In the field of children's literature, Campe was most important. He wrote his own version of Robinson Crusoe, *Robinson der Jüngere*, and started a children's magazine, *Der Kinderfreund*.

⁶ Buijnsters mentions several titles, including *De jonge Robinson* (1808), *De kleine Robinson* (H. Le Maire), *Felix, of de twaalfjarige Robinson* (Mme Malles de Beaulieu) and *Emma of de vrouwelijke Robinson* (Mme Wolliez) (Buijnsters 1989:212).

When Heinrich Hoffmann contested the seriousness of the Philanthropic books in his famous picture book *Struwwelpeter* (1845), German literature once again set the tone. *Struwwelpeter* was translated almost immediately. *Pierrot L'Ebourriffé*, *Shockheaded Peter*, and *Piet de Smeerpoots* have run into several editions and had a significant impact on children's literatures in France, England and Holland.

The impact of German children's literature was not restricted to *Struwwelpeter*. Under the influence of Romanticism the view of the child changed in the course of the 19th century. Children no longer had to grow up as quickly as possible; from now on they were to be treated differently from adults. Where possible, they were isolated from the negative aspects of society and given the opportunity to remain 'small' and enjoy childhood.⁷ Fairy tales fitted very well into this romantic concept of childhood. The Germans exported the *Kinder- und Hausmärchen* (1812-1815) of the Brothers Grimm all over Europe,⁸ indeed all over the world. Not only were the stories canonized by their contemporaries in the field of literature and education, but to this day they are read by children and adults alike and studied in the context of literary studies, psychology and folklore.

As a result of the new pedagogical view of children, sentimentality and imagination dominated stories for young children. The child was no longer encouraged to reflect, the message in children's books was presented in a straightforward manner. Every question came with an answer, and children's stories remained silent about topics that were not fit for discussion. Sex, violence and injustice became taboo subjects, considered unfit for young children, unless sublimated in fantasy tales set in a hardly recognizable world. In this context many English (and other) classics emerged, such as *The Waterbabies* (Charles Kingsley, 1863), *Alice in Wonderland* (Lewis Carroll 1865), *Pinocchio* (Carlo Collodi 1883), *The Wonderful Wizard of Oz* (L. Frank Baum 1900), *Peter Pan* (James M. Barry 1904)⁹ and *Winnie-The-Pooh* (A.A. Milne 1926). Other more

⁷ At the turn of the century these ideas converged in the *Pädagogik vom Kinde aus*. Ellen Key, author of *The Century of the Child* (1909), gives literature a prominent place in her ideal school. According to Key, imagination has not just an aesthetic significance but also an ethical significance: it is the prerequisite for empathy.

⁸ The Grimm fairy tales were translated into English in 1823 as *Popular Stories* (Jobe 1996:522).

⁹ *Peter Pan or The Boy Who Wouldn't Grow Up* (1904) was first a theatre play. As a story, *Peter Pan in Kensington Gardens* was published in 1906.

realistic stories expressed an optimistic philosophy of life, in spite of their distressful content and overtly sentimental tone: *Little Women* (Louise Alcott 1876), *Little Lord Fauntleroy* (Frances H. Burnett 1885), *Heidi* (Johanna Spyri 1894) and *The Railway Children* (Edith Nesbit 1906) all date from the same period. Thanks to translations and adaptations they became classics and had great influence on children's literature in the target countries. In 1929 Nienke Van Hichtum translated *Winnie-The-Pooh* into Dutch. Pooh seems to have served as a model for the Dutch series on "Bolke de beer", written by A.D. Hildebrand (1935-1951). In the second half of the 20th century, new translations were often made as a result of television series and movies. Several of these classics have their own Disney version, each of which has tried to win the world's appreciation.

The backlash against this optimism and a lack of realism followed only in the second half of the 20th century. The rapid growth in children's literature during the seventies not only caused a shift in the selection of topics but also gradually improved the status and the quality of children's books. Subjects and genres that for a long time seemed only appropriate for a mature audience suddenly became suited to young readers. The rise of the autobiographical genre in children's literature after the Second World War and the growing success of the genre from the seventies on are linked to political, social and educational changes. The secularization process and emancipation movements – especially feminism – supported growing frankness with regard to taboo topics. Educators again advocated authenticity and openness in children's stories. The opposition against unworldly children's literature put the taboo breaking "problem book" at the centre of children's literature. Soon after the initial shock, this phase was followed by a period of social criticism. Now stories had to be recognizable and were supposed to question traditional social values such as stereotypical gender roles or relations of authority. These new subjects were further explored from a psychological perspective. The turn was prepared by revolutionary children's books such as *Pippi Langstrump* (Lindgren 1945)¹⁰, a book that in spite of its fantasy character was a plea for an anti-authoritarian approach. The coming to age of children's literature was supported by the translation of war stories in which the authors gave an account of their lives during the World War. *I Am David* by the

¹⁰ Pippi Langstrump was translated into English as *Pippi Longstocking* in 1950, into French as *Mademoiselle Brindacier* in 1951, and into Dutch as *Pippi Langkous* in 1952.

Danish author Holm (1965) and *Friedrich* (1961) by the German author Richter were among the first books to be translated and distributed all over Europe. Other popular titles that circulated in the seventies and eighties are *The Winter When Time Was Frozen* by Els Pelgrom (1982) and *Anna Is Still Here* by Ida Vos (1993), both in Dutch, and *The Island On Bird Street* (1984) by the Hebrew author Uri Orlev.

In addressing the social problems of the times the Scandinavian authors set the tone with Gunnel Beckmann, Maria Gripe (*The Night Daddy* 1971) and Kerstin Thorvall (*And Leffe Was Instead of a Dad* 1974). Another much translated author is the Austrian Christine Nöstlinger whose unconventional stories screened many taboo topics with irresistible humour.

In short, it may be said that the translation of excellent, canonical books has always been an important element in the dynamics of a literary system. History teaches us that translations greatly improved the status of children's literature and that they encouraged new initiatives, since by confronting authors with the best from elsewhere, they stimulated the production of literature in the national language. Translation was and remains a means of sharing creativity, new ideas and literary models. Moreover, translations support the canonization process. It is a well-documented fact that books that are translated into several languages are more likely to receive international awards and prizes. The Hans Christian Andersen Prize, for instance, was awarded to Astrid Lindgren (1958), Erich Kästner (1960), Tove Jansson (1966),¹¹ Maria Gripe (1974), Christine Nöstlinger (1984) and Uri Orlev (1996).

Furthermore, this historical approach makes us aware of the fact that at several moments in the past a specific national children's literature was dominant. In the 17th and early 18th-century English literature was of great influence, with religious writings such as *The Pilgrim's Progress* (Bunyan 1678), the already mentioned *A Token for Children* (Janeway 1671) and the *Divine Songs* (Watts 1712). Adult novels such as *Robinson Crusoe* (Defoe 1719) and *Gulliver's Travels* (Swift 1726), too, soon made their way into children's literature. French literature exported the fairy tales of Perrault and similar stories written by Mme d'Aulnoy and Mme

¹¹ Tove Jansson is a Finnish but Swedish-language author. Her main character is the little troll Moomin. The books of Jansson were translated into several languages including French, English and Dutch, but never enjoyed the same popularity as in the Nordic countries and in Japan.

le Prince de Beaumont. From the 18th century on, the influence of Germany was indisputable. In response to a new pedagogical view of children introduced by Jean-Jacques Rousseau, the Philanthropic educationalists translated their ideas into a great variety of stories and books, profoundly convinced of the potential power of children's stories. The poems of C.F. Weisse, G.W. Burmann, the stories of Salzmann and Campe, and last but not least Campe's magazine *Der Kinderfreund* set the tone in Europe.¹² In the 19th century, the fairy tales of the Brothers Grimm were the most important export product, but other German books were influential as well; these include *Struwwelpeter* (Hofmann 1845), *Max und Moritz* (Busch 1858), *Der Trotzkopf* (E. Von Rhoden 1885), *Heidi* (J. Spyri 1894) and the popular *Winnetou* series written by Karl May. At the end of the 19th century Great Britain took over the lead (British children's literature remains dominant until the present day). French children's literature has had a rather limited influence, mainly through the work of Jules Verne, the Comtesse de Ségur, Malot and Aimard. A considerable number of classic French children's books never found their way abroad. *Aventures de Jean-Paul Choppart* (Desnoyers 1832) and *Le tour de France par deux enfants* (Bruno 1877), written by a Laureate of the French Academy, remain unknown. In the 1960s and 1970s the emancipatory influence of the Nordic countries begins to be evident.

The study of translations is relevant to efforts to unravel the canonization process and describe the "*prises de position*" (Bourdieu). Describing the export and import of children's literature gives us an insight into the forces that control the symbolic market of children's literature (who is the market leader?) and provides us with an understanding of the strengths and weaknesses of a particular system. The interval between the original production and the translation can be relevant to the analysis of specific situations and the differentiation between (a) dynamic and slow systems and (b) more open and more closed systems. *Winnie-the-Pooh* was translated in 1929 into Dutch but only in 1946 into French.¹³ In general, it can be said that dynamic systems translate almost immediately, while slow systems wait until other translations confirm the success of the original

¹² *Der Kinderfreund* was imitated not only in the Netherlands but also in France, where Berquin started a similar magazine, *L'ami des Enfants* (1782-1785) (Soriano 1975:84-86).

¹³ Both books on Pooh were translated by Jacques Papy: *Histoire d'un ours comme ça* (1946) and its sequel *La maison d'un Ours comme ça*.

book. Strong systems are more often closed since they are less dependent on translations (*intraductions*)¹⁴ because of a strong national production of children's text. Ronald Jobe (1996:528) mentions that in 1991 only 2.4 per cent of the books published in Britain were translations.¹⁵ O'Sullivan (2000:163-164) confirms the image of Anglo-American children's literature as export-orientated – because of the dominance of the English language, *extraductions* play a far more important role in the Anglo-Saxon literary system than *intraductions*.¹⁶ For young, weak and small systems, by contrast, *intraductions* are vital for survival.¹⁷

In the second part of this article, I wish to address the question of whether translated children's books are always a blessing for the target system. Children's books mentioned in literary histories or in international manuals and encyclopaedias are most often original works. Many of the translations lack the creativity to astonish their readers: they belong to the mass-produced titles, nearly unmentioned in traditional histories or theoretical studies except as examples of epigonic writing. The Index Translationum on the UNESCO Website mentions Disney, Blyton and Verne as the most translated authors of children's books. The ubiquitous Walt Disney tops the list. These powerful Disney productions, mostly adaptations of all-time classics, cast a dark shadow over the original source texts and push the original authors into oblivion. Are there any young

¹⁴ Both the terms 'extraduction' and 'intraduction' are used by Pascale Casanova (1999). 'Extraduction' refers to a translation whereby a text is exported and introduced in another country and another language; 'intraduction' refers to a translation whereby a foreign text is imported and introduced in one's own culture.

¹⁵ His figures are based on a text by Michael Kerrigan in the *Times Higher Educational Supplement*, issue 1065, page 15. Kerrigan concludes, "We remain, it seems, a nation of cultural Eurosceptics with little interest in looking outward for our reading matter".

¹⁶ The figures she mentions (between 2.7 and 4%) are better, but still extremely low in comparison with other countries. Flugge (1994) and Stahl (1992) seem to be aware of the negative effects of this remoteness. "The exclusion of works translated from other languages from the canon of children's literature as it is being defined in the United States is a form of cultural poverty and testifies to a lack of imagination in an information-rich world" (Stahl 1992:19).

¹⁷ This rule also holds on the micro-level of publishing houses. Flemish publishing houses often needed translations to create diversity in their lists. When the Flemish publisher Averbode started publishing children's literature, it simply bought a well-known series of Catholic German books and by this strategy easily introduced itself on the market.

readers who know the Austrian author Felix Salten is the creator of Bambi? It is not just Harry Potter, translated into sixty languages, that dominates the market (Van Wassenhove 2004:4); in the wake of his success follow *Goosebumps*, *Chair de Poule* and *Kippevel*. The same holds true for *Fear Street* and the other series written by the American author R.L. Stine.

Does children's literature actually need these translations? Do they stimulate the target system in the same way as canonized children's books? The first question can be answered easily. Since a large group of children seems to enjoy these books, they play a role in the development of a positive reading attitude and we may assume that they stimulate the more reluctant readers towards reading. The second question is far more complex. The horror hype did not start with popular series. New fantasy was born in the period 1950-1960, when German authors like Otfried Preussler, James Krüss and Michaël Ende introduced sparkling fairy tale characters in their novels, in order to explore the possibilities of witches, ghosts and devils who lived amidst ordinary human beings. Some of these stock characters were deconstructed and glamorized. From fearsome or awful characters they turned into attractive beings. *Der Kleine Wassermann* (The Little Water Sprite; 1956), *Die kleine Hexe* (The Little Witch; 1957) and *Das kleine Gespenst* (The Little Ghost; 1967) became very popular.¹⁸ In 1982 Angela Sommer-Bodenburg created *Der Kleine Vampir*. The book was immediately very well received in Germany and elsewhere. In the eighties it was translated into Dutch, French, Danish, Greek, Spanish and Russian. In the same year Eric Morecambe wrote *The Reluctant Vampire*. In 1984 another successful novel appeared, *The Changeover*, written by the Australian author Margaret Mahy. A few years later the vampire makes his entry into Dutch children's literature. Mensje van Keulen, Ton van Reen, Patrick Lagrou and especially Paul van Loon write stories with vampires and ghosts in the main role. The climate is now favourable for commercialization: Elzenga, the publishing house of Van Loon, serializes his books and manages to export them to France.¹⁹ In the nineties

¹⁸ *Die Kleine Hexe* (The Little Witch) has been translated into forty languages. Preusslers' little witch tries to help people by various good deeds but is only punished by her superiors. Anthea Bell translated the book into English. Dutch, Spanish (1981) and Italian versions (1990) are available. *The Little Water Sprite* was published in England in 1983, and in Spain in 1982 (Kümmerling-Meibauer 1999, Vol. 2:873-74).

¹⁹ *Bang voor vampiers* (1992) (Fr. *Qui a peur des vampires*), *De vampierenclub* (1994)

Stine dominates the commercial market of penny bloods. In the Netherlands, Kluitman, a publishing house with a long tradition of publishing series and popular children's books, welcomes Stine. In France, the American author makes his way to Nathan with *Chair de poule* (Goosebumps) and *Rue de peur* (Fear Street). Because of the wide circulation of these popular books and their low price, local publishers often cannot compete with the cheap (Archway) pockets. On the other hand, the 'haunting' stories create a special tone and a gothic atmosphere that finds its way into other children's books. Most European countries by now have their own horror stories and authors. In France, next to imported series, all publishing houses have their own similar series, for example *Cauchemar* (Hachette), *Fais-moi-peur* (Gallimard) and *Vallée fantôme* (Bayard). Michel Amelin, a French author who loves *Chair de poule*, wanted to start his own horror series and created *Polar Gothique*.

Within popular children's books the borderline between high and low, between innovative and epigonic, has been and remains somewhat unclear. Where does Karl May belong, and where should we place Enid Blyton, Ann M. Martin and J.K. Rowling? Did and/or do they stimulate new productions or do they curb the growth of children's books in the target system and disturb the market because they overshadow the other books? More research is needed in order to give clear answers to these questions. The Blyton-formula, which the author borrowed from the German author Erich Kästner, was largely imitated in popular adventure stories, but most of these stories could not compete with the Blyton-books and they never received the same attention.²⁰ Once accused of plagiarism, the Russian Tanja Grotter story fell on hard times. But in the Anglo-American field, J.K. Rowling did not stop the production of new haunting stories and series. To mention only a few successful examples: Lemony Snicket (*A Series of Unfortunate Events*), Philip Pulman (*His Dark Materials*) and Darren Shan (*The Saga of Darren Shan*). Once again Anglo-American books have an unmistakable advantage when it comes to export.

(Fr. *Le club des vampires*) and *De meester is een vampier* (1995) (Fr. *Mon instit est un vampire*) were published by the French publishing house 'Livre de poche'. *Griezelbeelden* (Elzenga 1992) *Griezelhandboek* (Elzenga 1993) *Nooit de buren bijten* (1995) and *Griezelige vertellingen* are on the Hachette list: *Visions d'horreur* (1999), *Tout savoir sur les vampires et les monstres* (1997) and *Histoires macabres* (1997), respectively.

²⁰ Soriano (1975:97) mentions the influence of Blyton in France, where *Club des Cinq* (1955) and *Clan des Sept* (1955) were very popular.

To sum up, the answer to the question “Does children’s literature need these popular books?” may well be: not all of them, not too much and not for too long a period. Often these series survive many generations of consumers simply because they are there and because the mediators – parents and grandparents – know the series, and last but not least because they are cheap.

The commercial aspect of children’s literature, linked to the position of power in the literary field, brings me to a final topic that should not be overlooked in this discussion. My assessment of the relationship between children’s literature and its translations is undeniably and inevitably written from a Western point of view, and is not without any cultural bias. Let me therefore reformulate my initial question thus: Does Western children’s literature need texts from African, Asian or Latin American authors? Do specialists in children’s literature take any notice of non-Western books and authors?

The concept of children’s literature has been largely developed in Western countries. The cultural situation in many non-Western countries is so different that it is no exaggeration to speak of a cultural gap. In some countries fairy tales, especially “*pourquoi stories*”, are at the centre of children’s literature. Is it advisable to translate these stories? Only a very small part of these books stands a chance of becoming successful elsewhere. Does it make any sense to translate children’s books from the Philippines, from Malaysia, Paraguay or Mexico? Again there is no clear answer. Open-minded progressive adults may make a plea for it, but I am afraid that they would turn out to be the only readers of these books. When examining the brand-new Dutch *Encyclopedie van de jeugdliteratuur*, I only discovered four non-Western authors in the first 130 pages.²¹

But we can also move things round. Do non-Western countries need our children’s books or are these a hindrance for the development of their own children’s literature? A recent visit to the Philippines made me more aware of the problem. The school libraries that I visited were packed with American and British books (i.e., Dixon, Blyton, Nancy Drew) and there were almost no Philippine books in stock. The teachers and librarians had difficulties in coming up with any Philippine authors and generally demonstrated little appreciation of their own children’s literature. All these translations belonged to the second category of epigonic texts and in the

²¹ The authors listed are M. Anno (Japan), L. Bojunga Nunes (Brazil), L. Becerra de Jenkins (Columbia) and S. Garmers (Curaçao).

end are bound to hinder the development of an indigenous literature. Why should Asian children read 'Little Red Riding Hood' instead of their own 'Tiger Grandmother'? Why should they prefer 'The Frog King' (Grimm) over 'The Princess and the Frog', an Indonesian tale? Julinda Abu Nasr (1996) and Jay Heale (1996) share this opinion. Abu Nasr links the late start of Arab children's literature to the existence of translations of Western texts: "Early providers of children's books relied too much on translations of European works, which tended to describe situations and settings alien to Arab children. This inclination to translate irrelevant works continues despite efforts to encourage native writers" (Abu Nasr 1996:789).

In addition, we must realize that not all our products are fit for export. In the late seventies, under the influence of emancipation theories, Third World intellectuals reread some of our classics and came to the conclusion that they were part of the colonization process.²² Disney productions, but also an innocent book such as *Babar* (Jean de Brunhof), were suddenly exposed as Western ideological propaganda. 'Should we burn Babar?' is the title of an essay written by Herbert Kohl. The answer is a simple no, but we must nevertheless realize that Babar has no more value than Anansi, the spider, or Leuk, the hare,²³ and that there is often no other reason to export 'Babar and his Western friends' than a mere commercial one. A great deal of books and stories for children have indeed a universal meaning, but many of them also contain hidden political and social biases. All those who are concerned with children's literature should

²² "The English-speaking colonisers brought with them, naturally, English Education. Fiction was intended to aid christianisation and the teaching of literacy ... Into the missionary school came the 'English reader' book preaching the benefits of European lifestyle and values ... In Sierra Leone a wide range of fiction can be found in the children's library and the most popular authors are Enid Blyton, Susan Coolidge, Louisa May Alcott" (Heale 1996:796). In French-speaking Africa the same complaint can be heard: "for children only heavily Westernised books for learning to read have been available. Education is in fact the priority for most states; the only books for entertainment originate in Europe, have no links with the local environment or culture, and are found (and then rarely) in parish libraries or schools" (Laurentin 1996:801).

²³ Anansi the spider is a famous character in the West-African oral tradition and in the children's literature of Africa and the Antilles. Although a rascal, he always helps the poor and weak. Leuk the hare is another popular African animal character which became well-known thanks to *La belle histoire de Leuk-le-lièvre – cours élémentaire des écoles d'Afrique noire* (1953) written by L. S. Senghor.

reread texts from the point of view of political correctness in order to explain some viewpoints. We urgently need an international forum, a common cultural market, in order to exchange ideas and literary models, and I believe with Jella Lepman that books are worthwhile instruments for the development of such a worldwide cultural community.²⁴ Still, there is more to this than simply exporting our Western texts. Stimulating the development of indigenous children's literature in the non-Western world is the biggest challenge of all. If translations and a well-considered translation policy can contribute to this, then children's literature will unquestionably remain in need of translations.

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²⁴ Jella Lepman (1891-1970) was the founder of the 'Internationale Jugendbibliothek' in Munich and set up IBBY (International Board on Books for Young People) (De Doncker 2002).

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No Innocent Act

On the Ethics of Translating for Children

RIITTA OITTINEN

University of Tampere, Finland

Abstract. *Translating may be defined as rereading and rewriting for target-language audiences, which makes translations uniquely different from their originals: every time texts are translated they take on a new language, a new culture, new readers, and a new point of view. In this sense translation of children's literature is very similar to that of other literary texts. Yet translating children's literature has its own special features: children's books are often illustrated and often meant to be read aloud; the books also have a dual audience, children and adults. This article focuses on the process of translating children's literature from the angle of child images and their influence on the translation strategies (domestication and foreignization) chosen. Moreover, the article deals with ethics, values and norms as well as manipulation, ideology and reading. Translating for children is mirrored against the total situation of language, culture and translators as professionals and human beings acting within specific societies with specific types of child image.*

To be a successful, professional translator of literature for either children or adults requires analytical and sensitive reading and writing skills. Moreover, translators of fiction should be able to create credible wholes, including the contributions of translators themselves as well as those of different authors, illustrators and audiences. In other words, they should be able to recreate the idea of the book (as interpreted by the translator) in the target language. Translating children's literature, however, has its own special features: children's books, for instance, are often illustrated and often meant to be read aloud. Children's books also have a dual audience, children and adults, and sometimes a book originally intended for adults (cf. *Gulliver's Travels*) becomes a story written to children, and the other way around.

Children's literature – originals and translations – can be seen from different perspectives: it is literature produced and intended for children and it is also literature read by children. As Barbara Wall points out, "if books are to be published, marketed and bought, adults first must be attracted, persuaded and convinced" (Wall 1991:1-2; see also Shavit

1986:66, 74-75; Oittinen 2000:64-65.) Children's books need to conform to adult tastes and likes and dislikes: to put it explicitly, the adults are the producers and the children the consumers of children's literature. The situation becomes even more complicated with children's books in translation. Even though translators need to translate for children, it is the adults who select the books that need to be translated; it is the adults who translate them and buy the translations for children. It is also the adults who usually read the books aloud.

Moreover, the audiences of children's books may change in translation: many children's classics have become books for adults and the other way around. This is shown in my research on Lewis Carroll's *Alice's Adventures in Wonderland* and its four Finnish translations: Anni Swan (1906), Eeva-Liisa Manner and Kirsi Kunnas (1972), Alice Martin (1995) and Tuomas Nevanlinna (2000). While the first two translations are clearly aimed at children, the two latter versions are intended for more adult readers. The differences are situated at the level of vocabulary, sentence structure and setting, as well as the child image, all of which makes Alice's character change from mama's good little girl into an almost adult woman. In other words, the reasons behind the translators' very different solutions seem to lie in their different strategies, different audiences and different views of the story as a whole. The two most recent translations also give a more thorough picture of the story and its history as well as the author's background, which, again, means that they address more adult readers (Oittinen 1997, 2000).

Translations also serve many purposes in different societies. In the 19th century, for instance, it was understood that Finland would not be a civilized nation among other civilized nations unless the language of the people was used in literature, government and commerce. The nation's first priority, therefore, was to educate young people in the Finnish language and about literature written in the Finnish language. As in many other countries, the first books for children appeared as translations, and it was these translations that in turn paved the way for the development of an indigenous tradition of children's literature. Along with these translations, new genres and new ways of thinking were introduced to Finnish readers.

Dialogics and Ethics

The Russian philosopher Mikhail Bakhtin, who introduced the idea of dialogism in the field of literary studies, speaks of the reading experience

as a dialogic, give-and-take process consisting of the voices of different writers, readers and contexts, and the past, present and future. As Bakhtin points out, dialogue is closely connected with *heteroglossia*: “At any given time, in any given place, there will be a set of conditions – social, historical, meteorological, physiological – that will ensure that a word uttered in that place and at that time will have a meaning different than it would have under any other conditions” (Glossary, in Bakhtin 1990:428). If we change any tiny detail in a text that we seek to understand, such as a picture or a word, the whole situation of understanding becomes new. To divorce word and dialogue, word and context would be artificial because words are always situated in time and space – they are always born between that which is our own and that which is alien or other.

This is how I see translation: all texts and all translations are directed toward their readers and listeners, but all readers and listeners are also directed toward the texts. In other words, there is a mutual will to understand and to be understood. Implicit in this kind of dialogics is a strong sense of responsibility: in a dialogue, the reader (e.g., translator as reader) is active and responsible for what and how she or he reads and understands. To achieve a successful combination or dialogue of the old and the new, the original language and culture and the target language and culture, the translator – driven by his or her sense of responsibility – must turn the partly alien words of the source text into words of his or her own. Translated texts always reveal the translator’s intentions, feelings and moral values, making translation an inherently ethical issue.

From Aristotle’s definition in the *Nichomachean Ethics* until today, ethics has been defined as a whole range of principles or standards or norms of human conduct aimed at attaining the good; depending on how the morally good is defined, ethics is often associated with such issues as happiness and pleasure; duty, virtue and obligation; and a sense of perfection. The latter may well be interpreted, again following Aristotle, as the fullest harmonious development of human potentials, and that is very close to how I see the purpose and ethics of translating children’s books: to help children to enjoy their human potential to the fullest. Of course, according to our child images, opinions vary on how this goal can be reached in practice.

Translating as Reading

In translation for child readers, I consider reading a key issue involving the real reading experiences of the translators, the future readers’ reading

experiences as imagined by the translators, and the real audiences' reading experiences. Reading and understanding are influenced by the reading situation, including time, place and culture, which may be described as the context of words, a situation occurring between, around and within texts and human beings and the world surrounding them. Verbal language, a very effective tool of communication, is also part of the situation. Linguistic signs are understood differently in different situations: the information, the message, is part of a meaning, but not identical to it (Barwise and Perry 1986:5, Fish 1980:32.)

Reading is an active process, an event which is to a great extent guided by the reader. Readers use texts for different purposes: sometimes they need information, sometimes recreation; sometimes they are reading just for themselves and sometimes, as in the case of parents and translators, for other people, too. While reading, readers play a renewing role. As Bakhtin says, "every literary work faces outward away from itself, toward the listener-reader" (Bakhtin 1990:257.) In other words, reading is involvement and an emotional, physical state: the more we read, the more we become attached to the text – we smell, taste and feel it. Accomplishing something and deriving pleasure out of reading are important factors: the more the child gets out of the reading situation, the more she or he wants to read.

That we read texts for different purposes also influences the way we read the texts. For example, when students study Charles Dickens' *Oliver Twist* for an exam, they concentrate on such questions as the cast of characters and the social messages to be able to answer the teacher's questions. On the other hand, when the same students read the book for their own pleasure, the reading event and its purpose are different and they may dive into the story and enjoy it in a different way.

The American scholar Louise M. Rosenblatt has studied reading for different purposes and using different reading strategies. The first case of the Dickens examples she would call efferent or analytical and the latter aesthetic reading, which differ in two important aspects: time and experience. In aesthetic reading the reader's whole attention is focused on the experiences she or he has while reading, while in analytical reading what comes after the reading is important: what kind of information, what kinds of instructions has the reader obtained? Of course, strategies always overlap and there are an unlimited number of reading strategies that vary from individual to individual and from situation to situation (Rosenblatt 1978:23).

Rosenblatt's views are also interesting from a translator's point of view. When I read a book to be translated, I may, even as a translator, first be totally involved in the story. Sometimes I almost forget my role as a translator and read for pleasure. And yet when I later take up the book again and reread it several times, with the intention of translating it, my attitudes change. I am not reading for myself any more but to be able to write and retell the story for Finnish child readers. I concentrate on the differences in culture, my future readers in the target language, and (in the case of picture books) the relationship between the verbal and the visual. I check the cultural references in the illustrations and the verbal language; I also test the rhythm of my translation by reading it aloud and silently several times. Moreover, I check my overall understanding, the purpose and intentions of the story. In the translation process, my first reading resembles aesthetic reading and the subsequent readings are more analytical.

The problem of reading goes together with the problem of performance. The translator translating for children needs to pay attention to the use of children's literature: pre-literate children listen to texts mediated and read aloud by adults. Through various means – repetition, sentence structure, line breaks, rhythm, and punctuation – the translator makes her or his text live on the aloud-reader's tongue. The translator should also be aware of the different potential of expression – intonation, tone, tempo, pauses, stress, rhythm, duration – and contribute in every way possible to the aloud-reader's enjoyment of the story. This kind of adaptation might also be called rewriting for readers in the target culture.

Translating as Manipulation

Rather than producing 'sameness', translation is rewriting for new readers in the target culture, as André Lefevere points out in *Translation, Rewriting, and the Manipulation of Literary Fame* (1992), a book in which he links up translation with issues of power, ideology, institution and manipulation. In a literary system, there are professionals – critics, reviewers, teachers, translators – who constantly make decisions on the poetics and even the ideology of translated texts. The situation of translation also involves the patronage, which – or who – act outside the literary system, such as powerful individuals (Elisabeth I in Shakespeare's England) or powerful groups of people such as publishers, the media, a political class or party. Moreover, there are institutions

regulating the distribution of literature and literary ideas – such as academic journals and certainly the educational establishment.

In addition, there are ideological, economic and status components influencing all this activity. The ideological components include choices of subject matter and form: only certain books dealing with certain subject matter in a certain form are chosen for translation. The American scholar Susan Stan raises a good example of this in her 1997 dissertation, where she deals with children's books imported into the USA. She studied what kind of books were translated and how the translations were carried out. In the USA, she concludes, editors tend to choose books that will travel easily and that conform to American poetics, cultures and values. Such selection can sometimes be instrumental in the perpetuation of false or distorted images of other countries and cultures.

There are other constraints as well, such as poetics (form, convention and belief), economy (payment of writers and rewriters) and status (that of literature, genre, translator, publisher). Yet Lefevere particularly stresses the importance of ideology, which is behind all the norms and conventions governing the translator's work, including the translation strategies chosen. In so doing, Lefevere mainly discusses positive manipulation – the aim to create translations that serve their purposes as well as possible. Taking the target-culture readers into consideration may also involve what I would call negative manipulation. Sometimes, especially in politically difficult eras or in times of war, translators may be obliged to manipulate texts to serve some pedagogic or political purposes. This kind of political arm-twisting leads to negative manipulation and serious ethical problems. The Austrian scholar Gaby Thomson-Wohlgemuth has described the situation in the former German Democratic Republic, where texts were rewritten in order to manipulate people's and children's minds. As Thompson-Wohlgemuth explains, translation was used as a tool to create "new socialist beings" on their way toward full communism. Soon after its separation from West Germany, East Germany established its own literary policy and defined which types of books were to be accepted in the system and which were not (Thomson-Wohlgemuth 2001). The value of translation as an important tool of ideology was understood from the very beginning, and translation and translators were highly valued. The East German state considered translation a means to familiarize the people, including children, with those countries and cultures that were considered acceptable. The purpose of children's literature was to rear young socialists, and sentimentalized books about a bourgeois society were

therefore not chosen. Likewise, themes that were considered anti-semitic, antisocial or anti-humanistic were forbidden. The state had absolute control over the books to be published, and all literature had to be submitted to the censorship authority. Those books not meeting the ideological criteria (the 'correct' child image) were simply not given permission to be printed.

Child Images

Many critics define children's literature in terms of the reader rather than the author's intentions or the texts themselves (Hunt 1990:1, 1991:60-64). From this we might draw the conclusion that children's literature tends to be adapted to a particular image of childhood. This is important from the viewpoint of translating for children: we need to pay more attention to what readers actually do with the books. This is why I prefer to speak of translating for an audience (children) rather than translating certain types of book (children's literature). (For more on child image and translating for children, see Oittinen 2000.)

Child image is a very complex issue: on the one hand, it is something unique, based on each individual's personal history; on the other hand, it is something collectivized in all society. Anything we create for children reflects our views on being a child. It shows our respect or disrespect for childhood as an important stage of life, the basis for an adult future. Children's culture has also always reflected all of society, adult images of childhood, the way children themselves experience childhood and the way adults remember it.

Child concepts are hard to define and it is also very difficult to designate the upper age limit of childhood (Hunt 1991:57-60). Although every adult is a former child, childhood has never been a self-evident issue. Philippe Ariès has investigated the different aspects of childhood in different time periods in his *Centuries of Childhood: A Social History of Family Life* (1962) and claims that in Europe the concept of childhood arose in the 17th century. Yet in Finland, for example, childhood was not recognized among peasants until the 19th century, when the first children's books and factory-made toys came out in Finland and central Europe (Hämäläinen-Forslund 1988:221, 234; see also Shavit 1986). In my own research I am primarily speaking of children who do not yet read, i.e., children below school age (seven years in Finland).

Child image is a central factor in translating children's books: according to their ideologies, translators direct their words at some kind of child,

naïve or understanding, innocent or experienced. It is also important to bear in mind that children have lived for a shorter time than adults and do not share the same ‘world knowledge’, which is one reason why grown-ups tend to explain more to children than to older readers.

Taking children’s experiences, abilities and expectations into consideration is no easy task. How translators do this in practice depends on the child images they have and on what they know about the children of their time. When translating for children, we need to ask crucial questions, such as: Why are we translating? In which way will this translation be successful for its purpose? For whom are we translating? Moreover, we need to ponder questions relating to manipulation, the role of the translator, power and translator, norms and values, and ideology.

No Innocent Act

At different points in history, views about translation and adaptation have changed from a tradition of “belles infidèles” to equivalence, even strict accuracy, and back again (see, e.g., Nida 1964, Catford 1965, Reiss 1971, Baker 1992 and Chesterman 1997:9-10). How we see translation is also connected with the differences between disciplines: in research on children’s literature scholars tend to make a clear separation between translation and adaptation (e.g., Klingberg 1986:85-86), while translation scholars find it very hard to tell one from the other. In translation studies, translation as such is seen as an act of change and rewriting, where problems are solved by using different strategies such as domestication and foreignization.

In simple terms, while domestication assimilates texts to target linguistic and cultural values, in foreignization some significant traces of the original text are retained. In a joint article, Outi Paloposki and I have described the difference as follows: “when a reader is taken to the foreign text, the translation strategy in question is called foreignization, whereas when the text is accommodated to the reader, it is domesticated” (Paloposki and Oittinen 2001; see also Robinson 1997b:116-117, Chesterman 1997:28). Domestication is not an automatic product of a certain time, place or situation, but we can domesticate for several reasons: because of political pressures, censorship, or different moral values. We can also domesticate for children, cultures, minorities, political ideals, religious beliefs, and so on. Anything can be domesticated: names, the setting, genres, historical events, cultural or religious rites

and beliefs. Moreover, we may domesticate by choosing certain books for translation, while certain kinds of books or books from certain cultures remain untranslated. There are also several ways of domesticating, like abridging books or creating new versions for a different medium, for example, when *Harry Potter* was turned into a film (Paloposki and Oittinen 2001).

Domesticating and foreignizing techniques both have their advantages and disadvantages. The American scholar Lawrence Venuti has attacked domestication as a site of ethnocentric racism and violence. His preferred method of translation for literary texts is foreignization or *resistancy*. There are a number of reasons why he finds foreignizing desirable and domestication objectionable. For Venuti, domesticated translations “conform to dominant cultural values” while foreignization “challenges the dominant aesthetics” (Venuti 1995:18-22). In other words, through foreignizing new ideas and genres and cultural values are imported: foreignized translations not just “signal the linguistic and cultural differences of the foreign text” (Venuti 1995:311) but recognize and celebrate their origin. Although the polarity of Venuti’s approach has been criticized as too black and white (foreignization good, domestication bad), his views are refreshing. He looks at domestication from an Anglo-American perspective and his analysis of “ethnocentric violence” is certainly worth paying serious attention to.

As for translating children’s literature, however, domestication and foreignization are very delicate issues. Several scholars disapprove of domestication as a method denaturalizing and pedagogizing children’s literature: children should be able to find the foreign in the translated texts and learn to tolerate the differences, the otherness, the foreign (Doderer 1981, Stolze 2003). Yet, Venuti could be criticized for failing to address the multiplicity of readers and reader response. While there will always be readers, such as scholars, who might not find foreignized texts offputting, the child reader may very well be unwilling to read the translated text, finding it too strange – and how will this influence the child’s future reading habits and what then is the whole point of translating the story? Moreover, while interpreting and rewriting stories for future readers, translators are acting on the basis of their own child images, which implies that, in the end, translators are always to a certain extent domesticating.

Whatever the strategies chosen, they reflect the adults’ views about children and childhood. Ideology and ethics always go hand in hand in translating for children, which is no innocent act.

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Flying High

Translation of Children's Literature in East Germany

GABY THOMSON-WOHLGEMUTH

University of Surrey Roehampton, UK

Abstract. *Fiction for children, on the whole, was firmly rooted within the East German social system and enjoyed a remarkably high status, yet at the same time was much guided and monitored. One of the main reasons was the regime's endeavour to create a new kind of society, a socialist society that, in the long run, would bring the country to communism. In this process, any literary production had a considerable role to play in educating the masses. Therefore, it can be assumed that the need for close control and guidance also held true for children's books, which were translated from other cultures. This paper examines different areas of the East German publishing industry with respect to children's books selected for translation and contrasts them with the respective sphere of their counterpart of 'home-grown' books. This hopefully serves to shed light on the situation in the East German translation industry as well as on the contents, function, importance and prestige of translated children's books.*

In many societies, general issues around the translation of children's texts, such as the poor image of children's books or the low prestige and payment of the translator, would tend to hint at a more or less marginal role of translation of children's fiction within literary systems. However, there have been some notable exceptions to this general rule. This paper intends to look into translation practices of the former German Democratic Republic (GDR), in order to illustrate how much attention translated children's literature was given by that society. The aim is not to discuss the actual quality of text translations. Rather, the main focus will be on the interaction between translation and culture. The first part provides a brief characterization of East German literary politics, in order to identify the general standards against which translation processes in the country can be compared. In the second part, five areas affecting translation will be investigated to establish how comfortably the translation of children's literature sat within this East German structure and what status it had.

Literature and Literary Politics in the GDR

As a socialist state, the GDR followed Marxist-Leninist dogma in all spheres of life. Within this ideological framework, one of the main objectives declared by the Unity Party was to create a new kind of personality, the so-called 'socialist personality', i.e., people equipped with all the tools to carry the state further towards the utopia of a communist classless society. In order to enable the people to do so, they needed to be educated in the right direction. In this process, literature (children's as much as adults') was attributed a key role. Books were used as character-forming instruments, guiding the readers' consciousness (again child and adult alike) toward an ideologically desired way of thinking and behaviour, instilling into them a progressive spirit and ethos. Therefore, "as part of the overall didactic programme for society as a whole" (Pieper 1979:46, my translation), children's literature had to demonstrate a "high extent of practical usability in shaping and reshaping reality" (Emmrich et al 1971:74, my translation). Reading, as a consequence, was not only seen as a spare time activity which should give enjoyment to the readers but, also, more importantly, it had to educate them by displaying proper socialist behaviour and attitudes.

Literature was, under all circumstances, required to be partial, disseminating socialist doctrine and promoting societal progress. This absolute loyalty to the Party's directives meant that art was to be employed as an instrument for achieving decisions in the spirit of Party politics and ethics (Hager 1972:41). In this scenario, children's literature was regarded as having the same value and status as mainstream literature, demonstrating the same standards and literary paradigms. Without a doubt, it was not only the function of books as an educative tool that helped embed children's books into mainstream literature, but also (another) one of Marxist-Leninist principles. According to communist teaching, children as much as the older generation were involved in constructing and maintaining society. They were viewed as "partners of the adults in societal development, as allies in the class struggle, as active builders of socialism and as potential representatives of the future" (Altner 1972:8, my translation). As a consequence, little difference indeed existed in the production and in the treatment of both adults' and children's books.

All authors were regarded as pedagogues for the populace, taking on the role as "signposts, educators or prophets" (Hörnigk 1979:212, my translation). For them to be able to better fulfil this role, society provided authors

with special training, special care, a secure income, social benefits and high prestige but also with a high degree of supervision and monitoring. Commensurate with the notion of children as equal to adults rather than as “half-finished adults” (Berger 1985:48, my translation), a high percentage of authors were writing fiction for both audiences, adults as well as children.

As is typical of a centralized and planned economy, all financial dealings were monopolized by the state and every individual enterprise had to submit to the government’s plans and could not do business according to its own situation in the market. Each year, decisions were made centrally about which area of the economy to support most and, within each area, which project and to what degree. Like everything else, publishing was subordinate to the planned and centralized economy. This meant that publishers had to adjust their business plans to the overall East German market situation and were required to draw up short-term and long-term plans for their production. Having to submit plans to the authorities was, however, not only used to maintain control over the country’s finances: it also represented a form of ideological control over developments in publishing, since every action by the publisher had to be recorded in detail.

The Party reserved the right to dictate the direction in which literature was to go. It put in place a sophisticated system of censorship consisting of several institutions, working at different levels, monitoring the entire book industry. Every text was considered as a potential threat to the system and was, therefore, taken seriously and scrutinized equally by the censors. Loyal censors not only ensured that the texts adhered to the officially prescribed paradigms, they also imposed indirect censorship through allocation of, for instance, paper or money for individual projects. Once a book had been selected by the publishers for publication, they had to submit an application for a print permit to the central censorship authority. Along with their application form, publishers had to enclose the manuscript of the book, statements of external evaluators and their own statement to the censor. In their statement, publishers were required to give a reason for the selection of the project and to state in what way the readers would benefit from the book and how it contributed to the construction of a socialist society.

Despite all the restrictions associated with the publishing industry, literature enjoyed a high status in the GDR. Because of their pedagogical function, books were highly subsidized by the state and, hence, relatively cheap and readily available even for children and young people with little

money. People regarded books as precious. Books accompanied people through the day, as reading matter on the bus or in the tram, or in the evening to relax after a strenuous day. Books were also viewed as ideal gifts for birthdays, Christmas and any other celebrations – they were inexpensive and very much appreciated by whoever they were given to. And not unimportantly, books also represented a sought after source of information in a country where the media were reduced to a mouthpiece of the Unity Party.

Having outlined the key aspects of East German literary policy and book production, I will now investigate the position of translation within this social make-up and the particular role the translation of children's literature was attributed within such a scenario. For this purpose I need to provide a closer description of translation issues, whereby the focus of interest will be placed on five key areas: ideology, major players, economy, translators and the status of translation.

Issues of translation

Ideology

One essential element in literary policy was the integration of works from the world's cultural heritage, for such texts were viewed as part of the overall educational programme. This meant that foreign – i.e., translated – literature was integrated firmly into the publishing scene. A corollary to this was that foreign books had to display the same standards and had to obey the same ideological principles as indigenous literature, which in turn meant that they had to fit into the ideological fabric of the country. It goes without saying that all literature from the Soviet Union or other socialist states fulfilled these criteria. From the very early days, the idea of translating books from other socialist countries seemed to have suggested itself in order to contribute towards the creation of an ideologically acceptable catalogue. However, not only did Soviet literature fit in, it assumed at once the role of ideological leader. This, to the East Germans, was the literature of a state that had been born through a revolution and, in the ensuing years, gained wide experience in organizing itself according to Marxist-Leninist doctrine. Particularly in the earlier years, East Germany drew on Soviet culture and literary policy in order to build its own, autonomous East German literature. It was in these years that trans-

lated children's and youth texts from the USSR (the most famous of which certainly included Arkadij Gajdar's *Timur and his Troop* and *Baptism of Fire* and Nikolai Ostrovsky's *How the Steel was Tempered*) assumed a role perhaps even greater than that of home-grown East German literature and, in polysystem terminology, were located quite near the centre of the country's literary system.

However, Western literature also played a considerable part in this landscape. These books presented children with – as it was put – valuable insights into the depraved capitalist culture. As a literature directly stemming from such countries, it provided 'authentic documentation' about the callousness and greed of these societies that was much more authentic than texts produced by the East Germans themselves. Therefore, books like *The Chocolate War* by Robert Cormier offered the GDR an ideal opportunity to point their finger at capitalist societies in accusation of suppression, exploitation and anti-social behaviour. This stance may be exemplified by the publisher's evaluation of *Der Schrei der Engel* (*A Cry of Angels*) by Jeff Fields (1983), which stated that "in this book, the author makes the capitalist class society responsible for the deplorable state of affairs – this is one of the biggest advantages of the book . . . the brutal and inhuman system of a society becomes obvious, a society which bases itself on violence, deceit and exploitation" (censorship file DR1/5435, my translation). In another example, *Schwarz fehlt im Regenbogen* (*Rainbows of the Gutter*) by Rukshana Smith (1989), Great Britain is criticized in its role of imperialistic world power:

[T]his book leaves the reader full of consternation, as it illustrates the extent of racism in everyday life in the capital of a western European country [London], a country which prides itself on its democratic traditions . . . The life of black and coloured citizens in London at this time is characterized by a negative social position, permanent humiliation and discrimination at work and in private life, even open violence. (DR1/3561a, my translation)

A second, more general, category of books translated from the West was literature that depicted brave, active and energetic heroes the children could use as role models. Alan Marshall's 1973 book *Windgeflüster* (*Whispering in the Wind*) was praised for its depiction of the "good, simple virtues, which are not handed out on a plate but which must be achieved" and described as

a modern fairy tale of strength, courage and persistence ... with an ending truly proletarian instead of aristocratic: it is not the hero (who is not even a knight) who is pleased to win the hand of the princess and also the whole empire, but the opposite is the case. It is the princess who is overjoyed that she can follow the young man into his hut. (DR1/2269, my translation)

Likewise, five Sherlock Holmes stories were chosen for production because they stood out pleasantly – as it was claimed – against the majority of detective stories from the West, which usually made plenty of use of violence, horror and dramatic chases after criminals and in which the detective was typically portrayed as the glorious superman (*Fünf Fälle des Sherlock Holmes*, 1987; DR1/2305, my translation).

What follows from the above is that translated books, like indigenous book production, were used as an instrument to educate and form consciousness and, thereby, to shape socialist behaviour and attitude. As a result, translated books too had to submit to the paradigms prescribed by the state, which in the main were partiality and ideological acceptability.

Major Players (Publishers, Censorship Authority)

As mentioned earlier, all book production came under the scrutiny of the GDR censorship authority, which checked and authorized every publication using a system of print permits. All publishers were required to submit to a complex system of editing and reviewing in order to obtain this print permit. Foreign books were subjected to the same level of censorship as indigenous literature and publishers were required and encouraged only to select certain suitable books when applying for a print permit. As with indigenous literature, the significant role played by the publishers in this selection process is evident. Not only did they have to consider the general quality of a book, they also had to constantly take into account how a particular book would be judged “higher up” (Charbon 1998:175, my translation), i.e., by the censorship authority. One such consideration concerned the choice of external evaluators for each production (regardless of whether a text was home-grown or translated). First and foremost, evaluators were chosen for their reputation and for the likelihood that they would provide a favourable assessment of the book. The choice, by the publisher, of the external evaluators was crucial, since it was up to them to apply a tactical strategy in order to make a book palatable to the censor. For instance, to

facilitate a print permit for the book *Doctor Dolittle* in 1980, which a decade earlier had had a complicated publishing history, the application for a new edition was assisted by a statement from one of the most distinguished critics of children's literature in East Germany, Günter Ebert (DR1/2287a). In another example, *Die Irrfahrt der Santa Maria* (*The Cruise of the Santa Maria*) by Eilis Dillon (1971), the censor felt he did not have to read the manuscript, as the book was recommended in the external assessment by Gerhard Holtz-Baumert, himself an author and high-ranking Party member (DR1/3544).

The practice of external evaluations reveals two telling facts about the GDR book industry. Firstly, it shows the lengthy and cumbersome process of producing a book. On average, assessments were written two years before the book eventually went into print; in some cases, however, this could be as long as four years. Secondly, it demonstrates the patronizing nature of the East German publishing industry in which publishers were not seen as capable of making their own decisions; they needed someone to stand over them to point out the advantages and disadvantages of their chosen book, be it an internal production or a book that was selected for translation. This goes to show that, with respect to books from foreign countries, publishers and the censorship authority had a similar, if not identical, role compared to the indigenous GDR production. In short, the publishers' task was to select suitable books which would be approved of and, subsequently, to submit an application for an official print permit, whereas the censorship authority kept a watchful eye over the publishing process.

Economic factors

The constraints on East German publishers regarding the availability of finance and, hence, the restricted freedom of project selection, have already been sufficiently pointed out. However, when it came to business with foreign publishing partners, the availability of foreign currency became a major criterion and often an additional obstacle to the publisher. Not only did the translators have to be paid but, also, in many instances, rights lay with a foreign publisher and the East German publisher had to acquire these rights for hard cash. The GDR was notoriously short of foreign currency (and especially so with Western currency) and the small amount that was available was often needed to support other more urgent sectors of the economy.

Because of this deplorable state of finance, the following business practices were not unusual and were often employed by publishers in their desperate endeavour to make a foreign book available to East German readers. Transactions in kind rather than in cash helped to bring in books; books stood much higher chances, moreover, if a co-printing arrangement could be made with the West, so that the royalties could be paid off in actual books. Other – quite unconventional – methods included granting authors cheap holidays in the GDR or “substituting suitcases, made-to-measure suits or ladies’ fur capes for hard cash” (Faber 1995:23, my translation).

As a result, publishers frequently found themselves in the situation of having the publication of a foreign book rejected, because in the tough battle between indigenous and foreign literature it was often the foreign, more expensive books that had to be dropped from the publisher’s list. As a further consequence, publishers were not only required to plan their budgets prudently but also to find good reasons to give to the censor as to why they believed that a particular foreign book would be beneficial to the East German book market. One often used main argument was that the book encouraged potential future business for the East German book market and, as a result, for earning foreign currency. An example was the picture book *Des Rattenkönigs Tochter* (*Ratking’s Daughter*) by Chris Connor (1972), where the publisher wrote that

economic reasons have led to the decision of producing this title. The publisher Oliver & Boyd is a good business partner and ever since 1966 we have been acting in close co-operation. This publisher has brought out the following of our titles . . . They would be interested in producing further titles from us, but would also like to see one of their titles published by us for a change. (DR1/2265, my translation)

Another example, in which the argument is based solely on business reasons, is the Swedish children’s book *Fun in the Water* by Leif Krantz (1966). Here, it was stressed in the publisher’s statement that

this cooperation has purely commercial reasons, since the Swedish publisher has taken several books from us and has also had several books printed in the GDR. This book is a trivial story, without any pedagogical value, but it will not harm our children. For

the sake of future business, we would like to ask for a print permit for this book. (DR1/2253, my translation)

All of this goes to show that the production of translated books was not only affected by the fact that East Germany had a planned and centralized economy and that publishers had to submit to this. There was the additional difficulty in obtaining foreign currency, often a decisive factor in making the translation and publication of a foreign book feasible. This lack of foreign currency represented an extra and often insurmountable constraint on those publishers whose desire it was to make foreign books more available and widely known to the East German readership.

The Translators

Taking into consideration, firstly, the high significance attached to literature for society, and secondly the large extent to which authors were supported, and thirdly the role of foreign literature as a major component of literary education, it does not come as a surprise that translators were also treated favourably. From the outset, the need for a professional organization was recognized and the conclusion was soon reached that literary translators should be integrated into the prestigious Writers' Association. Behind all this was not only the notion that translators should be classified as (re-)creating authors (which made them eligible to become members of a writers' association) but also the fact that literary translators – as freelancers, unlike scientific translators – were not represented by the Union and consequently needed a supportive body behind them. The Writers' Association was an organization closely linked to the Unity Party and membership required acceptance of Marxist-Leninist ideology and dedication to participating in the all-round construction of socialism in East Germany. Furthermore, as members of this Association, translators were entitled to the same rights, benefits and facilities as authors. "The Writers' Association generously supported the professional work of the translators and there was never any begging or haggling for project finance" (Creutziger 1998:28, my translation). The GDR believed that only translators relieved from the usual daily worries and struggles were in a position to deliver quality work. To this end, numerous measures were taken to relieve translators from many sources of stress. Socially, benefits such as social security meant that

translators could afford to fall ill without having to worry about loss of income; in later years, they were even granted the same position as East German workers, entitling them to additional benefits such as maternity pay, child care payments, sick pay for single mothers to be able to nurse a child and a small retirement pension (Glücksmann 1975:278-86). All-day pre-school and school were free for their children – a further relief, financially and logistically. The question of training and qualification was addressed as well as the necessity of developing and training translators in such a way that publishing houses could rely on them.

However, the most powerful and ultimate benefit was introduced as early as 31 May 1955 in the form of a standard contract for literary translators (*Normalverlagsvertrag*). This was a model contract, agreed upon between publisher and translator, securing the translators a fair basic payment and additional compensation (Thomson-Wohlgemuth 2004:505, 506). This contract stipulated, for example, that translators were to be paid a third of their fee at the point of entering into and signing the translation contract, granting the translators a substantial amount of money before they had even begun to work on the translation. Approximately every ten years, this standard contract was updated, amended and enhanced; in time, the translators' financial and social position was equally improved, step by step. Additionally, translators were put on equal terms with authors; like authors, translators dealt with both kinds of text, those for adults and those for children, and what is more, received the same rate of pay, regardless of the genre. Also, time pressure was not an issue while translating in the GDR, as quality was considered of more importance. Moreover, co-operation between translators and editors was good and frequent, because both parties saw teamwork as the key to the production of quality work.

The status of East German translators, in short, equalled that of the country's authors, ensuring that both professional groups enjoyed a similar standing in society. Both enjoyed high prestige, a secure position and both received various benefits under the condition that they toed the Party line and acted in accordance with proclaimed state principles.

Status of Translation

The impact of translated literature on the East German book market was very visible. As stated earlier, reading was a widely pursued leisure activ-

ity – which is easily understandable in a country that had little else to offer in terms of private entertainment. Moreover, the majority of East Germans did not have the financial means to travel and even less the possibility to explore Western countries. For this reason, books (and especially translated books) acted as a source of information, opening a window to another, fascinating world from which the East Germans were excluded. This led to a wide public awareness about translation and readers (or in our case the parents and relatives of young readers) knew all about forthcoming publications, which were announced in official notices by the book industry. Translated books, particularly from Western authors and especially in the 1980s also from Soviet authors, were eagerly awaited and, once in the book shops, sold out within the hour. As one of the translators I once interviewed put it, just the word ‘Manhattan’ or any English name in the title was enough for the book to be bought, without any further inquiring about its content. One can easily imagine how books like *Entführung in Manhattan* (*Kidnapping in Manhattan*) by Walter Kaufmann (1975) or *Erwachen in Mississippi* (*Coming of Age in Mississippi*) by Anne Moody (1971) came to be received with considerable interest. And one can understand why the original American title of Alexander Crosby’s *One Day for Peace* (1973) was translated in East Germany as *Winchester wacht auf* (Winchester awakens).

All of the above resulted in a remarkable rise in the status of translators within East German society, and with greater public awareness came more respect. Translation had become an issue of relevance to a whole society and was no longer a marginalized profession. In my doctoral research (in progress), I interviewed more than a dozen ex-GDR translators; all of them maintained that they had felt widely respected by the publishers and the public. More than half of them contended that they had felt privileged in having obtained a university degree, whereas the general populace had not, and they had frequently noticed that people would look up to them admiringly. Translating was no longer isolated work behind a type-writer, since translators had plenty of opportunity to get in touch with their audience, as they were sent around the country to read from their works. When reading to children, it would frequently happen that the children engaged them in serious debates about a particular book; sometimes the children addressed them with their little day-to-day worries, asking the translators for advice. This seems to suggest that the status of translated literature was, in all important respects,

the same as that of indigenous literature. Translation was a highly reputable profession, translators (as much as authors) were highly respected and readers were exceedingly keen and motivated to read imported and translated books.

Conclusion

The comparison of the position of translated and indigenous children's literature in the GDR system indicates that – all in all – the strategies, processes and conditions are strikingly similar. In the course of my research, I have also noticed the remarkable extent to which children's literature and adult literature were regarded and treated in the same way by East German society. All of this leads me to believe that translated children's literature received considerable, if not the same, attention from both producers and consumers of literature. Yet it was the economy that let down book translation because of the latter's minor status in the East German economy in general and because of the limited availability of foreign currency for foreign book projects particularly. Had it not been for the country's ongoing economic decline, coupled with ever-increasing difficulties in obtaining foreign currency, the production of translated children's texts would have continued to thrive, since the country had keen readers, well-qualified translators, competent editors and enthusiastic and adventurous publishers.

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From *Breaktime* to *Postcards*

How Aidan Chambers Goes (Or Does Not Go) Dutch

VANESSA JOOSEN

University of Antwerp, Belgium

Abstract. *Aidan Chambers is one of the most popular translated authors of adolescent fiction in Belgium and the Netherlands. This success is, without a doubt, due to the work of the translators who accepted the challenge of rendering Chambers' linguistic creativity in a different language. Translation difficulties are numerous in Chambers' novels, ranging from explicit and implicit intertextual references and puns to a complex mixture of discourses. Moreover, Chambers does not shy away from taboo topics, which he addresses in a direct style that is not acceptable to all audiences. This article focuses on two aspects of Aidan Chambers' young adult fiction: its stylistic complexity on the one hand, and his use of taboo on the other. With reference to the development of young adult fiction in Belgium and the Netherlands, the article explores how attention has shifted from Chambers' use of taboo to a greater awareness of his stylistic complexity. The Dutch translations of two novels are analysed in depth to illustrate this hypothesis: Breaktime (1978) and Postcards From No Man's Land (1999), the first and penultimate books of Chambers' so-called Dance series.*

Translation difficulties abound in Aidan Chambers' novels. In her article on the German translations of Chambers' work, 'Losses and Gains in Translation', Emer O' Sullivan (1998:187) writes that "[t]he characteristic feature of his books is his outstanding awareness of linguistic possibilities". Moreover, "Chambers sees himself in the tradition of Joyce. To him, the marks of quality in literary works are a multiplicity of layers, a wealth of subjects, an awareness of language, and density" (O'Sullivan 1998:188). Chambers' linguistic and literary richness ranges from explicit and implicit intertextual references and puns to a complex mixture of discourses and styles. Moreover, Chambers does not shy away from taboo topics, which he addresses in a direct style that is not immediately acceptable to all audiences.

In this article, I will concentrate on the first and last book of Chambers'

so-called *Dance* series (named after *Dance On My Grave*), *Breaktime* (first published in 1978) and *Postcards From No Man's Land* (first published in 1999) and will examine how these young adult novels were translated and received in Belgium and The Netherlands. My focus will be two-fold, as I shall discuss both thematic translation issues (especially Chambers' use of taboo topics) and stylistic shifts. With these levels as touchstones, I will consider the two different Dutch editions of *Breaktime* as indicative of a changing attitude in the Netherlands toward Chambers as an author and toward fiction for adolescents in general. A comparison of covers will support this thesis. The last part of this essay focuses on *Postcards From No Man's Land*, which posed a particular challenge to the Dutch translator because the book is set in The Netherlands and uses a mixture of Dutch and English. In addition to these stylistic issues, the question of taboo and censorship proved to be relevant for this last novel as well.

Affiliation to Existing Models

When analysing the reception of Chambers' books in Dutch, Zohar Shavit's 1981 article in *Target*, entitled 'Translation of children's literature as a function of its position in the literary polysystem' still provides us with useful insights. Particularly relevant is her observation about the affiliation of translated children's books to existing models in the target culture: "If the model of the original text does not exist in the target system, the text is changed by deleting such elements in order to adjust it to the model which absorbs it in the target literature" (Shavit 1981:172). Although the genre of adolescent fiction already existed in Belgium and the Netherlands at the time when *Breaktime* and Chambers' other young adult novels were first translated, it was very much a genre in development (as it still is today). The dominant trend in Dutch teenage books of the late 1970s and 1980s was marked by realistic fiction and the problem novel, which addressed former taboos and various social and personal problems.¹ Ever since, and under the influence of authors such as Aidan Chambers, as well as Dutch and Flemish authors like Bart Moeyaert, Anne Provoost,

¹ For a detailed discussion of this trend, see Vloeberghs and Joosen (2004).

Ted Van Lieshout, Peter van Gestel, Karlijn Stoffels and many others, the psychological, stylistic and intertextual complexity of this type of literature has increased. Today the genre of adolescent fiction is crossing the borderline between traditional concepts of children's and adult literature not only at the level of content (taboos), but also at the level of style.

When we apply Zohar Shavit's model of affiliation to the translation of Chambers' work into Dutch, a double shift can be noted. Shavit states that the source text can be changed by *deleting* the elements that do not fit the target culture's model. The manner in which the Dutch translation has dealt with taboo topics in Chambers' books on a micro-level supports this. However, with regard to the macro-level of Chambers' novels, I will show that the affiliation that Shavit describes can also become apparent when certain elements are not deleted, but brought to the foreground.

Never Judge a Book by its Cover: Chambers' Use of Taboo

Taboos (or former taboos) are numerous in Chambers' novels: *Breaktime* provides one of the first descriptions of masturbation in young adult literature, *Dance On My Grave* deals with homosexuality, *Postcards From No Man's Land* with bisexuality, euthanasia and adultery, and in *Now I Know* the protagonist is crucified. On a macro-level, Aidan Chambers' use of taboo topics in his early work did not pose a problem to Dutch publishers. On the contrary, the paratextual features of his books that were published in The Netherlands during the 1980s and the early 1990s suggest that Chambers' taboo topics were actually used as a commercial instrument.

The most eye-catching observation in a comparison of the three Dutch editions of *Breaktime*, *Now I know*, and *Dance On My Grave* (Figures 1-3) is that all three covers show a half-naked young man. Two of them seem to hint at the sexual content of the book. The cover of *Breaktime* (Figure 1) shows a faceless Ditto (the protagonist of the book) as his girlfriend Helen strips off his trousers and he is about to lose his virginity. A more obvious visual suggestion of sexual intercourse without showing the actual deed hardly seems possible. The cover of *Dance On My Grave* (Figure 3) seems to indicate that intercourse has just taken place: a naked man lies on one side of a double bed, reaching out for a partner who is not there. For *Now I know* (Figure 2), a controversial book about religion and



Figure 1
Verleden week
(Breaktime)



Figure 2
Nu weet ik het
(Now I Know)

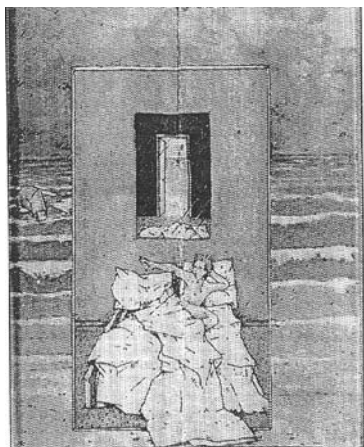


Figure 3
Je moet dansen op mijn graf
(Dance On My Grave)

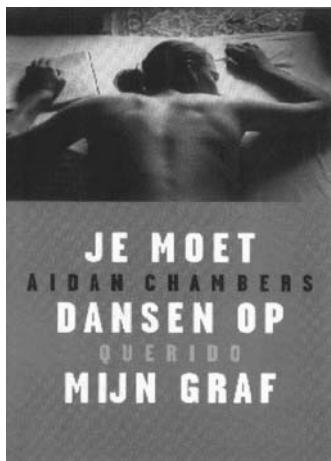


Figure 4
Dance On My Grave (new edition)

what it means to believe, the publisher used the most shocking scene to feature on the cover: Nik is pictured at the point where he is crucified, in his underwear.

A more recent edition of *Dance On My Grave* (Figure 4) shows that the Dutch publisher, Querido, has adopted a new marketing strategy for Chambers' books. Two important shifts can be noted here that may indicate a changing attitude to adolescent fiction as a genre. First of all, Querido now uses photos rather than drawings for all its young adult novels. This makes the books not only attractive for teenagers, but also for an adult audience. An analogy can be drawn with the adult and child covers of J.K. Rowling's *Harry Potter* and Philip Pullman's *His Dark Materials*: in both cases, covers with drawings are clearly targeted at children, whereas the adult versions are published with photographs/paintings on the covers.

Cross-over literature has received a great deal of attention in the last decade and many critics now question the strict categories of children's versus adult literature. Aidan Chambers is an author who could fit into this group of children's authors who are enjoyed by adults, and the new design for *Dance On My Grave* marks his cross-over potential.

Secondly, the sexual implications have disappeared from or have at least been toned down substantially on the more recent covers of Chambers' books (although sexual experiences are still present at the level of content). This is also in line with recent developments in young adult fiction. Whereas the 1970s and 1980s can be seen as a period in which children's literature was liberated from many taboo topics, these taboos may no longer be so central to the genre as they were before (see Vloeberghs and Joosen 2004). The covers that Querido uses for its young adult fiction now feature mysterious and artistic photographs, hinting at the book's content rather than thrusting it in the reader's face. This subtle suggestiveness is more in line with the literary quality of adolescent fiction that nowadays takes precedence over potentially taboo-breaking content.

If we compare the Dutch covers of Chambers' books to those of the German translations (Figures 5-6), it becomes clear that the books are marketed in a completely different way in Germany.

The realistic drawings on the German covers (the translations were published by Ravensburger) put the stress on sentimental love and tenderness: the colours are soft, the characters' faces feature dreamy looks

and hazy eyes, and on both the cover of *Postcards* and *Breaktime* a boy and a girl are about to kiss. This romantic style is also reflected in the German title of *Breaktime*, *Fingerspitzengefühle* – ‘Gefühle’ meaning ‘feelings.’ The contrast with the early explicit Dutch covers could hardly be greater. In *The Cambridge Guide to Children’s Books in English*, *Breaktime* is characterized as follows: “Chambers overturns two sets of conventions: sex taboos and the accepted forms of romantic fiction” (Watson 2001:103). The early Dutch covers of his books clearly put the stress on the first aspect, the German covers on the second. It is questionable, however, that the German covers create the expectation that “the accepted forms of romantic fiction” will be *overturned*. These realistic drawings rather seem to suggest that the stories in the book will fit traditional romantic conventions.

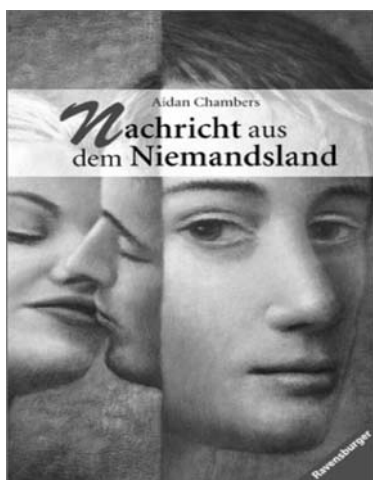


Figure 5
Postcards From No Man’s Land



Figure 6
Breaktime

Breaktime

Although Dutch publishers and readers may not have had great difficulties with Chambers’ books on a macro-level, his work apparently did pose some problems on a micro-level. And the people who probably struggled most were the Dutch translators. In *Breaktime*, literariness and

linguistic inventiveness are an explicit theme. Ditto, the protagonist, promises to prove the real value of fiction to his friend Morgan and contends that he will do so in whichever style is most suitable. The result is a mixture of discourses, literary and visual effects, which challenge the translator who first has to gain insight into these literary techniques, interpret their meaning and then try to render them in a different language.

In Dutch, two different editions exist of the first book in Chambers' *Dance* series. Already in 1979, only one year after *Breaktime* appeared in English, Lemniscaat published a first Dutch translation by Geertje Lammers, *Lang weekend op drie manieren* (Long weekend in three ways). Eleven years later, in 1990, Querido published a third and revised edition with a new title, *Verleden week* (Last week).

The early reception of *Breaktime* was not unanimously positive. If negative comments were given, they usually addressed Chambers' complex style. John Verhallen's review in the Dutch weekly *Vrij Nederland* (20 September 1980), for instance, quotes Ditto's earlier contention that he will use whichever style he feels appropriate, and derisively comments: "To show that the book is worse than your worst expectations, we have included a page here. They are not all like this, but often they are just as bad" (my translation). Between 1979 and 1990, however, Chambers' success in The Netherlands and Belgium increased with each new book. Literary prizes such as the 'Zilveren Griffels' (Silver Slates) for *The Seal Secret* (awarded in 1985) and *The Present Takers* (in 1986) and the 'Vlag en Wimpel' for *Dance On My Grave* (also in 1986) confirm that Chambers was gradually acquiring a canonical status in Dutch young adult fiction. Probably, the wider recognition of his work and a greater insight into the peculiarities of Chambers' style were decisive factors in bringing out a new edition of his first translated novel in Dutch.

Most of the adaptations that were made in *Verleden Week*, the 1990 edition of *Breaktime*, are revisions that are not particularly interesting for translation studies. The lay-out was slightly changed, but all the special effects that Chambers uses (a black page, visual effects and illustrations) were left in. Mistakes were corrected (although many new mistakes appeared), in some instances punctuation was changed, and the spelling of some words was adapted. In a few rare instances, words that had been domesticated in the first translation (e.g., C&A, a Dutch chain of clothing stores) were changed to a more neutral term (supermarket).

A detailed comparison between the two editions has shown, however,

that other changes were introduced that suggest a greater attentiveness to Chambers' typical play with language and register. This stylistic comparison brings me back to the issue of taboo. Chambers not only uses taboos on the macro-level of text; taboos resurface on a micro-level as well, for instance, in the many explicit similes and metaphors. At this micro-level there is indeed a difference between the first and the revised translations of *Breaktime: Verleden week*, the revised edition of 1990, corrects *Verlengd weekend op drie manieren* on several occasions. This is, for instance, the case with Ditto's description of his father's face. In the English original, the face appears as particularly ugly by Ditto's confronting comparisons with a full moon and a blood orange: "his face full still, moon round still, and used to shine blood-orange red" (Chambers 2000a:13). In the first Dutch translation (Chambers 1979:11), his father's face was rendered a bit more favourably: "zijn gezicht nog vol, nog rond en een beetje roodaangelopen" (his face still full, still round and a little flushed). This was corrected in the new edition (Chambers 1990:15) and the passage on Ditto's father was translated with a simile that matched Chambers' confronting style: "zijn gezicht nog gevuld, nog vol als de maan en zo rood en glimmend als een bloedsinaasappel" (his face still filled, still full as the moon and as red and shiny as a blood orange). Likewise, the description of the River Tees in the first Dutch edition (Chambers 1979:39), "De Tees is tamelijk onbeheerst vandaag" (The Tees is fairly uncontrolled today), does not quite match the original comparison: "The Tees is diarrhoeic today" (Chambers 2000a:40). This was once again corrected in the revised version (Chambers 1990:42): "De Tees is vandaag net diarree" (The Tees is just like diarrhoea today). Both examples can be considered micro-level taboos: the disrespect toward parents and the mention of bodily functions that were first deleted (censored?) were reintroduced into the text as the appreciation for Chambers' work increased.

One passage was rewritten almost entirely in the revised edition; this is the scene right before Ditto loses his virginity – the scene where "Chambers overturns . . . the accepted forms of romantic fiction" (*The Cambridge Guide to Children's Books in English*, Watson 2001:103). In the following examples, the two Dutch translations differ substantially in their approach to Chambers' specific use of discourse (back-translations and emphasis are mine):

Source text (Chambers 2000a)	First translation (Chambers 1979)	Revised edition (Chambers 1990)
She kissed my finger-tips, a sensual caress. (121)	Ze kuste mijn vingers, een <i>geil</i> gevoel. (125) (She kissed my fingers, a <i>horny</i> feeling.)	Ze kuste mijn vingers, een <i>sensuele</i> liefkozing. (126) (She kissed my fingers, a <i>sensual</i> caress.)
The rounded, lifting nipple-budded breasts above her incurving belly. (122)	De ronde borsten, waarvan de tepels omhoog wezen, boven de platte buik. (126) (The round breasts, whose nipples pointed up, above her flat belly.)	[D]e ronde opstaande borsten met tepels als bloemknopjes boven de holling van haar buik (126) (The round rising breasts with nipples like flower buds above the incurve of her belly.)
I bent over her, kissed her mouth tentatively, but then, finding eager response, with force. (121)	Ik boog mij voorover en kuste vluchtig haar mond, toen ik echter haar ongeduldige reactie voel-de, deed ik het nog eens, <i>steviger</i> nu. (125) (I bent over, kissed her mouth hastily, but when I felt her impatient reaction, I did it again, more <i>firmly</i> now.)	Ik boog mij voorover en kuste voorzichtig haar mond, maar toen ik merkte hoe gretig mijn kus werd beantwoord, kuste ik haar opnieuw en nu <i>vol overgave</i> . (126) (I bent over and carefully kissed her mouth, but when I noticed how eager she responded to my kiss, I kissed her again and <i>full of passion</i> .)

Whereas the 1979 translation used a more factual register to render Ditto's description of Helen with words like "geil" (horny), "ongeduldig" (impatient) and "stevig" (firm), in the revised version this style has been replaced with a more romantic discourse (sensual, full of passion, nipples like flower buds). The revised edition can even be said to go a step further in this romanticizing tendency with the example of the firm kiss (full of passion). This choice of words matches better the effect that Chambers achieves by contrasting different registers. Ditto's style is romantic at this point, but soon after will be contrasted with a more scientific discourse (the famous scene where his interior monologue is combined with extracts from Dr Spock).

In spite of this increased awareness of Chambers' use of language, there are still quite a few passages where the 1990 revised edition fails to give due attention to his play with different types of discourse. It was mainly the two far ends of Chambers' stylistic spectrum that were shifted or normalized in the Dutch edition: on the one hand, the extremely formal language that Ditto and Morgan use was "normalized"; on the other hand, expressions from youth language and slang were adapted to standard speech. The following example is from the beginning of the book, and is characteristic of Ditto and Morgan's verbal creativity.

Source text
Chambers 2000a

'I'll jot down my *Charges Against Literature*...' 'A *subpoena* I'll enjoy *discharging*', Ditto said. 'But why bother? Just tell me.' 'Innocent!' Morgan said. (8)

Revised edition
Chambers 1990

'Ik zal mijn *Bezwaren Tegen Literatuur* ... op papier zetten...' 'Ik verheug me er al op ze te *ontzenuwen*', zei Ditto. 'Maar waarom die moeite? Vertel het me maar'. '*Onnozele hals!*' zei Morgan. (10-11)

(I'll jot down my *Objections To Literature*'. 'I'm looking forward to *refute* them', Ditto said. 'But why all that trouble? Just tell me' 'Simple soul!' Morgan said.)

Typical terms that mark this conversation as a play with legal vernacular (subpoena, charges, discharging, innocent) are rendered as unmarked in Dutch.

A similar loss can be noted when Ditto describes a fight with his father and makes ample use of military terms:

Source text
Chambers 2000a

This evening the conversation began with the topic of my day, a *sure-fire success* for Father's satiric irony and my tetchiest *self-defence*. [...] I think he intended only to be playful: to tease, not to *wound* ... [Mother's] quick glance as she handed me my plate pleaded for *neutrality*. I wished no combat ... Father and I – were soon *spilling* emotional *blood*. Even as I snapped pert replies to his gutsy *blows*, I regretted – more, repented, doing so ... I knew this even as I spoke the *wounding* words. (23-24)

**Revised edition
Chambers 1990**

Mijn bezigheden van die dag waren deze avond het onderwerp van gesprek, altijd goed voor een paar sarcastische opmerkingen van vader en een geprikkelde reactie van mijn kant ... Ik denk dat hij het alleen maar grappig bedoelde: niet om te pesten of te kwetsen ... [Moeder] gaf mij mijn bord aan met een snelle blik waarmee ze mij smeekte er niet op in te gaan. Ik had ook helemaal geen zin in ruzie... Ondanks onze wederzijdse bedoelingen stonden vader en ik elkaar al gauw emotioneel naar het leven. Terwijl ik nog bezig was onbeschofte antwoorden te geven op zijn misselijke steken onder water, had ik er al spijt van – of liever, ik nam het mezelf kwalijk dat ik het deed ... Ik wist het, terwijl ik het zei. (26)

(My occupations of that day were the topic of the evening's conversation, always good for a few sarcastic remarks from my father and an irritated reaction from me ... I think he only meant to be funny: not to tease or to hurt ... [Mother] handed me my plate with a quick glance, with which she pleaded not to get involved. I didn't feel like an argument either ... In spite of our mutual intentions father and I soon wanted to kill each other emotionally. While I was still busy giving rude replies to his revolting sideswipes, I already regretted it – or rather, I resented myself for doing it ... I knew it, while I said it.)

Ditto's description of the fight is peppered with references to war and combat: from spilling blood to wounding words and pleading for neutrality. In the Dutch translation all the allusions to combat have disappeared, just as the legal vernacular was left out in Ditto's conversation with Morgan. The reason for these omissions is unclear. Is it because the translator missed the references to combat and to the judicial court? Or was it perhaps a conscious choice? In this respect it may be pointed out that one of the main points of criticism following the publication of the *Dance* series was that Chambers' characters are too smart to be true (cf. John Verhallen's review in *Vrij Nederland*): they read philosophy, cite from classic literary or philosophical works and almost constantly engage in intelligent and profound discussions. Ditto and Morgan's verbal wit may be an example of this wishful thinking that was 'corrected' in the Dutch translation.

At the other end of the spectrum, Chambers' use of sloppy or colloquial language was adapted to standard Dutch speech. Phonetic deviations, for instance, are invariably adapted to standard Dutch. When Morgan pokes fun at literature's high status by calling it "lit-er-arr-tewer" (Chambers 2000a:10), the phonetic spelling is only partly rendered in the Dutch text: there the standard word 'literatuur' is simply split up in syllables, as "li-te-ra-tuur", with no extra connotations (Chambers 1990:10). A phonetic deviation would have been possible, for instance, as "li-te-rra-tu-huur", but this option was not chosen. Note that the German translator (Chambers 2001b:8) chose a different strategy, translating "lit-er-arr-tewer" as "aus der heiligen Literatur" (from sacred literature). A similar example can be found only a few pages later, in Helen's letter to Ditto. "I said hello, he said Arrr" (Chambers 2000a:19) becomes "Ik zei Hallo, hij mompelde alleen maar wat" (I said hello, he only just mumbled) in Dutch (Chambers 1990:21). In this particular instance, the German translator decided to use a similar phonetic translation: "Ich habe Hallo gesagt, und er hat GRRR gemacht" (I said hello, he just went GRRR) (Chambers 2001b:25-26).

The tendency in Dutch to adapt slang and dialect to standard speech becomes most apparent after Ditto has set out on his journey. While travelling he meets several people who speak a substandard variant, like Jacky, who tells him a story about a fight: "all of a sudden *me* stomach *hits me* eyes and I *grabs* him and *waltzes* him out the back into the car park" (Chambers 2000a:47, my emphasis). In Dutch, this becomes "oopens krijg ik bloedgolven en ik pak hem bij zijn lurven en sleur hem de achterdeur uit naar het parkeerterrein" (all of a sudden I get blood waves and I grab him by the short hairs and drag him out of the back door to the car park) (Chambers 1990:50). There are no grammatical mistakes in the Dutch sentence, nor is there any sign of substandard pronunciation.

***Postcards from the Netherlands*²**

Chambers' popularity in the Dutch-speaking countries grew steadily during the 1990s. To this date, *Postcards From No Man's Land* is the last but one book that Aidan Chambers has published in his *Dance* series. It was translated into Dutch by Annelies Jorna and published in 2000 as

² For a detailed discussion on the Dutch translation of *Postcards From No Man's Land*, see Joosen (2003).



Figure 7
Postcards From No Man's Land

Niets is wat het lijkt (Nothing is what it appears to be). From this novel, and from many interviews with the author, it becomes clear that not only do the Dutch like Chambers, Chambers also likes the Dutch. *Postcards From No Man's Land* is set in Amsterdam, where the British adolescent Jacob Todd is on a visit to attend a memorial service for his grandfather, who died in the Netherlands during World War II.

In this novel, too, former taboo topics still play an important part: Jacob meets and initially feels attracted to a bisexual man; later he experiences his sexual initiation with a Dutch girl. In a parallel story set during World War II, Geertrui has a relationship with a British soldier (Jacob's grandfather), who has a wife and child at home. As an old woman, Geertrui meets Jacob. It is, however, a short meeting: Geertrui is sick and has decided to end her life by euthanasia.

None of these taboo topics feature on the cover of *Niets is wat het lijkt* (Figure 5): the publisher has opted for a suggestive photograph that may only hint at the theme of androgyny (it is unclear whether one of the characters pictured is a man or a woman); the photograph clearly emphasizes the setting of the book, the city of Amsterdam. Moreover, a comparison with the English original text has shown that several passages that address taboo topics were left out in the Dutch translation. The most striking example is a list of euphemisms for death, which Jacob recites in his head, but which does not feature in *Niets is wat het lijkt* (see Joosen 2003). Where once taboo topics seemed central to marketing Chambers' books, they now seem to be an aspect of his work that can even be left out. Compare also the following two passages, in which Geertrui describes the

moment when her (illegitimate) relationship with Jacob (the protagonist's grandfather with the same name) started:

Source text
Chambers 2001a

Instantly, in the second his hand took mine, I no longer thought of him as a wounded soldier, an escapee, a foreigner. Nor, honesty requires that I add, as a married man either. *But only as mine and myself as his. In that uncompromising second I gave myself completely to him. And did so consciously, wilfully (not, please not, willingly, but wilfully).* And have never thought of him or of myself in any other way from that day to this.

I want to be clear. Not for a part of a second did I hold back, resist, demur. I propose no explanation, make no excuse. Nor do I offer the slightest regret. Quite the opposite. I cling to this moment, this decision. And endure its consequences. Of nothing in my life am I as certain as I am of my love for Jacob. (209-10, emphasis added)

Translation
Chambers 2000b

Op hetzelfde moment dat hij mijn hand pakte, was hij voor mij niet langer de gewonde soldaat, de ondergedoken buitenlander. En de eerlijkheid gebiedt me te zeggen dat ik hem al helemaal niet als een getrouwde man zag. Ik zag alleen dat hij bij mij hoorde en ik bij hem. In dat beslissende moment wist ik dat mijn liefde voor hem onvoorwaardelijk was, en van die dag af heb ik hem en mezelf nooit anders kunnen zien dan als een paar. Van niets in mijn leven ben ik ooit zo zeker geweest als van mijn liefde voor Jacob. (173)

(At the same moment when he took my hand, he was no longer to me the wounded soldier, the foreigner in hiding. And honesty requires me to say that I didn't see him as a married man at all. *I only saw that he belonged to me and I to him. At that crucial moment I knew that my love for him was unconditional*, and from that day onwards I have never been able to see him and myself as other than a couple. Of nothing in my life have I ever been as my love for Jacob.)

In *Niets Is Wat Het Lijkt* (Chambers 2000b), Geertrui puts the stress on the romantic aspect of her relationship with Jacob, especially with sentences such as “he belonged to me and I to him” and “my love for him was unconditional”. In English, she stresses her decisiveness and seems

to be much more aware of the conditions of adultery: the competition (“only as mine and myself as his”) and the subversive character of her act (“Not for a part of a second did I hold back, resist, demur. I propose no explanation, make no excuse”).

For the Dutch translation, the fact that *Postcards From No Man's Land* is an English book about the Dutch makes it quite a special case. During the conversations that Jacob has with Dutch characters, he, as a foreigner, often needs explanations about Dutch customs and words.

The policy for the translation on this issue is announced in a small statement at the beginning of the book:

Met het oog op de vertaling heeft de auteur een aantal wijzigingen en bekortingen in de oorspronkelijke tekst aangebracht, om uitleg van de Nederlandse taal en van hier bekend veronderstelde Nederlandse achtergronden en gebruiken te beperken. (Chambers 2000b:4)

With regard to the translation, the author has made some changes and abbreviations in the original text, in order to limit explanations of the Dutch language and of presumably familiar Dutch background and uses. (my translation)

Though this may sound like censorship, an example will show that the issue is more complex. The words in the quote, “presumably familiar Dutch background” refer to passages like the following – on the word “gezelligheid”. In the citation below, a Dutch character (Geertrui) is writing in English, trying to explain the word “gezellig”:

Gezellig. I do not know how to put this in English. It is such a particularly Dutch quality, something deep in our culture and our national consciousness. My dictionary offers words like “cosy, companionable, sociable, togetherness”. But *gezellig* means very much more to us than these suggest. (Chambers 2001a:243-44)

Geertrui formulates knowledge that Dutch people already have. They know the word “gezellig”, they know the meaning of it, and they know that it is a word that is very often used in everyday conversations. Geertrui’s explanation can therefore come across as superfluous information.

However, there is also an argument in favour of keeping passages like these in. Not only does Geertrui talk here about “gezelligheid”, she also talks about the untranslatability of this word into English, and this

is something Dutch readers may not be aware of. A similar reasoning can be applied to the fragments where Jacob is taking public transport – in English this requires a very long description because Jacob does not have a clue how to get on the tram, or where to pay for his ticket. For Dutch readers, this is of course obvious information: they know how public transport works in their own country. The style of these passages, however, is reminiscent of a more recent crossover novel that received great praise: Mark Haddon's *The Curious Incident of the Dog in the Night Time*. This story is written from the perspective of an autistic boy, Christopher. His descriptions are unusual in the sense that he describes every single aspect of everything he does and thinks, even the most precise details that people usually take for granted. This is how Christopher experiences a joke, for instance:

His face was drawn but the curtains were real.
I know why this is meant to be funny. I asked. It is because *drawn* has three meanings, and they are 1) drawn with a pencil, 2) exhausted, and 3) pulled across a window, and meaning 1 refers to both the face and the curtains, meaning 2 refers only to the face, and meaning 3 refers only to the curtains. (Haddon 2003:10)

Christopher's description of a joke is so original because his analytical style clashes with most people's experience of humour. Although everything but the first sentence of this quotation could be regarded as superfluous information for readers who understand the joke in the first place, the extra explanations are essential to the style of this novel. Christopher's often surprising perspective on life is very much part of the literary quality of Haddon's book, and this could also be the case for Jacob's in *Postcards From No Man's Land*. Jacob is a young man with a view on Dutch culture that is very different from people who grew up in the Netherlands. By showing them that concepts such as "gezelligheid" or customs for public transport are not universal, Jacob can offer the Dutch reader a new point of view that defamiliarizes what may be taken for granted.

Conclusion

The fact that *Postcards From No Man's Land* is set in a foreign country and that it pictures the enriching experience that travelling can afford

shows that Chambers' text is very much a plea for cultural exchange and translations, even though he does not shy away from the many difficulties that can arise in such an exchange. Though Chambers' books may pose quite a challenge to readers and translators alike, it is a stimulating and rewarding challenge. The style in which Chambers addresses the value of literature (in *Breaktime*) and cultural exchange (in *Postcards*) not only leads to self-reflection for his characters, but also for his readers, translators and critics. Although these translations sometimes adopt different accents from their English source texts, Dutch readers and authors have welcomed the translations of Chambers' work.³ *Breaktime* and *Postcards From No Man's Land* may to a certain extent have been affiliated to existing models of adolescent literature; these novels have also helped to shape a new, complex literary type of Dutch young adult fiction.

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³ Chambers is often named as an important influence on authors of Dutch young adult fiction, for instance Bart Moeyaert.

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A Prototypical Approach within Descriptive Translation Studies?

Colliding Norms in Translated Children's Literature

ISABELLE DESMIDT

Ghent University, Belgium

Abstract. *In the field of Descriptive Translation Studies, a definition of translation should not prescribe what features a translation needs to have in order to be labelled as such; instead a definition should be descriptive and account for all texts that have ever been labelled translation. As a result, many descriptive definitions have not only proved to be too general, but their failure to distinguish translation from other forms of rewriting (such as adaptation) has continued to fuel the equivalence debate. This article investigates to what extent a prototypical approach may help to define translation in an adequate way (i.e., both descriptive and specific), departing from the Default Prototype Concept as presented in Chesterman (1998:201-230). More specifically, attention is given to the extent to which the translation of children's literature, which is characterized by a collision of several norms (source-text related, literary, business, didactical, pedagogical and technical norms), meets Chesterman's standard constellation, i.e., the contemporary folk view of what prototypical translation is. Is children's literature translated in a specific way, thus calling for an adjustment or refinement of Chesterman's standard constellation? Examples are taken from translated Nordic children's literature (Sofies Verden, Nils Holgersson, Pippi Långstrump, Pettson och Findus).*

The Equivalence Debate

Descriptive Translation Studies (DTS), as indicated by the nomenclature itself, stresses the importance of studying translations in a *descriptive* way. As opposed to a *normative* approach, DTS does not want to define a fixed and absolute set (checklist) of features that a target text needs to have in order to be considered a translation. Within a descriptive framework, no target text should be excluded from the corpus in advance, not

even pseudo-translations (texts that were published and distributed as translations, but in fact were original works) or pseudo-originals (texts that were published and distributed as original works, but were in fact translations). One should investigate what kind of texts were labelled *translations* at a given place and time, regardless of whether or not these texts would still be labelled translations today.¹ In normative approaches, the concept of *equivalence* is defined in an absolute and prescriptive way, specifying how *equivalent* two texts have to be in order to be considered source text and translation, but in DTS a relative and pragmatic view of the equivalence concept is called for. In his influential work *Descriptive Translation Studies and beyond* (1995), Toury described this descriptive approach as follows:

What this approach entails is a clear wish to retain the notion of equivalence ... while introducing one essential change into it: from an ahistorical, largely prescriptive concept to a historical one. Rather than being a single relationship, denoting a recurring type of invariant, it comes to refer to *any relation* which is found to have characterized translation under a specified set of circumstances. (Toury 1995:61; my emphasis)

For Toury, equivalence is no more than an empty label: it denotes the fact that there is an assumed relationship between a source text and a target text (cf. Toury's "relationship postulate": adopting the assumption that a text is a translation implies that there are accountable relationships by which the translation is tied to the assumed original; Toury 1995:35), but does not postulate the exact nature of this relationship in advance. The exact relationship between source text and target text should be discovered through concrete, empirical research (in this regard, Toury does indeed speak of a "discovery procedure"; Toury 1995:36-39). Thus research may discover that the translator has preserved the original's text type and function, but this preservation is never claimed as necessary for denoting the target text as a (good) translation (which, for instance, Katharina Reiß did in her early works; Reiß 1971).

¹ For the difference between the classic checklist theory and prototype theory, see Lakoff (1987), Snell-Hornby (1995) and Halverson (1998, 1999a).

Toury's descriptive view has laid bare the relativity of all definitions and of translation theory itself; it has moreover extended the number of texts to be studied by DTS and managed to differentiate between them. Still, Toury's view has also met with severe criticism. If translation is defined in terms of equivalence and equivalence in terms of translation, i.e., if all translations are equivalent, what is the use of keeping the term equivalence altogether (cf. Chesterman 1997:10)? And if descriptive definitions of translation need to take into account any target text that has ever been and ever will be labelled translation, it becomes difficult – if not impossible – to formulate definitions in which translation can be clearly discerned from other forms of rewriting. In view of the rich and varied tradition of translation, it may indeed be clear that only very general definitions will be so comprehensive. Equivalence (or Toury's "relationship postulate") can be said to cover all rewriting. Consequently, translation is not defined adequately, and once more the notion of equivalence, "a concept", as Peter Fawcett argued, "that has probably cost the lives of more trees than any other in translation studies" (1997:53), comes under attack. What is a translation? How is a translation to be discerned from other forms of rewriting, such as adaptations? Can a clear line be drawn between the notion of translation and the notion of adaptation? How equivalent should two texts be in order for them to be considered source text and translation? Is it possible to define translation in both a descriptive and sufficiently specific way?²

A Prototypical Approach

In answer to these questions, I would like to investigate to what extent a prototypical approach may offer a solution to the equivalence debate. I propose to look upon rewriting as a prototype category, ranging on a cline between prototypical *copying/translating* and prototypical *adapting*: one version can be closer to the pole of copy/translation, whereas another version can be closer to the pole of adaptation. The difference between translations and adaptations is not absolute, it is a difference of degree.

Furthermore, the cline from translation to adaptation is constantly subject to change: what is considered to be a prototypical translation today is likely to differ from what was considered a prototypical translation

² On the equivalence debate, see also Halverson (1997) and Koller (1995).

during the 19th century, for instance. Changes in social context inevitably lead to changes both in translation and translation theory. Every translation as well as every definition of what is a (proto)typical translation is relative.

It should also be noted that rewriting may take different forms: it may be interlingual, i.e., from one language into another, intralingual, i.e., within the same language (cf. paraphrasing, parodying), or intermedial, i.e., from one medium into another (the filming of a book, for instance). For interlingual rewriting one could hold on to the established word *translation*. In what follows, I will use *translation* to refer to interlingual transfer and *rewriting* to refer to intralingual and intermedial transfer. One could do with only one term (rewriting), but I prefer to hang on to the established term (translation) when dealing with interlingual transfer.

Default Prototype Concept of a Translation

Andrew Chesterman, who holds a similar prototypical view of translation, tried to grasp what he calls “the *default prototype* concept of a translation, in the minds of most clients or readers of translations”, i.e., the contemporary “folk view” of what a prototypical translation is (Chesterman 1998:208, emphasis in the original). To this end Chesterman elaborated a typology: he distinguishes 16 features, designated “variables”, in which a translation can correspond to or differ from the source text and/or from other translations, and then formulates a “default value” for each variable. A translation with default value for all variables can be considered an exponent of prototypical translation.

I will briefly outline Chesterman’s 16 variables and their default value (DV).³ The variables are divided into four sets: The first set (“Equivalence variables”) is mainly concerned with the (cor)relations between source text (ST) and target text (TT); the second set focuses on the language of the target text (“Target-Language Variables”); the third set deals with translator-related issues (“Translator Variables”); and, finally, the fourth set (“Special Situational Variables”) covers some of the (virtually infinite number of) contextual elements that may affect the translation act.

³ This is a summary of Chesterman (1998:205-208).

A. EQUIVALENCE VARIABLES

Variables	Description
A1: Function	Is the main function of the TT intended to be the same as the ST? DV: “Same function”
A2: Content	Does the TT render all source content or are some parts deleted (does the TT offer a selection or an overall reduction?) and/or are new elements added? DV: “All content”
A3: Form	What formal aspects (at the level of text-type, text structure, sentence division and/or word/morpheme structure) are maintained in the TT? DV: “Same text-type and structure”
A4: Style	Was the style of the TT intended to be the same as the style of the ST? DV: “Same style”
A5: ST revision	Has the translator revised, i.e. corrected, the ST in some way? Is this error correction implicit or explicit, minimal or major? DV: “Minimal implicit source-text revision”
A6: Status	What is the status of the TT in relation to the ST? The TT may be “autonomous” (i.e. the ST has a provisional status), ⁴ “equal” (functionally and legally speaking), ⁵ “parallel” (for instance, instructions for use or product inscriptions) ⁶ or “derived” (in all other cases). The status of the TT is also concerned with the question whether the translation is “direct”, i.e. translated directly from the ST, or “indirect”, i.e. translated from an intermediate version. DV: “Derived status, direct translation”

⁴ One can think of university information brochures for foreign students.

⁵ As is the case for legislation in the different EU-languages.

⁶ This form corresponds to what Gutt (1990) calls an “incidental” translation. Gutt discusses an example in which an English manual for a copier is translated into Swahili. The producer of the copier, Gutt argues, “may find it very convenient to use the English original as a starting point for the Swahili manual, but this fact is incidental

B. TARGET LANGUAGE VARIABLES

Variables	Description
B1: Acceptability	Chesterman makes a distinction between “Good native style”, “100% native style”, “Deliberately marked”, “Grammatical”, “Intelligible”, “Machine Translation” and “Unintelligible”. DV: “Good native”
B2: Localized	Is the translation adjusted to the local cultural norms of the target culture or not? DV: “Not localized”
B3: Matched	Does the translation match “a defined set of previous texts”, such as an existing series of the publishing company? DV: “Not matched”

C. TRANSLATOR VARIABLES

Variables	Description
C1: Visibility	Is the translator visible in the TT, e.g., in footnotes, a commentary, a preface or in his/her decision not to translate some of the terms from the ST? Can we discern the translator’s ideology in the TT? DV: “Invisible translator”
C2: Individual	Was the TT produced by an individual translator or by a team? DV: “Individual translator”
C3: Native speaker	Is the translator a native speaker of the target language, source language, or neither? DV: “Target language native”

rather than essential for the success of the Swahili manual: he could just as well appoint a Swahili-speaking technician to produce a Swahili manual for that copier from scratch ... Put in general terms ... the existence of a source language in such situations is incidental rather than necessary for the interlingual communication act to succeed” (Gutt 1990:142-143).

C4: Professional	Is the translator a professional or an amateur? DV: “Professional”
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D. SPECIAL SITUATIONAL VARIABLES

Variables	Description
D1: Space	Are there any constraints with regard to layout, number of pages, speech bubbles, etc.? DV: “No special space constraints”
D2: Medium	Has there been a shift of medium or is the same medium preserved? DV: “Same, written, medium”
D3: Time	Are there any reasons to assume that the translator was constrained by time pressure? DV: “Adequate time”

In Need of Empirical Data

Chesterman’s typological analysis of the default prototype concept has not been informed by in-depth empirical research yet: “these default values”, Chesterman writes, “actually represent no more than my hypothesis about what such a folk view might be, and as such is open to testing and possible refutation or refinement” (1998:208-209). One can wonder to what extent Chesterman’s hypothetical assumptions fit in with the facts. Do the default values, as proposed by Chesterman, really apply to most of our contemporary translations? Or do certain kinds or genres of literature call for a (slightly) adapted constellation? Is this, for instance, the case for children’s literature?

It will undoubtedly take large-scale comparative research projects to give a thoroughly corroborated answer to this question. Still, minor projects may give an impetus and lead to the formulation of hypotheses that, in turn, may stimulate further investigation. In this respect, I would like to discuss some examples taken from my own empirical study of translated Nordic children’s literature. Departing from these examples, I wish to argue that the translation of children’s literature is subject to several interfering and/or colliding norms and that translated children’s literature, as a result, often does not meet the standard value for some of the variables.

A Variety of Norms

Translation, like any other problem-solving activity, is governed by norms. In fact, norms arise when one particular way of solving the problem (in this case: a communication problem, the problem of language barriers) due to its effectiveness becomes standard procedure and as such prescribes to members of a community “how they *ought* to behave” (Hermans 1999:81; original emphasis). The translator is confronted with a wide variety of norms, as all communication partners have their own expectations, wishes and demands: the translator should not only take into account the message itself (the text to be translated), but also the messenger, i.e., the author of the ST, and the receivers of the message, i.e., the reader of the target text, the editor, the publisher, the distributor, the illustrator, the critics as well as his or her own wishes as a translator (what norms does the translator him or herself prioritize?).

To comply with all the norms that govern the communication process is not easy, given that some of them may conflict. This is true for the writing of an original text (author and editor may disagree on matters such as title, number of pages and style, or the reading public may not respond to the text in the way the author had expected or wished) and is even more so for the writing of a translation, as translation implies (at least) two communication acts: the number of involved partners doubles (two authors, two publishing companies, two intended readers, etc.), and the number of possible interferences and conflicts increases accordingly.

As for the translation of children’s literature, the situation is even more complex. Not only do general translational norms play their part in the process, i.e., (1) source-text related norms (allegiance to the original text/author, directness, the pursuit of adequacy rather than acceptability), (2) literary, aesthetic norms (trying to translate in a literary, aesthetic way, the pursuit of acceptability rather than adequacy), and (3) business norms (allegiance to the commercial nature of the editing, publishing and distribution process), the translation of children’s literature is also governed by specific norms, such as (4) didactic norms, (5) pedagogical norms and (6) technical norms. A children’s book, in terms of didactic norms, should enhance the intellectual and/or emotional development of the child and set good, worthy examples; it should, according to the pedagogical norms, be adjusted to the language skills as well as the conceptual knowledge of the child; and finally, the publication of a translated children’s book often raises technical questions, such as the question of the extent to which the

original layout is to be decisive for the layout of the translation. What should be done with illustrations, for instance? When the original is illustrated, do these illustrations have to be preserved, replaced, reduced or extended? When there are no illustrations in the original, should illustrations be added?

As Zohar Shavit put it, “children’s literature, more than any other literary system, results from a conglomerate of relationships between several systems in culture” (Shavit 1994:4), which makes it very hard, if not impossible, to do justice to all partners involved and the norms they impose. Interfering norms are often equated with conflicting norms, as will be illustrated below. Consequently, meeting the default values (DV) as proposed by Chesterman cannot be guaranteed.

The Collision of Norms

To begin with, didactic and/or pedagogical norms can lead to a (slight or radical) change of function (i.e., no DV for variable A1). Take, for example, the Swedish children’s book *Nils Holgerssons underbara resa genom Sverige* (*Nils Holgersson’s Wonderful Journey Through Sweden*)⁷ by Selma Lagerlöf (1906-7), originally written to provide the nine-year-olds at primary school with a new textbook on national geography. Later on, various translations were written for a new reading public and with new aims. Els Pelgrom, for instance, translated the book for the Dutch publishing company Wolters-Noordhoff, changing the textbook on national geography into a reader for children with reading difficulties, and Monika Trittibach-Andres did the same for the German publishing company Elk. Clearly, while changing the function many other variables were altered as well and no DV is to be found (amongst others) for the equivalence variables content (A2), form (A3) and style (A4).

It should be noted that *Nils Holgersson* is an older book that has gained the status of a classic and as such has been changed and altered very freely. Many German versions of the book did not as much change the function itself, but – mostly out of consideration for the assumed reading ability of the children (i.e., for pedagogical reasons) – did change the style of the book (no DV for A4): the translations show numerous deletions of minor

⁷ All English translations of Swedish, Norwegian, German and/or Dutch quotes are mine.

words and phrases, thus giving rise to a style that is more condensed and easier to read. Furthermore, many versions have also deleted larger text parts, sometimes reducing the book to one third of its original length (no DV for A2 content). Older classic children's books, so it seems, are considered to be some kind of common property that may be freely adjusted to the wishes and demands of the target reader (publishers and/or reading public). Classics like *Junglebook* (Rudyard Kipling), *Alice in Wonderland* (Lewis Carroll) and *Peter Pan* (James M. Barrie) have suffered a similar fate.

In addition, classics usually have a long tradition of translation on account of which they are frequently subject to indirectness: the translator does not start from the original ST but from an existing translation (no DV for A6 Status). The above-mentioned *Nils Holgersson* version for children with reading difficulties, translated by Els Pelgrom, does not go back to the Swedish original text, but to the Dutch translation by Margaretha Meyboom as well as to the English translation by Velma Swanston Howard, as Pelgrom herself has indicated.⁸ In other words, the book that was published by Wolters-Noordhoff is both an indirect intralingual rewriting (rewritten within one and the same language, namely Dutch) and an indirect interlingual rewriting (translated from English to Dutch).⁹

Clearly, compliance to source-text related norms (allegiance to the ST) may be jeopardized when the translator wishes to prioritize pedagogical norms and adapt language and style to the assumed cognitive abilities of the young readers: the contents may be altered (for instance, by numerous shortenings), the structure may differ (restructuring) and the style itself may change radically (retelling, paraphrasing, etc.). In terms of change of style, pedagogical norms may also collide with literary norms, as it is not easy to strive for a reader-friendly style while at the same time holding on to the literary (artistic) qualities of the original.

Business norms, too, may have a negative effect on literary quality, as it is not always possible to produce colourful picture books at a reasonable

⁸ Pelgrom wrote to me (June 5th 2000): "I made the adaptation from the Dutch translation by Margaretha Meyboom. In addition, I read an English translation, which I found to be more fluent than Meyboom's rather old-fashioned, stiff translation" (my translation).

⁹ In Desmidt (2003) I described some of the difficulties that a translation scholar is faced with when he or she wants to determine the translator's exact role in the entire communication process.

price, for instance. International co-operation may offer a solution to this problem: limited editions, which are relatively expensive, can be avoided by printing one translation of a (picture) book jointly with others. This was the case with the translations of the Swedish picture book *Pettson tältar* (*Pettson Goes Camping*) by Sven Nordqvist (1992a); several translations and re-editions were printed in Belgium (the translations in Norwegian, Danish, Finnish and Dutch). As for the Spanish version of the book, it is interesting to note that it was not translated from Swedish, but from German, which shows that it is not only older and/or classic children's books that are subject to indirect translation.

When discussing joint printing, one can also call attention to the time pressure that is often involved. It is obvious that one can only jointly print several versions when all versions are finished at the same time. Generally speaking, "time is money" can be said to be an important business norm, ruling out standard value for variable D3 (sufficient time). The 1991 Dutch translation of the Norwegian bestseller *Sofies verden* (*Sofie's World*) by Jostein Gaarder provides a good example. To be able to capitalize on the large success of the book in other countries, the Dutch translation (too) needed to be available as soon as possible. Given that the Norwegian source text has more than 500 pages, the Dutch publishing company Houtekiet/Fontein decided to put four translators on the job (Janke Klok, Lucy Pijtersen, Kim Snoeijs and Paula Stevens) instead of one individual translator. This means that variable C2 does not meet the standard value for this translation either.

Furthermore, many translators of children's books are amateurs rather than professionals (no DV for variable C4). To be sure, the label "amateur" does not concern the quality of their translations (their translations may be and no doubt often are of professional quality). It merely indicates that translating is not their regular occupation, though many of them are involved with children's literature in a professional manner. Many translators of children's books are in fact authors of children's books and/or teachers. Els Pelgrom, who rewrote *Nils Holgersson* for children with reading difficulties (see above), is a well-known Dutch author of children's books and has won several awards. Particularly noteworthy when talking about translated Nordic literature is Rita Törnqvist-Verschuur, who translated most of Astrid Lindgren's books into Dutch and is, like Pelgrom, a Dutch author of children's literature.

It is also interesting to take a closer look at Rita Törnqvist's translations of Lindgren's books. They contain many so-called 'localizations':

words, expressions and/or events that are typically Swedish have been replaced by Dutch equivalents. While trying to take into account the emotional and cognitive development of the reader and to create a translation that has a similar effect on the reader of the target text (as the source text had on its reader), Rita Törnqvist-Verschuur did not prioritize the preservation of Swedish particularities (in Translation Studies often denoted as the preservation of the *couleur locale*) and consequently abandoned the standard value for variable B2 (“Not localized”). Here are some concrete examples, taken from the translation of Lindgren’s *Emil* books (*Stora Emilboken*, in Dutch: *Michiel van de Hazelhoeve. Omnibus*):

- The Swedish dish “palt” (black pudding) was replaced by “pancake”. As a result several scenes in the book had to be altered as well. In one of these scenes the palt dough is compared to blood, giving rise to a humorous misunderstanding: Maja sees Emil’s father covered with “blood” and thinks that he and Emil have been fighting. In the Dutch translation by Törnqvist-Verschuur this is replaced by the comparison of pancake dough with concrete: Maja thinks that Emil has poured concrete over his father’s head and that the father has changed into a statue.¹⁰
- Swedish units of money were replaced by Dutch units: “fyra kronor” (four crowns) became “vier gulden” (four guilders),¹¹ “öre” was changed into “kwartje” (a quarter),¹² “dubbeltje” (a ten-cent piece),¹³ “stuivertje” (a five-cent piece)¹⁴ and “cent” (a cent, penny).¹⁵
- The Swedish measure of length “mil” (mile) was replaced by “kilometre”.¹⁶
- As for the translation of the various kinds of sledges that can be found in the Swedish source text (“korgsläde”, “åksläde”, “kälke”)¹⁷

¹⁰ See Lindgren (1963:129) versus (1968:89).

¹¹ See Lindgren (1963:18, 151) versus (1968:14, 105).

¹² See Lindgren (1963:259, 266, 269) versus (1968:177, 182, 184).

¹³ See Lindgren (1963:318) versus (1968:217).

¹⁴ See Lindgren (1963:248, 249) versus (1968:169, 169).

¹⁵ See Lindgren (1963:27, 28, 91) versus (1968:21, 22, 68).

¹⁶ See Lindgren (1963:392) versus (1968:261).

¹⁷ See Lindgren (1963:200, 379, 221).

Törnqvist-Verschuur opted for a broader term: she chose to use only the hyponym “slee” (sledge).

- Some of the Swedish proper names were replaced by unrelated Dutch names: Månsan, Rölla, Trisse became Ollie, Rosa and Pieter, respectively.¹⁸

Interesting examples of localization can also be found in Törnqvist-Verschuur’s translations of her own books. Törnqvist-Verschuur translated some of her own works from Dutch into Swedish as well as the other way around, and in these translations, just as in the translations of Lindgren’s work, Törnqvist-Verschuur primarily understood “allegiance to the original” in terms of preserving the effect of the text. As she was now both author of the source text and translator, she could, however, handle the source text even more freely than she considered appropriate or acceptable with regard to Lindgren’s texts. Numerous stretches of text were localized, especially those containing plays on words.¹⁹

At any rate, to be able to find localizations in translated children’s books one does not have to look for such special (and rather rare) circumstances where the author of the source text and the author of the target text are the same person. Localizations of units of currency, units of measurement and proper names, for instance, are very common, and so are examples of translated children’s books in which variable B2 does not meet the standard value.

Technical norms, too, may cause Chesterman’s default value constellation to fail. When translating children’s books – and especially when translating picture books – translators often find themselves faced with spatial constraints (no DV for D1). They have to make sure that their target text fits the layout as determined by the illustrations and the placement of the text in the source version. To return to the example of Sven Nordqvist’s *Pettson-and-Findus* books: there is always a written contract between the Swedish publishing company Opal (copyright owner) and the foreign publishing company, in which Opal explicitly requires that the illustrations remain identical in the translation. For the translators of the *Pettson-and-Findus* books this means fitting words in text balloons

¹⁸ See Lindgren (1963:119, 266, 362) versus (1968:85, 182, 244).

¹⁹ See De Geest (2001:77ff).

and all kinds of (large as well as tiny) attributes with which Nordqvist has assiduously furnished his literary world.

Apart from the placement of illustrations and text, the publishing company may also determine the number of pages for the translation. This is often the case when a translation has to match other books on the publisher's list. As a classic book, *Nils Holgersson* was often published in an existing series on classic children's books, a series that was meant to give no more than an introduction to the young reader and consequently only offered a shortened version of the book. Similarly, the German translations for the Dressler Kinderbuchklassiker, Arena Kinderbuchklassiker and Reclam had to arouse interest and stimulate the reader to take up a (more) complete edition. Failing to meet the standard value for variable B3 (while matching the translation) was found to go together with failing to meet the standard value for C3 (while reducing the contents).

Finally, to sum up the discussion of colliding norms and variables, I wish to stress the importance of variable D2, "medium", in children's literature. Children's books, more often than books for adults, show a change of medium, i.e., they are rewritten intermedially (no DV for variable D2). Many popular characters from children's literature do, indeed, appear on cassette, video/DVD and/or CD-Rom: Pippi Långstrump (Pippi Longstocking), Emil, Pettson and Findus, Sofie (spelled "Sophie" in the English translation by Møller) and – if one looks beyond the Nordic context – Harry Potter. Children and youngsters from the 21st century certainly have a much broader view of translation than former generations. Intermedial rewriting is just as familiar to them as traditional interlingual rewriting. It might even be argued that intermedial rewriting is what they are most familiar with.

Conclusion

While discussing examples from Nordic children's literature and laying bare (some of) the norms that influence the translation of children's literature, as well as the way in which these norms inter- and counteract, various deviations from Chesterman's standard constellation were found: the default value was not (always) met for variable A1 (Function), A2 (Content), A3 (Form), A4 (Style), A6 (Status), B2 (Localized?), B3 (Matched?), C2 (Individual?), C4 (Professional), D1 (Space), D2 (Medium) and D3 (Time). Not only do children and youngsters have their

own, broadened view of translation, the translation practice itself also clearly takes into consideration the specific reading public being addressed. Based on the examples discussed above, Ingeborg Rieken-Gerwing's question "whether or not children's literature is translated in a specific way" (Rieken-Gerwing 1995) needs to be answered affirmatively, and the folk view of prototypical translations, as presented by Chesterman, can be said to be in need of qualification and refinement, at least within the area of children's literature.

But what does this conclusion entail for prototypical approaches within Descriptive Translation Studies in general? Let me end my contribution to this volume by pointing out two ways in which a prototypical approach may be fruitful for future research.

Firstly, it still remains unclear to what extent the examples and deviations discussed are exceptions or the rule. Chesterman's prototype concept should only be adjusted when the majority of translated children's literature fails to meet standard value for most of the variables in the scheme. In this regard, Chesterman's prototype, while stimulating further research, continues to offer the researcher (a) a useful instrument to (intersubjectively) analyse and compare translations and (b) concrete questions to investigate further.

It would be very interesting to see how many books and/or what types of books deviate from the standard constellation, for instance. Perhaps Nordic children's literature is to be considered separately? Or perhaps the prototype concept needs to be adjusted even with regard to adult books? To be able to answer these questions, one will have to search for regularities, for patterns: Are some of the variables changed systematically? Are some variables more susceptible to change than others?

Equally intriguing is the question whether or not there is a correlation between the variables that are changed and the way in which the translation is denoted in the paratexts and frontmatter of a book: does the cover state translation or adaptation? Certain variables may carry more weight than others. A change of content or style may be considered less drastic than a change of medium, for instance. In the German *Nils Holgersson* books that I investigated, this was indeed the case: all books that (eventually) went back to the Japanese-German television serial (in itself an intermedial rewriting: from book to serial) and that, in other words, had changed medium (from serial to book again), were labelled "adaptation", whereas various translations in book form, in which entire chapters had been left out completely, were still labelled

“translation”. It would be very interesting to inquire further into this kind of hierarchical structure that the variables (may) display.

Secondly, the prototypical approach in itself may continue to be a promising tool for future (translation) studies. A prototypical approach enables us to work descriptively but avoids the “approach to apparent vacuousness” (Chesterman 1997:10) that often characterizes descriptive definitions of translation. As stated above, descriptive definitions should not exclude any target text from the corpus in advance, not even pseudo-translations or pseudo-originals, and as a consequence such definitions are often too general: they do not distinguish between translation and other forms of rewriting. When defining what counts as a *prototypical* translation at a given place and time, one can be much more precise and work with concrete features (variables), though it remains unnecessary to take a normative stance: most of the translations may have these features, but not all of them. A prototypical view of translation, therefore, may help to end the deadlock in the equivalence debate.

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Translating Cultural Intertextuality in Children's Literature

BELÉN GONZÁLEZ CASCALLANA

Chiswick College, UK

Abstract. *Interest in the cultural dimension of translation arises from the recognition that both the original and the translation are not simply samples of linguistic material but are embedded in a network of both source and target cultural signs. Indeed, decoding these cultural signs can be more problematic for the translator than the semantic or syntactic difficulties of a text. If the translation is then intended for children, the complexity increases. This paper explores culture-bound problems in translating children's literature. The main focus is on the description of translations, establishing where important shifts occur and analysing them in order to determine the relationship between source text and target text, the meaning acquired by the translated text, and its reception in the target culture. The data consists of Spanish translations of contemporary British children's fantasy fiction. The comparison of texts is based on the translators' handling of the reworked concept of 'cultural intertextuality'. Attention is drawn to the translators' choice of strategies, determining whether the overall import of the text has been modified and how relevant changes might have influenced the target audience.*

Interest in the cultural dimension of translation arises from the recognition that both the original and the translated texts are not simply samples of linguistic material. Translations occur in a given culture at a given time and are therefore embedded in a network of both source and target cultural signs. Even when the two cultures involved are not too distant, the difficulty in decoding these cultural signs can be more problematic for the translator than the semantic or syntactic difficulties of a text. If the translation is intended for children, the complexity increases.

Translating children's literature is a complex rewriting process which does not take place in a vacuum but rather in a larger socio-cultural context. Numerous constraints enter into play during the translation process. Factors such as the status of the source text, its adjustment to ideological and/or didactic purposes, its degree of complexity, the needs

of the target audience and the prevailing translational norms in the target culture all present specific areas of challenge.

The first objective of this paper is to explore culture-bound problems in translating children's literature. Drawing on one of the most important theoretical branches of translation research, Descriptive Translation Studies, I will focus on the description of authentic translated texts, establishing where important shifts occur and analysing these shifts systematically in order to determine the relationship between source and target text, the overall profile of the translation, and its reception in the target culture.

The data used for the comparative-contrastive analyses consists of Spanish translations of contemporary British children's fantasy fiction published in the past three decades. In this particular case, the examples provided are extracted from fantasy narrative written by three important British authors: Richard Adams, Roald Dahl and J.K. Rowling. The comparison of texts is based on the translators' handling of the reworked concept of 'cultural intertextuality', originally proposed by Isabel Pascua (1998), which now incorporates genre-related aspects and culture-bound elements. Attention will be drawn to the translators' choice of strategies during the transfer process, determining whether these changes might have influenced the function of the text and, consequently, its reception by the target audience.

Intertextuality and Translation

Originally coined by Kristeva in 1965, the notion of intertextuality moves away from the traditional study of sources and influences, broadening its scope towards the "dialogics" of the text. A text is no longer viewed as the container of meaning but as an intertextual space in which a number of elements are combined, absorbed and transformed. This potentially vast array of cultural resonances assumes the presence of a reader who is ultimately responsible for activating the meaning once those codes have been recognized. In this sense, textual meaning emerges at the crossroads of many other texts of the preceding and surrounding cultures that are engaged in a continuous dialogue with each other. The production of meaning from the complex relationships that exist between the text, other texts, the readers and the cultural context can be referred to as intertextuality.

In the process of translation, texts – always referring to other pre-existent texts and in relationships of support and dependence with other

texts – undergo all kinds of modifications. As Octavio Paz suggests (1971:38), all texts are “translations of translations of translations” because no text can ever be completely free of those texts that precede and surround it. Theo Hermans uses the term ‘intercultural traffic’ (1993:78) to denote that translations are not simply a matter of static relations between texts but are instead strongly conditioned by the socio-cultural context in which they take place.

Translation, then, is a matter of semiotic transformations and operations that presuppose choices, alternatives, decisions, strategies, aims and goals. The translator is indeed faced with a wide choice of strategies ranging from, to use Venuti’s terminology (1995), domestication (invisible translation: absence of peculiarities by adaptation of cultural signs) to foreignization (visible translation: registers the foreign identity by close adherence to the ST). The choice between these strategies will show, amongst other things, the degree of tolerance of the receiving society.

The process of translating a text, whatever its status or function, generates shifts between the ST and the TT. These shifts, which imply constant decision-making by the translator, are determined not only by linguistic differences but also by the cultural, social, ideological and poetological norms or constraints specific to a culture, society and time. In practice, an examination of shifts, applied to the macro-structural and micro-structural levels of the text, provides indications of the norms that have prevailed in the translation. Furthermore, by inferring the translator’s choice of strategies and reconstructing the norms that operate at different stages of the translation process, it is possible to identify patterns of translation behaviour and to attempt generalizations about the translator’s underlying concept of translation.

Descriptive Analysis of Translations

While taking Lambert & Van Gorp’s model (1985) as a point of departure, the emphasis of my analysis will be on the handling of cultural intertextuality in the Spanish translation of contemporary British children’s fantasy books, and on the extent to which the treatment of culture-bound items and genre-related aspects can shed light on the translational norms governing the translations and their overall orientation. Since an exhaustive analysis of the transfer of cultural intertextuality is not feasible, the examples will be limited to those cases that are most significant for the purposes of this paper.

1. Macro level

At a macro level cultural intertextuality concerns what Genette (1997) has called 'paratextuality', genre, codes, and other (also non-literary) texts. Paratextuality – the relationship between the body of a text and its accompanying elements – such as titles, chapter titles, notes, epigraphs, illustrations – helps to shape and control the reception of the text by its target readers. The paratext also includes elements such as the front and back covers of books, which are designed to assist the reader in establishing the text's intentions: what kind of text they are being presented with and how to read it.

All target texts in the present analysis are presented as translations, with the translators' names and the original titles printed on the copyright pages. In broad terms, the TTs are full translations of the English source texts, with no major additions or omissions. The presence of footnotes varies, depending on the translators' personal choices, although more recently overtly explanatory notes are seen as the last resort. For instance, in the first translation of Richard Adams' *Watership Down* by Patricio Canto and Francisco Torres Oliver (1975), the inclusion of some footnotes and a glossary of the *lapine* language was considered necessary. These explanatory strategies, though indicative of the translator's concern for the target audience's needs, signal the foreign identity of the ST.

In a similar fashion the transfer of the epigraphs that appear at the beginning of each chapter in *Watership Down* can be interpreted as evidence of the translator's marked tendency towards foreignizing. Most quotations are rendered literally, and those titles that are regarded as alien to both the translators and the target audience are first copied verbatim and then rendered in brackets next to the original title.

W.B. Yeats *A Woman Young and Old*
Watership Down
 (Adams 1972:37)

W.B. Yeats *A Woman Young and Old* (*Una mujer joven y vieja*)
La Colina de Watership
 (Trans. Canto & Oliver 1975:41)

On occasion, this literal translation strategy may lead to mistranslation:

John Bunyan *The Pilgrim Progress*
Watership Down (Adams 1972:55)

John Bunyan *El progreso del peregrino*
La Colina de Watership (Trans. Gorina & Quijada 1988:62)

The error in Canto and Oliver's rendering was corrected in the second (1988) translation by Pilar Giralt Gorina and Encarna Quijada, who translated Bunyan's title as "*El viaje del peregrino*" (1988:55).

Reference to other generic discourses is another important aspect of intertextuality. In some cases, it is even crucial to consider the existence of prior intertexts, which greatly contribute to the meaning and intentionality of a story. Roald Dahl's *Charlie and the Chocolate Factory* (1964) is a moral story in the tradition of the nineteenth-century cautionary tales and, in particular, of Heinrich Hoffman's *Der Struwwelpeter* (1845). This is reflected, for example, in the inclusion of cautionary poems or verse-stories, sung by the Oompa-Loompas. Starting from the presupposition that the translator's choice of strategy should not affect the content if continuity of the overall story-line is to be achieved, the translator, Verónica Head, reproduces the sense of the poem by manipulating the formal structure of the source text, with regards to rhyme and length of stanzas, as well as altering some semantic elements. By resorting to a reader-oriented solution (although the form of the ST is partially maintained), the focus comes to lie on creating an effect similar to that produced in the original.

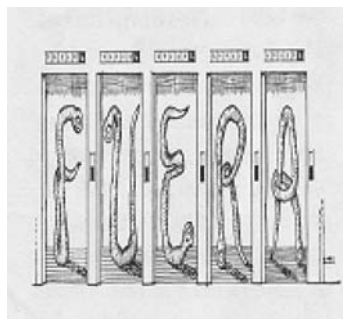
'Augustus Gloop' chanted the
Oompa-Loompas.
'Augustus Gloop! Augustus Gloop!
The great big greedy nincompoop!
How long could we allow this beast
To gorge and guzzle, feed and feast
On everything he wanted to?
Great Scott! It simply wouldn't do!
However long this pig might live,
We're positive he'd never give
Even the smallest bit of fun
Or happiness to anyone...' *Charlie and the Chocolate Factory*
(Dahl 1964:104)

¡Augustus Gloop!-cantaban los
Oompa-Loompas.
¡Augustus Gloop! ¡Augustus Gloop!
¡No puedes ser tan comilón!
¡No lo debemos permitir!
¡Esto ya no puede seguir!
¡Tu gula es digna de pavor,
Tu glotonería es tal que inspira horror!
Por mucho que este cerdo viva
Jamás será capaz de dar
Siquiera un poco de alegría
O a sus placeres renunciar...
Charlie y la fábrica de chocolate
(Trans. Head 1985:96)

Another challenge to the translator at a macro-level concerns the relationship established between the pictures and the text, the visual and the verbal. The passage that introduces the Vermicious Knids, a kind of nasty creature that lives in space, in Roald Dahl's *Charlie and the Great Glass Elevator*, illustrates the translator's attempt to avoid any reading 'bumps' for the target reader by substituting the word "SCRAM" (Dahl 2001:254), formed by five twisted creatures, for the word "FUERA" (trans. Head 1985:63).



(254)



(63)

ST: Roald Dahl, *Charlie and the Great Glass Elevator* (1973) (Il. Quentin Blake)

TT: Trans. Head, *Charlie y el gran ascensor de cristal* (1985) (Il. Faith Jacques)

The intertextual link, however, reaches well beyond the text itself, evoking other generic discourses and conventions. These generic codes may range from stereotyped elements typical of major genres in children's literature such as the folk tale and the fantasy story (the orphan hero, magic, gross violence, retribution and good triumphing over evil), to codes and conventions of other generic discourses (journalistic, poetic, epistolary and legal discourses). This aspect of intertextuality serves to establish a continuity of sense and indirectly shapes the reader's understanding of the text and its eventual interpretation. The description of Miss Honey's bucolic cottage in Roald Dahl's *Matilda* (1988), for example, acknowledges the strong contribution of fairy tales to the story.

It was like an illustration in Grimm and Hans Andersen. It was the house where the poor woodcutter lived with Hansel and Gretel and where Red Riding Hood's grandmother lived and it was also the house of The Seven Dwarfs and The Three Bears and all the rest of them. It was straight out of a fairy-tale.

Matilda

(Dahl 1988:186)

Era como una ilustración de un cuento de los hermanos Grimm o de Hans Christian Andersen. Recordaba la casa en que vivía el pobre leñador con Hansel y Gretel, donde vivía la abuela de Caperucita Roja y, también, la casa de los siete enanitos, la de los tres osos y la de muchos más. Parecía sacada de un cuento de hadas.

Matilda

(Trans. Barbadillo 1999:178-179)

These references require more than knowledge of semantic content. In fact, readers need to draw on their literary knowledge of a body of texts belonging to the Western fairy tale tradition. Awareness of such intertextual links and the appropriate target-oriented strategy enables translators to ensure that the target reader can identify these very same links in the TT.

2. Micro level

The analysis will now concentrate on the findings obtained from an examination of the transfer of cultural intertextuality at a micro level. The discussion will particularly focus on strictly culture-specific items such as proper nouns, places, foodstuff, measures, currency, literary references, wordplay and idiomatic discourse.

The transfer of proper names represents one of the most emblematic examples of intertextual practice. Following current translating norms, most proper nouns are kept in their English form. However, this ‘respectful’ strategy increases the exotic character of the TT and, in many cases, shows how the translator remains unaware of the specific function established by meaningful and suggestive names. Thus, the preservation of most proper names and neologisms related to the school of magic in J.K. Rowling’s *Harry Potter* series, a strategy that was initiated by Alicia Dellepiane’s first translation (1999), prevents the reader from enjoying allusive meanings that will remain dormant in the TT. Sonorous and suggestive names of characters such as “Albus Dumbledore”, “Lord Voldemort”, “Professor Sprout” and “Argus Filch” are retained in italics in Dellepiane’s translation, although the first time “Draco Malfoy” (Rowling 1997:81) appears, she explains the original name by adding a translation in brackets, “Draco (dragón) Malfoy” (trans. Dellepiane 2000:94). The same technique of borrowing is used for names pertaining to school life, such as the schoolhouses “Gryffindor”, “Slytherin”, “Hufflepuff” and “Ravenclaw” (61/73), the ball game “Quidditch” (61/72) or the term for non-magic people, “Muggle” (10/12).

In cases where the translator has opted for a domesticating strategy, overall prevailing norms are still evident. For instance, in the first translation of *Watership Down* in 1975, the translators Patricio Canto and Francisco Torres Oliver use the diminutive form of names in line with the norms pertaining to name-giving in children’s tales and, particularly, in animal fables in the target system.

Buckthorn	Manzanillo
Piplin – Hlao	Cascarilla – Jlao
Hawkbit	Halconcito
Strawberry	Frutillo
<i>Watership Down</i>	<i>La Colina de Watership</i>
(Adams 1972:16, 29, 29, 86)	(Trans. Canto & Oliver 1975:15, 30, 30, 97)

An examination of the transfer of food items illustrates a divergence of translation strategies. Until very recently there has been a tendency towards source text oriented strategies such as literal translation and transliteration. The following examples of transliteration have been extracted from the translation of J.K. Rowling's *Harry Potter and the Chamber of Secrets* (1998), by Adolfo Muñoz García and Nieves Martín Azofre.

bacon sandwiches	emparedados de beicon
a large plum cake	un plumcake
Shepherd's pie	pudín de carne y patatas
treacle pudding	pudín de melaza
<i>Harry Potter and the Chamber of Secrets</i>	<i>Harry Potter y la cámara secreta</i>
(Rowling 1998:40, 159, 91, 53)	(Trans. García & Azofre 2000:47, 183, 107, 62)

However, there is a recent tendency for translators to increasingly opt for strategies such as cultural adaptation, explication and generalization, as illustrated by the following examples taken from the second book in the *Harry Potter* series.

porridge bowl	el cuenco de las gachas
toffees	caramelos
custard tart	tarta de crema
treacle fudge	caramelos de café con leche
a maggoty haggis	un pastel de vísceras con gusanos
plates of trifle	el postre
jam doughnut	rosquilla rellena de mermelada
<i>Harry Potter and the Chamber of Secrets</i>	<i>Harry Potter y la cámara secreta</i>
(Rowling, 1998:37, 57, 64, 88, 102, 249, 250)	(Trans. García & Azofre 2000:44, 67, 76, 104, 119, 285)

The following examples, also from J.K. Rowling's *Harry Potter and the Chamber of Secrets* (1998), show that units of measurement are very

frequent candidates for cultural adaptation – with the exception of units of currency, which are translated literally.

inch by inch	centímetro a centímetro
twenty feet	siete metros
a mile below	un par de kilómetros por debajo de ellos
the ten-pound notes	el billete de diez libras esterlinas
<i>Harry Potter and the Chamber of Secrets</i>	<i>Harry Potter y la cámara secreta</i>
(Rowling 1998:26, 33, 58, 47)	(Trans. García & Azofre 2000:30, 39, 68, 56)

Literary references are traditionally considered to be one prime examples of intertextuality. In translation, the intertextual references mostly remain unchanged or are replaced by literal equivalents that may not be recognized by the target readership. Roald Dahl's *Matilda* (1988), for instance, emphasizes the value of children's books through constant literary references. Barbadillo's literal translation shows that the translator is intent on introducing the foreign in the hope that the target reader will recognize the function of these allusions, i.e., to encourage children to read.

'Read <i>Nicholas Nickleby</i> , Miss Honey, by Mr Dickens. Read about Mr Wackford Squeers, the admirable headmaster of Dotheboys Hall'. <i>Matilda</i> (Dahl 1988:156)	"Lea <i>Nicholas Nickleby</i> de Dickens, señorita Honey. Lea lo que hacía el señor Wackford Squeers, el admirable director del colegio Dotheboys". <i>Matilda</i> (Trans. Barbadillo 1999:151)
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On other occasions, the translator takes into account the relevant function of a specific literary allusion and endeavours to provide a similar effect on the target reader. The following example illustrates how the translator, Verónica Head, replaces the literary characters with cultural equivalents that are easily recognized by the young target audience. It is worth noting that the translator opts for universal fairy and folk tales rather than those originally belonging to the Spanish literary tradition.

The younger ones had Beatrix Potter With Mr Tod, the dirty rotter, And Squirrel Nutkin, Pigling Bland, And Mrs Tiggy-Winkle and – Just How The Camel Got His Hump,	Los más pequeñitos leían los cuentos ¡Historias que hacían que el tiempo volara! De Grimm y de Andersen, de Louis Perrault.
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And How The Monkey Lost His Rump,
And Mr. Toad, and bless my soul,
There's Mr Rat and Mr Mole –
Oh, books, what books they used to know,
Those children living long ago!
Charlie and the Chocolate Factory
(Dahl 1964:173)

Sabían quién era la Bella Durmiente,
Y la Cenicienta, y el Lobo Feroz.
Las Mil y Una Noches de magia
nutrían
Con mil y una historias de
ensoñaciones.
La gran Scheherezade de la mano
traía
A Alf Babá y los Cuarenta Ladrones,
A Aladino y su lámpara maravillosa,
Al genio que otorga deseos e ilusiones
Y mil aventuras a cual más hermosa.
Charlie y la fábrica de chocolate
(Trans. Head 1985:157)

From a translator's point of view, wordplay represents one of the most difficult aspects of cultural intertextuality. The translatability of allusive wordplay, which implies lexical, grammatical or situational modification, depends on the extent to which the allusion is embedded in its own specific culture. Other factors to be taken into account by the translator are genre, function, intended audience and context. The choice of translational strategy is therefore crucial for the comic dimension to be effective in the target context. In general terms, the transfer of wordplay, which is accomplished with a high degree of stylistic awareness and creativity, may represent a gain for the TT. A literal translation, however, often results in a loss of culture-specific connotations and consequently will always fall flat compared to the ST. An example of unsuccessful rendering can be seen in the following wordplay in Roald Dahl's *Charlie and the Great Glass Elevator* (1973).

'It is very difficult to phone in China, Mr. President', said the Postmaster General.
'The country's full of Wings and Wongs, every time you wing you get the wong number'.
Charlie and the Great Glass Elevator
(Dahl 1973:228)

– Es muy difícil hablar por teléfono con China, señor presidente – dijo el director general de Correos y Telecomunicaciones.
– El país está tan lleno de Wings y Wongs que cada vez que uno llama da con un número equivocado.
Charlie y el gran ascensor de cristal
(Trans. Head 1981:41)

By contrast, there are instances in which the function of wordplay has been carefully considered by the translator and transferred to the TT,

showing concern for the target reader's understanding and enjoyment of the book. In the second *Harry Potter* book, for instance, the play on words is related to the name of the villain, Lord Voldemort, who is set on killing Harry. The translator's initial identification of the 'riddle' and subsequent recreation of the anagram is essential for the reader's comprehension of the story. The intertextual play, however, is only partially revealed since the surname "RIDDLE" remains unchanged.

He pulled Harry's wand from his pocket and began to trace it through the air, writing three shimmering words:

TOM MARVOLO RIDDLE

Then he waved the wand once, and the letters of his name rearranged themselves:

I AM LORD VOLDEMORT.

Harry Potter and the Chamber of Secrets

(Rowling 1998:231)

Sacó del bolsillo la varita de Harry y escribió en el aire con ella tres resplandecientes palabras:

TOM SORVOLO RIDDLE

Luego volvió a agitar la varita, y las letras cambiaron de lugar:

SOY LORD VOLDEMORT.

Harry Potter y la cámara secreta
(Trans. García & Azofre 2000:265)

The treatment of culture-bound idiomatic discourse is the last challenge we shall investigate. Very often ideological and educational norms seem to govern the translation of idioms, colloquial expressions and insults. The following examples, from Roald Dahl's *Charlie and the Great Glass Elevator* (1973), show how translation strategies such as reduction of the idiom by rephrasing, generalization and a more elevated style, neutralize the semantic vividness of the ST and deprive the target reader of specific connotations.

there's no point in crying over spilled milk

Cut the piffle, Shanks

by golly

the little swine became the President

Charlie and the Great Glass Elevator

(Dahl 1973:302, 210, 258, 269)

no hay motivo para lamentarse por lo inevitable

¡Déjese de estupideces, Shanks!

de pronto

pues el tunante llegó a ser presidente

Charlie y el gran ascensor de cristal

(Trans. Head 1981:104, 25, 258, 75)

In all these cases the strategy of neutralization is applied to cultural codes, such as insults and colloquial expressions, which are addressed to the

implied child reader and often contribute to the depiction of characters. While it is presumed that recognition of humorous connotations in the ST provokes laughter and holds the reader's attention, the same reaction cannot be expected in the TT.

Conclusion

The present analysis demonstrates that the translations examined do not fully favour either the domestication or foreignization of the STs features. Nevertheless, it can be argued that translators primarily aim to stay close to the STs and to expose the target child audience to the experience of the foreign text. In some instances, translators do show a concern for the target readers' comprehension and their ability to enjoy the presence of cultural intertextuality but, on the whole, translation strategies involving minimal shifts continue to abound in the translation of children's literature, ignoring contextual and pragmatic considerations and therefore causing an alienation of the target reader through the presence of culture bumps.

The ongoing process of internationalization, however, is bound to affect the strategies used by translators of children's literature in English, who are more and more likely to resort to a mere transfer of culture-specific items. Indeed, given the dominance of English as a world language and the hegemony of Anglo-Saxon culture generally, items specific to that culture requires less and less manipulation to become acceptable in the receiving cultures.

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Translating Cultural References

The Language of Young People in Literary Texts

ISABEL PASCUA-FEBLES

Universidad de Las Palmas de Gran Canaria, Spain

Abstract. *The present article offers some of the results of a comparative analysis of the English and Spanish translations of a juvenile novel originally written in German: Greg, Eine ratselhafte Verwandlung. Drawing on polysystem theory, the article investigates how the two target texts shape the construction of an identical world. The aim is to demonstrate the importance of preliminary norms for the translator of literary texts written for children or young people: the different social and educational conventions followed in those target languages (English and Spanish), and the different focus on the young reader on the part of the translators. This is achieved through the study and analysis of the different strategies put into practice by the translators, notably the use of cultural markers such as anthroponyms and hypocorisms, diastratic and diaphasic varieties, and juvenile expressions in language.*

Since adults and children have different characteristics, we would expect these to be reflected in the way texts are translated for them. In reality, however, one of the major difficulties when writing or translating for children is precisely the *ambivalence* of the readership and the texts. When translating, the translator not only has the child reader in mind, but also a variety of other factors, including the parents who buy the book, the teachers or librarians who recommend it, the possible didactic purpose of the text and the publisher's norms. Children's literature and translating for children, in other words, is the result of a combination of different systems within a culture: social, educational and literary.

Without flouting the children's expectations, the translator has to meet the needs and demands of different readers who are often hidden. The presence of these different readerships may pose a problem for the coherence of the translated text. The preliminary decisions made by a translator before producing a translation – his or her general translation strategy that positions him or her on issues such as, for instance, the

need or desirability of domesticating or foreignizing translation strategies, the social and educational norms of the source culture versus the interests of the young reader – may conflict with choices that have to be made in a particular text. A balance must be reached: the different problems encountered in the course of a specific translation force a negotiation with the general translation strategy previously adopted.

Such was the problem I encountered when translating *Greg, Eine ratselhafte Verwandlung*, a German novel written for young people with a characteristic abundance of colloquial and idiomatic expressions. Should the translator's main task be to represent the ideology of the source text? Or should he or she adapt the text to the ideology and current educational and publishing norms of the target culture? Or, still, should he or she follow the needs of the young readers, using the language these youngsters speak at home and with their friends? It is precisely the heterogeneity and ambivalence found in a great deal of literature written for children or young people that ensure that different strategies will be appropriate in translating a certain text.

The Text

In what follows I offer a comparative analysis of the English and Spanish translations of *Greg, Eine ratselhafte Verwandlung*, with the aim of demonstrating the impact of choosing the preliminary norms on both translations. The original German text, written by Dirk Walbrecker, was first published by Random House as *Greg. Eine rätselhafte Verwandlung* (1998). A new edition published by Rowohlt appeared under the slightly revised title *Eine rätselhafte Verwandlung* (2004). The English version, simply titled *Greg*, was published by Mammoth (1999) in a translation by Anthea Bell. The Spanish text, *Greg y su misteriosa transformación*, was translated by Isabel Pascua Febles and Gisela Marcelo Wirnitzer (forthcoming).

The reasons I chose this particular text for the present article are two-fold. On the one hand, there was the unusual commission of the Spanish translation. Although generally it is the publisher who asks the translator to carry out a translation, on this occasion the proposal came from the author himself, who insisted the new translation be based not only on the German original but also on the English translation by Anthea Bell. On the other hand, there were the numerous linguistic challenges, in particu-

lar the use of different registers, levels of formality, the linguistic variation in the speech of different characters, the presence of colloquialisms and dialogue and the marked presence of spoken language in the text.

The story is about a fourteen-year-old adolescent, Greg, who wakes up one morning to discover that he has turned into a big caterpillar. (The intertextual reference to Kafka's *Die Verwandlung* is manifestly clear: in that short-story, too, a young man by the same name – Gregor Samsa – wakes up to find himself transformed into a giant insect.) The reaction of different family members when faced with the surprising and traumatic change in the protagonist are widely divergent. The mother is understandably very distressed and, being a staunch ecologist, she suggests seeking help through homeopathic medicine and by resorting to Bach Flower remedies. The father at first refuses to accept the harsh reality that this creature is his youngest son. In the brother we see a mixture of jealousy and derision, although in the end he acts as his little brother's protector. Greg, the protagonist, slowly becomes accustomed to his new situation, but the story takes a dramatic turn when the media appear and try to turn him into a television star, with his own television studio, his own amusement park: Greggy Park. There are the scientists, too, who want to win the Nobel Prize with the discovery of Greg's metamorphosis. In the end the situation is such that Greg's family fears for his life. All these adventures are mixed up with the romance between Greg and Sara, a neighbour and schoolmate.

Preliminary Observations

As I already suggested in the introduction, when translating texts for children or young people, a translator faces by and large the same problems as when translating for adults. Nevertheless, there are several typical features that differentiate adult from children's or juvenile literature. Not a different genre as such, children's literature, in addition to possessing certain linguistic features, does have a special readership characterized by the 'ambivalence' (or 'bipolarity') already commented on. The young person's book always passes through a 'sieve', be that of the parents, the educators or the publishers. This is one of the reasons why I prefer to substitute 'translating children's literature' with the more appropriate 'translating literature for children'.

Our attention, as translators, must be geared first and foremost to the

young reader him- or herself. The fundamental objective is to convert a text written for young German and English people into a new text written for contemporary young Spaniards. To achieve this objective and to make sure that the text 'functions' in Spanish, the translator needs to observe a set of textual conventions in the target language and culture. His or her aim must be the production of an adequate and natural translation that facilitates the identification process of the youngsters with the newly introduced cultural elements. To that end a dialogue must be created between the translator and the young reader (Oittinen 1993). Ultimately, all cultural, linguistic and semantic markers in the source text require a series of adaptations and the specific textual strategies implicit in the source text need to be renegotiated by the translator. One way of doing this is through interventionism on the part of the translator in adapting cultural markers, even at the cost of manipulating the text (Pascua 2000).

In translating a literary text for young people, the translator should not only concentrate on the nature of the source text, but also on its position within the source culture, on the norms or rules of the target language or culture, on the restrictions associated with the 'other readers' (the adults, the teachers, the publishers) and on the values shared by young people today. Translators are also influenced by the theoretical and practical postulates of current developments in the field of translation studies. I thus based my translation on a variety of concepts, including the primacy of the young reader; the multiplicity of interpretations and the multiple variants in translation; the intervention of the translator as the author of the new text; and foreignness versus domestication. In addition, as already indicated, the translator needs to be able to strike a 'dialogic' balance with due attention to the critical standpoint of the established 'powers' and, most definitively, to the ever-changing cultural and ideological conditions operating at a given time and space.

To find an appropriate answer to the problematic linguistic variation of different levels of formality and spoken language of the text, I drew on the work of Mayoral (1999), García (2000), Pascua (1993), Marrero and García (forthcoming) and Piñero and Díaz (forthcoming). According to García (2000:162), the translation of literary texts that contain a great deal of dialogue and distinct grades of formality reflecting the different characters can be compared to the translation of audiovisual texts (dubbing). Nevertheless, one difference remains in that literary texts are written to be read *as if* they were spoken. But both have the same aim: that the reader or spectator does not perceive the discourse to be

‘prefabricated’ but rather realistic, believable and natural. Marrero and García (forthcoming), too, believe that texts containing an abundance of literary colloquialisms provide good examples of literature influenced by spoken language. At the same time, these colloquialisms are part of premeditated construction and far from spontaneous. For this reason the original and the translation will both be hybrids, suspended between the spoken and the written medium.

In this particular case and from the outset I realized that the German text had a greater sense of informality, including elements characteristic of real conversation and commonplace dialogue, whilst the English text had a more neutral tone, was less spontaneous and more elaborate. Nevertheless, we have to keep in mind that “literary colloquialisms are susceptible to diverse constructions”, as Marrero and García maintain, and that “in accordance with this, different translations of the same original are equally valid according to communicative variables” (Marrero and García, forthcoming; my translation). Likewise, we should remember with Piñero and Díaz (forthcoming), that when a dialogue possesses a social dimension, “the speakers must follow the (grammatical and semantic) linguistic norms and adhere to the pragmatic rules of dialogue” (my translation). Effective dialogue unfolds in a tangible communicative situation, in a well-defined verbal, physical, temporal and spatial environment. All these elements are of utmost importance from the point of view of translation. In my research, I focus on the strategies used in the English and Spanish texts, the decisions of the translators, the linguistic preferences in each case, and which of these create a better and more credible approximation to spoken language.

Examples of Cultural References

The following examples demonstrate the communicative strategies used in the English and Spanish texts and the different construction of literary texts in the two languages. The translator’s selection of different linguistic resources clearly results in translations with different communicative characteristics.

The problems presented throughout the translation of the novel are numerous and varied in nature, but in this article I will focus on (a) the translation of some cultural markers and references that are associated above all with juvenile language, and (b) the most prominent cases of cultural intertextuality.

The main difficulty relating to cultural markers or references concerns the translation of personal names, or anthroponyms, that are different in the German and English texts. Other problematic aspects of the translation include linguistic variation, the use of colloquial language and vulgarisms within the diastratic aspects of the text (i.e. its various social registers), in addition to the different registers used by the adolescents, their parents and other adults; certain expressions of anger and humour, the numerous examples of onomatopoeias and the difference between the German and English texts in terms of degrees of formality.

Personal names

If the current tendency towards internationalization is respected, most of the proper names used in the source text would be retained in the translation. Apart from being cultural markers, proper names have a merely designative function and usually do not have a meaning that is relevant for understanding the story as a whole. However, there is another tendency that is particularly evident in translating for children, whereby names that tend to enrich the text with a particular connotation or whose meaning is relevant for the narration process are to be translated or adapted, so that the reader of the translation can access their semantic content (Pascua 1998).

Dirk Walbrecker, the author of the German original, refers to the characters in many different ways. Generally, the author refers to the main protagonist as *Greg*, and this is retained in the English translation. The hypocorism *Greggy* is used in those passages where the carer or mother addresses him affectionately. Finally, the same character is referred to as *Gregor*, at least on one specific occasion where the father gets angry with his son for climbing onto the roof and orders him to come back down again. In the English translation this variance is maintained and the translators of the Spanish target text, too, follow suit (Spanish parents, when angry, also sometimes address their children using their full name; in some areas the formal *Usted*-form of the verb is even used).

Greg's brother is called *Ben*. His mother and father are Mr. and Mrs. *Hansen*; they call each other *Helen* and *Thomas*. The grandfather is Mr. *Brandenburg* (*Paul*). Greg's girlfriend is named *Sara*. All these names are conserved in the English version, possibly because they are common names and do not sound 'foreign' in the English context. The names are retained in Spanish as well. Nevertheless, the English target text

changes the names of some characters such as Greg’s carer and the television presenter, for no apparent reason: *Lissy* and *Gitty* are turned into *Lizzie* and *Gina*.

The same happens with the name of the neighbour’s dog (*Idefix*), but here both the English and Spanish translations resort to adaptation. In the original there is a clear intertextual reference to the name of Obelix’s dog. Although the name of this particular dog in Spanish is *Idefix*, the Spanish translators decided to follow the English translation (*Dogmatix*) and opted for *Canmatix* (*can* is the Latin-derived Spanish term for dog) on the grounds that the dog in the novel did not have the same positive connotations as the famous and ever-funny *Idefix*.

In the English text, the original *Greggy Paradise* is turned into *Greggy Park*, activating another (this time cinematographic) intertext (*Jurassic Park*). The Spanish translators, again, chose to follow the English translator, in view of the popularity of the film among youngsters worldwide.

Onomatopoeias

When considering how to address the examples of onomatopoeia in the text it is arguably not appropriate to retain foreign expressions. For these markers translators are more likely to follow the textual conventions and linguistic norms of the target culture. In this respect Spanish culture is more expressive than British or German culture (Pascua 1998).

There are more examples of onomatopoeia in the English translation than in the German original text. In the Spanish translation the number of onomatopoeias increased even more, not only because of the expressive nature of the language but also because of the need to change examples of adjectival use in English that are not possible to reproduce in Spanish. Examples include the following:

German	English	Spanish
	Ssh!	SH!
	Ouch!	¡Ahh!
Klick! Blitz! Surr!	Click! Buzz! (photos)	¡Clic, clac! ¡Clic, clac!
Klopf, klopf!	Knock, knock!	¡Toc, toc!
Klaff, klaff. . . grrr!	Yap-yap...grrr!	¡Guau, guau...grrr!
Hick!	Hic! (drunken hiccup)	¡Hip, hip!
	Er...Er... (indecision)	Esto...Em
Furz!	Fart!	Prrr! ¡Un pedo!

Tone

Differences in degrees of formality are not always easy to translate; even where a range of options exist, a unique variant has to be selected.

- When Greg, transformed into a caterpillar, is feeling unwell, the author creatively forms a German neologism, *raupenelend* (miserable like a caterpillar). While in the English text the translation remains unmarked (*dreadful*), in the Spanish text the translators coin a similarly creative expression, *orugamente mal* (miserable like a caterpillar).
- In the following example, the German term *Koter* (mongrel) is pejorative, whilst in English *small-dog* simply comments on the size of the dog and consequentially sounds neutral. The Spanish text attempts to maintain the same connotations of the original text and to convey how poor ‘Caterpillar-Greg’ would have felt finding himself face to face with a barking dog that is about to jump on him. The Spanish translators decided that this requires the use of a hypocorism, *chucho*, *perillo*, which adds a pejorative connotation to the text.
- As already mentioned, the German text is more colloquial, more informal and reflects juvenile language. Whereas the German author hints at the word *Scheiße* in “Ist mir auch sch...egal”, the English translator chooses the neutral expression “Who cares”. In contrast, the Spanish translation “¡Me importa una m...!” retains the suggestiveness of the German text.
- The resentment in the phrase “Fressen und Scheißen!”, uttered by Ben who is annoyed because his parents make him clear up Greg’s leftovers, loses its expressiveness and explicitness in the highly ironic English translation “Oh, charming!”. The Spanish translation retains the informal and expressive character of the original and makes it even more explicit: “¡Comer y cagar. Menuda vida!”
- The frequent (repetitive) usage of the term *tierisch* in the original (as in “Der tierisch-geile Gig”), though possibly intentional, would sound forced in the Spanish translation. The Spanish phrase “La movida cojonudamente salvaje” is quite vulgar, but it nevertheless reflects the flavour of the German text. The English “The crazy caterpillar gig”, however, is again much more neutral.

- When Greg complains “Ich hab tierischen Durst...”, the German term *tierischen* is used quite expressively to reflect the terrible (animal) thirst of Ben. The English translation “Need a drink” is more neutral. In rendering this as “Tengo una sed bestial”, the Spanish translators attempt to convey the ‘bestial’ thirst alluded to by Greg. Likewise, the German “Woll ihr mal tierisch geile Fotos” (referring to photographs of Greg) is translated into English as “They’re dead good”, but again the Spanish translators decided to stick closer to the original (“Son fotos bestiales”).
- The colloquial German expression “Der findet das tierisch geil” is not reproduced in the English text (“He is going to enjoy it”). In the Spanish text it was decided to employ an expression that is equally frequent in juvenile language: “¡Va a flipar!”
- On one occasion, Ben, who has drunk more than usual, appears in the television studio where his parents are being interviewed. When Ben’s father asks him to leave since he is not in a good state, Ben retorts “Okay, Chef, hab verstanden!”. In Spanish, the translators could have also opted for “vale, jefe” (cf. the English translation “Okay, boss, I get it!”), but this is not a common phrase used by children when addressing their parents. What sounded most natural was “¡Vale, viejo!”, but then perhaps this might have been too regional and typical of the Spanish variant in the Canaries and Latin America. The translators eventually decided to use the more standard variant “¡Vale, vale, captado!”
- The following example shows that the use of English words among young German people nowadays is both normal and natural. (There are plenty of examples in the novel of the use of English words.) Clearly, the original “Krass! Geil! Cool!” does not pose a problem in the English translation (“Terrific! Wicked! Cool!”). As the purpose of the Spanish translation was not to reflect the way young Germans speak, but to mirror the way young Spaniards speak, the translators decided to use current Spanish juvenile jargon: “¡Genial, bestial, alucinante!”
- In “Du muss ferren, Tier!” the German *Tier* is meant to reflect the rudeness of the female nurse working in the science laboratory and speaking to Greg through a loudspeaker. The English translation expresses no negative connotations: “Come on, caterpillar...!”. The Spanish translation “¡Oye, bicho...!”, by contrast, reintroduces the pejorative connotation encoded in the original.

Conclusions

From this contrastive analysis we can conclude the following:

1. The most important translation difficulty turned out to be the search for the correct register for each communicative situation and for each character (especially the situations involving the young protagonists). The selection of commonly used phrases, exclamations and onomatopoeia proved to be a complex matter but at the same time highly stimulating for the creativity of the translator.
2. The original German text, being colloquial, informal and on certain occasions even vulgar, is quite successful in reflecting the speech of young people. The translation into English was much more formal, not vulgar at all, clearly opting for both linguistic and cultural domestication, although in doing so the acceptability of the text was sacrificed and pedagogical and social norms were taken more into account than the authenticity of the language of the young target reader. Possibly this was done under the influence of the 'powers that be', the social and ideological constraints that I referred to earlier on. The Spanish text, by contrast, gives priority to credibility and naturalness, so that the young reader can identify with the text more easily and establish the necessary dialogue with it.
3. Ultimately, the analysis suggests that the linguistic and communicative strategies selected by the translators affect the way that the readers experience the text. In the Spanish text the principal objective was to imitate the young Spaniard, and the text is thus informal or vulgar when the situation requires this. The text has been adapted and 'domesticated' on those occasions where it was considered necessary to comply with the linguistic norms and textual conventions of the Spanish language. This meant looking for the most natural and expressive way to make the Spanish version as credible and lifelike as possible for the young Spanish readership.

It remains to be seen what the socio-educational powers who constitute the 'other readers' decide with regard to the acceptability of this type of translation. I hope that the pleasure and enjoyment of reading the text will triumph, for this can only be to the benefit of young avid readers.

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Character Names in Translation

A Functional Approach

JAN VAN COILLIE

Hogeschool voor Wetenschap & Kunst (Brussels), Belgium

Abstract. *Names are sacred, but not so in children's books, where there seems to be a widespread habit of adapting names to the target culture. This article investigates the translation of personal names from a functional perspective. Starting from a categorization of the various strategies a translator can apply when confronted with a personal name in the source text, each strategy is examined in the light of how it can affect the functioning of the names in the text. Examples from different languages, genres and periods then demonstrate how shifts may occur in the informative, formative, emotional, creative, divertive and aesthetic functions. The second part of the article offers a survey of the translator's motives and classifies the factors determining the translator's strategies into four categories: the nature of the name, textual factors, the translator's frame of reference, and 'external' factors other than text and translator. Finally, the question of the concrete effects of specific strategies vis-à-vis a young readership is raised.*

Functions of Names

Like other cultural or textual elements, names in books serve particular purposes or functions. Their first function, undoubtedly, is to identify characters, i.e., names refer to (known or unknown) persons or animals. Names, however, can also have a number of concomitant functions such as amusing the reader, imparting knowledge or evoking emotions. In view of this plurality of possible functions, I define the concept 'function' as 'possible effect.' In this sense, 'function' does not necessarily correspond to the actual effect on the reader or the intent of the author (or translator) alone. Always derived from textual elements, functions operate at the level of the implied author, reader or translator: they are constructions of the researcher.

In translation studies, especially in the functionalist-pragmatic approaches, 'functions' have received wide critical attention (Holz-Mänttari

1984; Reiss & Vermeer 1984; Nord 1997). In most cases, however, ‘function’ is synonymous with textual function and it is far less common to use the concept at sentence or word level. I make a distinction between six functions related to investigations into the intentions of authors and the needs of readers.¹ The **informative** function calls on readers’ knowledge and/or teaches them something. The **formative** function confronts readers with standards and values and/or provides a moral compass. The **emotional** function speaks to the emotions or enriches them. The **creative** function stimulates the imagination. The **divertive** function meets the need for relaxation, and the **aesthetic** function provides aesthetic pleasure.

Strategies

Almost every translator of children’s books will at one time or another be faced with the question of what to do with character names. If he or she uses the names as they are, there is a risk that they may have another effect than that originally intended by the author: the name may be too difficult to read, for example, or it may not have the desired connotations in the target language. When a translator changes a name, he or she usually does so to make sure that the translated name will function precisely as the original name does. If successful, original and translation can be considered ‘functionally’ or ‘dynamically’ equivalent (Nida 1964). Despite the criticism to which the concepts of functional and dynamic equivalence have been subjected, I feel that in practice they provide a useful tool for translators.² The translator who translates *Pippi Långstrump* into Dutch as *Pippi Langkous* is trying to preserve as much as possible the divertive, humorous function of the name. The translated name may nevertheless have a different effect on the reader, if only because *Pippi* in Dutch does not have the connotation of ‘crazy’ which it has in Swedish.

¹ Investigations into the needs of readers (related to the intentions of authors) that influenced my model were carried out by researchers such as Gierl (1977), Tellegen-Van Delft and Catsburg (1987), and Graf (1995)

² Most critics point out that it is virtually impossible for a translation to have the same effects on its readers that the source text had on its original readers, because how the text is received is determined by time, location, language and culture. Critics also wonder how one can measure the effect on readers and on what readers one should take into account. This objection loses its relevance, however, if one defines ‘function’ as the *possible* rather than the actual effect. For a survey of this criticism, see Stine (2004).

Whether the translator keeps or changes the original name, his or her choice is bound to have an impact on the way in which the name in question functions in a text. Below I discuss ten possible strategies a translator can adopt when dealing with the translation of names.

Non-translation, reproduction, copying

Translators can leave foreign names unchanged. This non-translation can have an alienating effect on the reader of the translation, which some feel could make it difficult for the reader to identify with the characters. Moreover, original names that are (too) difficult to read may spoil the mere pleasure of reading.

If the name of a well-known person remains unchanged in the translation, the name will function differently if the reader of the translation is not familiar with the person to whom the name refers. The name does not then have the same identifying function. Context can be used to partially bridge this gap. In *Juist en Tweemeter*, the Dutch translation of the work by Norwegian author Kjersti Wold, the context makes it clear to the reader of the translation that the character Ole Gunnar SolSKjaer is a football player. Still, the translation is likely to have a different emotional impact, because few Dutch-speaking children will associate the name SolSKjaer with that of a national hero.

The difference in functioning is greatest when the translator leaves untranslated (made-up) names that have a specific connotation. If the name refers to a character trait or the profession of the person in question (as is often the case in children's books), the image called up in the reader's mind is different and the name may not have the same emotional or divertive effect. If the connotation is more implicit (based on a play on words, for instance), the effect will be lost on the reader who does not know the language, as will the intellectual pleasure of identifying the joke in the first place.

Non-translation plus additional explanation

For the purpose of bridging a difference in 'knowledge' between the reader of the source text and the reader of the target text, the translator can add explanations, either in the form of a note or in the text itself. In her translation of *Breaktime* by van Aidan Chambers, for example, Geertje Lammers

uses footnotes to provide information about Wordsworth, Vaughan-Williams and Benjamin Britten. In so doing, she reinforces the informative function: the reader of the translation is encouraged to learn something, whereas the reader of the source text is left to his or her own devices. If the explanation is too obtrusive or unwieldy, the reader's pleasure may be affected; it is clear that a modest addition in the text itself ("the poet Wordsworth") alters the function to a lesser degree.

If the translator explains the connotation of a personal name, the reader of the target text more explicitly learns something (the meaning of a word from another language). If at the same time the translator explains a play on words, the divertive function changes as well: once explained, the pun is often no longer funny.

Replacement of a personal name by a common noun

The translator can also replace a proper name by a common noun that characterizes the person. Québécois pop singer Roch Voisine becomes a "handsome male singer" in the Dutch translation of Frank Andriat's *La Remplaçante*. This strategy is often adopted when the translator transfers the entire context but cannot find a name in the target language that evokes the same associations.

Phonetic or morphological adaptation to the target language

When faced with existing or imagined names, translators very often turn to phonetic transcription. In the Dutch translation of Salman Rushdie's *Haroun and the Sea of Stories*, the main character's name is spelled with the phonetic equivalent in Dutch: *oe* (*Haroen*). Harriet from *School Can Wait* by Tessa Dahl is written with a diaeresis in Dutch (*Harriet*), and Winnie-the-Pooh becomes *Winnie-de-Poeh*. Morphological adaptation is used when Martin becomes *Martijn* and Lavender *Lavendel*.

Replacement by a counterpart in the target language (exonym)

Some popular first names and the names of well-known historical figures have counterparts in various languages; these are known as 'exonyms'. In Dutch, John becomes *Jan*, Charlemagne *Karel de Grote* and Cristoforo

Colombo *Christoffel Columbus*. This replacement also integrates the names into the target language culture, enabling them to function in a comparable manner.

Replacement by a more widely known name from the source culture or an internationally known name with the same function

In this strategy, the translator opts for recognizability without abandoning the foreign context. The function of the name remains comparable only if those semantic elements of the name relevant to the text remain the same. When Ria de Rijcke replaces French singer (Georges) Brassens by *Céline Dion*, a number of semantic elements clearly change. The translator retains, however, the element that is important for the story, namely that the character is a ‘singer’.

Replacement by another name from the target language (substitution)

The translator who changes Alexis into *Wim* (Haag’s *Tiny gaat babysitten*) or Nick into *Peter* (Viorst’s *Alexander en de akelige, verschrikkelijke grote mislukte rottag/Alexander and the Terrible, Horrible, No Good, Very Bad Day*) integrates the name into the target culture. The names may change, but their function remains the same.

As in the case of the previous strategy, translators who apply this strategy to names of famous persons and attempt to find a functional equivalent must take into account the referential semantic elements and connotations relevant to the context. It remains difficult, however, to precisely gauge the effect of replacing French singer Jean-Jacques Goldman with Flanders’ *Helmut Lotti* or Voltaire with Flemish writer *Cyriel Buysse* (Andriat’s *De vervangster*).

Translation (of names with a particular connotation)

When names have specific connotations, it is common practice to reproduce that connotation in the target language: Mr. Wormwood becomes *meneer Wurmhout* in Dutch (Roald Dahl’s *Matilda*). In such cases, the functions are preserved: in principle the names retain the same denotation

and connotation; they evoke the same image and aim to produce the same humorous or emotional effect.

Translation is fairly straightforward where animals are concerned. The common noun is used as a proper noun (with a capital letter and without an article): Squirrel and Cricket are translated literally as *Eekhoorn* and *Krekel*.

Replacement by a name with another or additional connotation

It is notable how infrequently names that carry specific connotations are translated literally. Sometimes a literal translation would result in a change of the emotional function. Hence Huberte Vriesendorp's non-literal translation of Miss Honey as *juffrouw Engel* (Angel) rather than *juffrouw Honing* in Roald Dahl's *Matilda*. Here, the translator preserves the emotional connotation (both *honey* and *engel* are pet names).

In most cases, the replacements preserve or reinforce the divertive function. The new name sometimes brings some other of the person's characteristics to the fore: Miranda Goshawk becomes *Miranda Wiggelaar* (J.K. Rowling's *Harry Potter en de Steen der Wijzen/Harry Potter and the Philosopher's Stone*). The reference to 'hawk' is replaced by a reference to how she practices magic (the Dutch word *wichelaar* means 'dowser'). At the same time, the translator replaces a name that is difficult for the reader to pronounce with one that has a pleasant resonance. Such a strategy becomes questionable when the new name weakens the characterization. For example, when the German Zwackelmann is replaced by the Dutch *Kwakkelman*, the reference to the nasty character of the wizard disappears (Ottfried Preussler, *Rover Hosseklos en de gestolen koffiemolen*). The question is whether this makes any difference at all to the reader, provided that the translated name corresponds to the divertive core function of the book. When Huberte Vriesendorp replaces Bruce Bogtrotter (a 'bogtrotter' is someone who lives in a bog; it is also a pejorative term for an Irishman) with *Bram Bokkepoot* (Roald Dahl's *Matilda*), she drops all reference to the original characteristic and strives first of all for a humorous effect.

The translator who adds a connotation to a name that is originally meaningless takes things one step further. In that case, the identification, the divertive and the emotional functions all change. Because of the extra connotation, the name evokes a different image in the reader's

mind. Often, this is accompanied by extra humour for the reader who recognizes the meaning. The name expresses odd traits of the character or constitutes an absurd combination with them. Using alliteration or rhyme, the translator can further accentuate this function. This is the case in the choice of *Albertus Perkamentus* (Albus Dumbledore, J.K. Rowling's *Harry Potter en de Vuurbeker/Harry Potter and the Goblet of Fire*)³ and *meneer Korneel Krakeel* (Mr Killy Kranky, Roald Dahl's *Joris en de geheimzinnige toverdrank/George's Marvellous Medicine*). This addition of extra meaning does alter the creative function. Names that carry specific connotations stimulate the imagination in a different (lesser?) way than do nonsensical names. It is as if the translator adds an illustration of the person in question.

Deletion

The last resort in dealing with translation problems is leaving them out altogether. This strategy is used above all for 'untranslatable' plays on words. In *The Steps up the Chimney* by William Corlett, Uncle Jack asks William to repeat a name: 'Stephen who?'; Alice reacts by saying 'No, Doctor Who!', referring to the well-known British television series. Since this response would not be understood in a Dutch-language version, the fragment is left out and its divertive function disappears.

Translator Motives

The survey above is the result of descriptive research and is by no means intended to be prescriptive. The actual choice of strategy the translator makes depends on a variety of factors. I distinguish four categories.

Nature of the name

The connotation attached to a name appears to be the most important reason for changing it. But other factors having to do with the nature of a name can play a role as well.

³ According to Lia Wyler (2003:8), Dumbledore is "an archaic name for the golden bumblebee that combines English and French, 'bumble d'or'". The reference will be lost on (young) readers.

In the first place, there is the ‘foreignness’ of the name for readers of the target text. The more ‘exotic’ the name, the more often it is modified in translated children’s books, particularly if the name is difficult or awkward to pronounce.⁴ For example, Ronald remains the same, but Vernon becomes *Herman* in the Dutch translations of the Harry Potter books by J.K. Rowling.⁵

Translators may also choose to modify a name unknown in the target culture if it might otherwise lead to confusion, for example, as regards the character’s gender.⁶ This consideration may have played a role in the decision to change Mattia to *Matthijs* (Roberto Piumini’s *Matthijs en zijn opa/Matthew and his Grandfather*), since in Dutch names that end in ‘-a’ are feminine.

In the case of names of famous persons, the translator’s strategy is likely to be defined by the question of whether or not the persons in question are known to the target public. In *De vampier in de bieb*, the Dutch translation of the work by Susie Morgenstern, references to singer Mireille Mathieu and writer Marie-Aude Murail are left ‘untouched’. The names of football players known only in France, however, are modified. Such decisions are often quite dubious: not only do they lead to inconsistency but, furthermore, estimating just how well-known a foreign name is, is very risky business.

First names are more often replaced than surnames. This sometimes results in remarkably incongruent combinations, as the following Dutch examples show: *Gustaaf* Neubauer, *Adriaan* Mole, *Artur* Weasley.⁷

Names from the real world are more often replaced than those from fantasy worlds. In *De meester van de zwarte molen* (Ottfried Preussler,

⁴ In his article on French translations of *Alice in Wonderland*, Douglas A. Kibbee (2003) identifies comparable resonance and the notoriety or popularity of the name as important factors in the determination of translation choices.

⁵ In practice, translators’ choices are influenced more by their own attitude and the age of the target group. It should be noted here that ‘foreign’ is an extremely relative concept and that perception changes over time. In today’s multicultural society, Dutch-speaking children are much more familiar with ‘exotic’ names than was previously the case.

⁶ In her article ‘Brian Jacques: exemples de stratégies onomastiques dans les séries animalières pour enfants’, Françoise Vreck (2001) discusses various methods for making clear the gender of animals by the names one chooses for them. In French, referring to the grammatically masculine ‘écureuil’ (squirrel) as ‘she’ poses a problem.

⁷ Artur Weasley comes from the Brazilian translation of the Harry Potter books.

translated by W.I.C. Royer-Bicker), Krabat, Lyschko and Tonda remain unchanged, but Gustav Neubauer becomes *Gustaaf*. It would be interesting to explore whether children experience the ‘foreignness’ of imagined names in a fantasy world differently from the way they experience the foreignness of realistic names.

Lastly, resonance, rhythm and puns can also determine the translation strategy. Tom Thumb becomes *Thijs Trippel* rather than the literal translation *Tom Duim* in Potter’s *Het verhaal van twee stoute muizen/The Tale of Two Bad Mic*. Roald Dahl’s palindrome of tortoise, Esio Trot, is replaced with *Ieorg Idur*, a palindrome of *Rudi Groei*.

Textual factors

Names are invariably embedded in a cultural context. The more important the context is to the book, the less self-evident it is to change that context. If the context is not developed to a substantial degree or is not essential to the central theme, the chances are that it (and the corresponding names) will be modified.

The way the name is used in the text can also determine the translation strategy. A historical figure (unknown in the target language) will be replaced more easily or left out altogether if it is introduced not for its historical meaning but rather to illustrate, for example, a character trait. The translator cannot simply scrap names containing a play on words if that play on words has a role further along in the text.

Names in poems can be replaced for reasons of rhyme and metre, as is clear in the following limerick from Roald Dahl’s *Matilda*, where Jennifer becomes *Marij* in the Dutch translation:

The thing we all ask about Jenny
Is, ‘Surely there cannot be many
Young girls in the place
With so lovely a face?’
The answer to that is, ‘Not any!’

‘Zijn er meer juffies’, vragen wij,
‘Zo lief en zo mooi als Marij?’
Het antwoord is: ‘Nee!
Geen drie en geen twee,
Er is er niet één zoals zij.’

Finally, illustrations, too, can determine the strategy, particularly with names whose connotation is made evident in the illustration.

The translator's frame of reference

In making their choices, translators are guided by their own frames of reference, the total sum of their knowledge, experiences, ideas, norms and values.

The principal element that determines whether a translator translates a name with a connotation is his or her knowledge of the language (and skill with dictionaries). In the first place, the translator has to recognize the meaning. His or her knowledge of the culture plays a role as well, particularly when it comes to recognizing well-known persons. It is only sufficient knowledge of children's culture in Spain that enables a translator to translate 'Piolin' as *Tweety*. Knowledge of the author's life and work can also influence translation choices. If the translator knows that Elsie, Lacie and Tillie in *Alice in Wonderland* refer to the three Liddell sisters, he or she may well decide to leave the names as they are. Awareness of earlier translations or children's literature can have an impact on a translator's choice. Rita Törnqvist chose *Michiel* out of a concern that readers might be inclined to associate 'Emil' with the main character from Kästner's *Emil und die Detektive*. For the very same reason, the German translator chose *Michel*.

In practice, translation choices can also be influenced by notions concerning the 'appropriate' translation strategies that come from the translator's training or reading. Translators can also be influenced by other translators, reviewers, statements by authors, publishers and other actors in the literary field. Of course, all these notions are specific to a particular culture and time.

Lastly, the broader literary climate can play a role. In Flanders and the Netherlands the centre of the children's literature system has moved towards that of the system for adults. Prominent children's authors make a point of saying that they want to write literature, without targeting a specific age group. This trend can also encourage translators not to make any modifications or provide 'welcome bonuses' to their young readers.

What is essential to the translation strategy is the translator's personal image of childhood, his or her ideas about what children can handle, what they find strange, what they like to read, what is important for

their education, etc.⁸ Translators can choose to modify foreign names because they think that children do not tolerate foreign elements in texts as well as adults. Rita Törnqvist, whose translations include works by Astrid Lindgren, is a confirmed advocate of this view: “you can’t expect a child”, she told in 1976, “to run for an encyclopaedia or to the library to find an explanation for this or that element in a story” (Törnqvist 1976:103, my translation). Anthonie Kee, who translated various works by Roberto Piumini, explained in an interview in 1994 that he does not wish to remove all foreign or unusual elements from the texts he translates, but that he still finds it necessary to “moderate certain alienating elements” (Albrecht and Van Camp 1994:123, my translation).

Others are radically opposed to this approach. “Unfamiliar words are a tremendously important feature of reading, an active pleasure”, British author Joan Aiken maintains. “Children naturally don’t bother to stop and look words up; they make a guess at the meaning” (Aiken, cited in Fox *et al.* 1976:22). With regards to strange names, Birgit Stolt has the following to say: “When the story of a book is exciting enough, the child will also put up with difficulties; a strange name, to which one quickly gets accustomed, is a part of the strange milieu” (Klingberg 1978:136).

Ideas about what is acceptable subject matter (for children) can also play a role. Mieke Desmedt has observed that in the French translation of *The Secret Diary of Adrian Mole Aged 13 ¾* names with a religious connotation are eliminated or replaced. Nor is the name Tit translated, thereby losing its sexual connotation (Desmedt 1999:232). These kinds of taboos are often at issue in children’s books. Translating the French nickname ‘Seins-pamplemousses’ (grapefruit breasts) into Dutch as *mevrouw Meloen* (Mrs. Melon) makes the sexual reference less explicit (in Frank Andriat’s *De vervangster*).

Finally, ideas about how children’s books (are supposed to) function play a role and are inextricably linked to the translator’s personal image of childhood. The choice between emotional recognizability and intercultural enrichment is crucial here. Translators who make

⁸ In *Translating for Children*, Riitta Oittinen (2000) emphasizes the impact that the translator’s view of childhood has on his or her translation. “Translators of children’s literature should reach out to the children of their own culture” (*ibid.*:168), which for her means that they must ‘listen’ to the children around them and to the children inside themselves. She defines her own view of childhood as that of “a wise and able child with a carnivalistic culture of her/his own” (*ibid.*:159).

identification and recognizability their priorities will tend to modify names. They assume that young readers can more easily identify with a character whose name sounds and looks familiar. When recognizability is the overriding goal, the translator will usually adapt other cultural data such as place names, dishes, measurements and weights, titles of books, etc.⁹ The emphasis on emotionality can cause names (and context) not only to be adapted but also to be made ‘cuter’ by the use of grammatical devices, such as the use of the *-ie*, *-je* or *-tje* diminutive suffixes in Dutch. The dog Patapouf from Delahaye’s *Martine babysitter* becomes *Poeffie* in the Dutch translation and ‘leur frère Alexis’ (their brother Alexis) becomes *hun broertje Wim* (their little brother Wim). Duck from Cooper’s *Pumpkin Soup* becomes *Eendje* (Duckie), Bond’s Paddington Bear becomes *Beertje Paddington* and Potter’s Mrs. Tittlemouse becomes *Minetje Miezemuis*.

Translators who choose to preserve foreign names (and other cultural elements) often do so for the purpose of bringing children into contact with other cultures via the translation. In this way translations give young readers a wider view of the world and of themselves and their own culture. In the words of translator Griet van Raemdonck (in Van Camp 1997:187, my translation):

When I translate, my goal is to introduce readers to the foreign culture as it is. I see my work more as being a part of Swedish culture, to which I wish to introduce people over here and for which I as translator act as an intermediary. For that reason, I will always try, for example, to keep the Swedish names ... I feel that enriches the child’s experience.

Similarly, Isabel Pascua calls translation “an act of intercultural education”. For her, these types of translations are part of “a new educational policy ... needed to overcome so much hostility toward the foreign, the strange, ‘the other’” (Pascua 2003:276-77).¹⁰

⁹ Researchers point to identification as the primary reason for such adaptations. Wyler, author of the Brazilian translations of the Harry Potter stories, says that “Giving native names to characters contributes to children’s positive/negative identification with them” (2003:12). Steffensen (2003:110) and Hagfors (2003:121) also point out that translators are likely to adapt names for the purpose of increasing the reader’s identification with the character.

¹⁰ Pascua is referring here to Venuti’s concept of ‘foreignization’ (as compared to

The age of the target group can also play a role when it comes to deciding whether to keep foreign elements (and more precisely foreign names). As translator Magda Brijssinck puts it (*Een boek vertalen* 1999:229, my translation), “It may be true that for very young readers things need to sound familiar. But for the audience for which I write (adolescents), that isn’t necessary. It’s a positive thing, in fact, for them to immerse themselves in an unknown world”. A limited, random sampling of children’s books translated into Dutch since 1980 shows that in the overwhelming majority of books for children under eight the names are adapted, whereas in books for older readers the foreign names are generally kept.

	non-translated	modified
picture books	3	27
books to be read out loud	2	8
6+	0	4
8+	8	6
10+	25	4
12+	40	2

In other countries as well it appears that modifications for young children are much more frequent.¹¹

Particularly in fantasy tales and humorous stories, translators place the main emphasis on reading pleasure. They often translate more freely, which offers them greater opportunity to give voice to their creativity and

‘domestication’). For her, children’s books may only keep that which is foreign in terms of culture. She rejects the foreignization of style, because it lessens the enjoyment of the reader. Finnish scientist Irma Hagfors also sees translations as a means of bridging cultural differences: “If culture-bound elements are foreignized the story can serve as a tool for learning about foreign cultures, times and customs and intrigue readers to find out more about them” (2003:125). She thus sees no further reason for domestication.

¹¹ Alvstad (2003:274) has observed that in most books for children under seven, only ‘domestic names’ appear, whereas in books for readers older than eight, local and foreign names are more often combined. Oittinen (2000:150) reports on the research of Susan Stan, who found that out of 251 translated picture books published in the US in 1994 only 42 gave clear indications in the text or illustrations of having come from abroad.

playfulness. Cees Buddingh, the Dutch translator of the Harry Potter stories, stated this quite clearly in an interview: "Originally I had kept all of Rowling's English names and references. But as a result a lot of the humour was lost. So we decided to make the names Dutch-sounding and thereby make things funnier" (Veen 2003:4, my translation).¹²

Finally, the aesthetic function may also be of fundamental importance to the translator. Here, what counts is the respect for the original style, and the translator will not adapt his or her style for the (young) audience. The form of the names takes precedence over recognizability. Author and translator Bart Moeyaert adopts this approach. For him, translating is expressing the author's language, atmosphere, tone and intent in another language without making concessions to the reader. He sees translation problems as an aesthetic challenge, asking: "How do I remain true to the author? ... am I not being unfaithful?" (Moeyaert 1997:197, my translation)

Other factors

Whatever strategy the translator chooses, sometimes the ultimate choices are made by or in co-operation with other actors in the literary communication process. One example is the author who insists on having a final say over the translation of his or her work. Translators can seek guidance from (young) readers they know. Or their strategy may be determined by the opinion of a reviewer or a jury. Where names of main characters are concerned, the translator's choice may be limited if the name is copyrighted (as in the case of Harry Potter) or as a result of screen versions or international merchandizing. Rita Törnqvist found out that changing the name of a main character is not without certain risks. When Lindgren's stories about Emil were filmed, the subtitles referring to him in Dutch as *Michiel* caused problems (Törnqvist 1976:103). It is often the publisher who has the last word. Recognizability, readability and reading pleasure are also commercial criteria that can have an impact on the translation of personal names.

¹² In so doing, he goes further than his Brazilian, French, Italian and Spanish counterparts, who do not translate names like Dumbledore or Granger. The approach to names differs in each of the translations. In the Spanish translation, all the names are kept as is. The other languages occupy a middle ground, whereby most names with specific connotations are translated and the other names simply copied. Only the Dutch and Brazilian translations adapt the characters' first names; this, once again, suggests that they are targeting young readers.

And the reader?

For Riitta Oittinen (2000), it is more important to be ‘loyal’ to the readers of the target text than ‘faithful’ to the source text. I would argue that the translator should strive to strike a balance between both. Respect for the original style and the author’s intention is essential, but interpretations of that intention can vary, just as the manner in which the translator communicates it does. In my view, it is important that in defining their choices translators allow themselves to be guided by the basic functions they recognize in the original text. In this way, they will be faithful to both the reader and the text. Loyalty to the reader involves more than just the enjoyable read to which it is often reduced. Always following in the author’s footsteps, the translator can also choose to make a more challenging translation, one that calls on the reader’s creative, intellectual and aesthetic abilities. To meet this challenge the translator can and must be creative. The imagination and language used in many children’s books give him or her the opportunity to do just that. The translator need not hesitate to translate ‘quidditch’ into Dutch as *zwerkbal* – a choice fully in keeping with the divertive and creative functions of the Harry Potter books. One might well wonder if the English term would have been equally popular with Dutch-speaking children.

Both translators and scholars must handle their image of childhood with care, as it is often based on generalizations. The discussion about the (un)desirability of ‘foreignization’ and ‘domestication’ when translating children’s books is largely based on suppositions about what children can or cannot handle and what they need, for example: adapting the names facilitates identification with the characters; foreign names and other cultural information help children develop respect for other cultures; children will not be put off by foreign names if the book is exciting enough; and so on. On the whole, the reception of children’s literature by children themselves remains an interesting scholarly challenge. Do foreign names really make a difference for young readers? To what extent does the number of foreign names have an impact on the readability of the text? And how does that reading experience differ with age?

The crucial question for translators of children’s books is not (as in Oittinen’s view) for whom they are translating.¹³ Just like the best

¹³ “we always need to ask the crucial question: “For whom?” Hence, while writing children’s books is writing for children, translating children’s literature is translating for children” (Oittinen 2003:128).

authors, the best translators do not consciously write for children. Their writing flows from the child within themselves. Anything else would be impossible.

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Hans Christian Andersen's Fairy Tales in Translation

ANETTE ØSTER

Centre for Children's Literature, Danish University for Education, Copenhagen, Denmark

Abstract. *This article opens with a short presentation of Andersen's entrance onto the national and international literary stage and with a brief overview of earlier studies of English translations of Andersen's work. Subsequently there is a description of the English translations. The approach is descriptive rather than normative as the intention is not to judge the quality of translation, but to describe the style of the fairy tales. This is because the most significant differences are to be found in the style and not the content. Rather than analyzing one specific fairy tale, this paper offers an overview of the predominant features of the translations of a number of Andersen's fairy tales. Erik Haugaard's translations, entitled *Hans Andersen – His Classic Fairy Tales* (1974), are the main reference point. The argument is that many of the changes undertaken and differences between the source and target texts are a result of the translator's conflicting view of the child reader and understanding of the writer's genre. The article attempts to demonstrate that Andersen's fairy tales in translation are much closer to the folk tale in their mode of expression than was the case with the original stories and that traditional thinking about genres and about what children's literature can and should do may have determined this transformation.*

Hans Christian Andersen's Fairy Tales

Hans Christian Andersen wrote and published 156 fairy tales and stories as well as poetry, travelogues, novels, drama and autobiographies. Today he is best known for his fairy tales, although he made his debut in January 1829 with the novel *Fodreise fra Holmens Canal til Østpynten af Amager i Aarene 1828 og 1829* (Walk from Holmens Canal to the Eastern Point of Amager in 1828 and 1829). That same year Andersen also made his debut as a playwright and poet. His first collection of fairy tales appeared

in May 1835: *Eventyr, fortalte for Børn. Første Hefte* (Fairy Tales, Told for Children. First Collection).¹ *Eventyr, fortalte for Børn. Andet Hefte* (Second Collection) also came out in 1835.² Andersen continued to subtitle these collections with “told for children” until 1843, but from then on he called the collections simply “fairy tales” and from 1852 he called them “stories”.

These fairy tales and stories can be found in many different Danish editions, as well as in translation. In Denmark Andersen's fairy tales have been re-worked in a number of different ways, ranging from linguistic amendments to rewrites, adaptations and modernized versions, and there is the same variety with the translations. In fact, the source text may not necessarily have been the original Danish story – it could have been an adaptation of the original, for example. There are, however, English translations of the original text where the translator, for varied reasons, has made substantial changes, both in the language and the stories' content. Andersen's fairy tales in translation are often linguistically simpler and more sentimental than the Danish originals.

Andersen achieved both national and international recognition while he was still alive. ‘Dødningen’ (The Ghost) was the first story to be translated into German and was published in 1832. His first fairy tales appeared in Dutch (*Sprookjes van Hans Christian Andersen*) and in English in 1846. Andersen wrote as follows to Mary Howitt, the English translator, regarding the translations: “In German the essence has gone. What makes the fairy tales stand out in Denmark is the way they are told; it is not right in any German translation. I hope the English language, and your interest, madam, will vouchsafe the originality of the form itself”.³ Mary Howitt's translation into American English appeared the same year in a pirate edition.

Some of Andersen's fairy tales appeared in English before becoming available in Danish. In 1848, for example, the following five fairy tales

¹ The collection consisted of ‘Fyrtøiet’ (The Tinder Box), ‘Lille Claus og store Claus’ (Little Claus and Big Claus), ‘Prindsessen paa Ærten’ (The Princess on the Pea) and ‘Den lille Idas Blomster’ (Little Ida's Flowers).

² ‘Tommelise’ (Thumbelina), ‘Den uartige Dreng’ (The Naughty Boy) and ‘Reisekammeraten’ (The Travelling Companion).

³ “paa Tydsk er Duften borte ... det Egentlige, det som have givet Eventyrene en Slags Betydning i Danmark, det er den Maade de fortælles paa; det er ikke ret i nogen Tydsk Oversættelse. Gid det Engelske Sprog, og Deres Interesse, naadige Frue, forunde Dem det originale Præg i selve Formen”.

were published in English first: ‘Det gamle Huus’ (The Old House), ‘Vanddraaben’ (The Drop of Water), ‘Den lykkelige Familie’ (The Happy Family), ‘Historien om en Moder’ (The Story of a Mother) and ‘Flipperne’ (The Shirt Collar). Later on, many of the fairy tales came out in English before they were available in Danish. On 2nd April 1875, on Andersen’s birthday, *Hans Christian Andersens Historien om en Moder i Femten Sprog udgiven af Jean Pio og Vilhelm Thomsen* (Hans Christian Andersen’s Story about a Mother in Fifteen Languages, published by Jean Pio and Vilhelm Thomsen) was published with the title page in Danish and English.⁴

Many of Andersen’s earliest fairy tales to appear in English were based on German source texts. Many of these early translations are still being published and have exerted a strong influence on later translations. Thus, when assessing and analyzing any translation, it is important not only to consider how far we can speak of a ‘direct’ translation, an adaptation or a rewrite, but also to determine whether the translation was made via a second language, such as German, and whether it is a new translation or one made during Andersen’s lifetime.

Hans Andersen – His Classic Fairy Tales

Hans Andersen – His Classic Fairy Tales is a translation of Hans Christian Andersen’s fairy tales by Erik Haugaard. Erik Haugaard was born in Denmark in 1923 and lived there until he was seventeen years old, when he moved to the USA. He now lives in Ireland. Besides being a translator, he has also written a number of children’s books.⁵ I don’t intend to delve any deeper into Erik Haugaard’s writings, but would merely like to point out that Erik Haugaard’s mother tongue is Danish and therefore he has the requisite linguistic background to translate Andersen’s fairy tales and stories.

Hans Andersen – His Classic Fairy Tales contains eighteen fairy tales. The tales come with illustrations by Michael Foreman (1938-), who is the author and illustrator of a number of picture books. By and large, it

⁴ Apart from Danish the languages are: Swedish, Icelandic, German, Platt-Deutsch, Dutch, English, French, Spanish, Modern Greek, Russian, Polish, Bohemian, Hungarian and Finnish.

⁵ Erik Christian Haugaard is the author of several books, including *Hakon of Rogens Saga*, *A Slaves Tale*, *The little Fishes*, etc.

can be said that Erik Haugaard's translation is a faithful rendering of the original texts in terms of content. There is, however, a substantial difference in the voice of the original version and the translation – which I hope the following will illuminate.

Elias Bredsdorff and Viggo Hjørnager Pedersen

The translations of Hans Christian Andersen are the object of a long history of critical scholarship. In Denmark, two major studies were published by Elias Bredsdorff (1954) and Viggo Hjørnager Pedersen (2004), respectively. They primarily based their comparative analysis on the translations published during Andersen's lifetime, in other words, before 1875. Whereas Bredsdorff is very critical in his final assessment, Pedersen sounds more positive: his main point is that it is thanks to these particular translations that Andersen achieved an enormous popularity in the English-speaking world. Nevertheless, he does stress that the translations established Hans Christian Andersen as a writer who wrote exclusively for children, because the translations were adapted to a very large degree to suit a young readership. Later I will return to what I mean by adapting fairy tales to child readers.

Bredsdorff, examining the translations from a specifically literary angle, is especially critical of those changes in language and content that have had a negative effect on the original's literary style. To Pedersen, examining the translations with a more philological interest, the essential thing is whether the 'message' is retained and whether the target text works on a linguistic level. In his view, it is not so important that the English translations have substantially simplified the language. His attention is primarily focused on the translator, his background, his works as a translator in general and not just of Hans Christian Andersen's fairy tales. That Pedersen is therefore openly critical of Bredsdorff's views needn't surprise us, but in fact these two scholars make judgements using very different assessment criteria. Judging a translation depends on a set of critical presuppositions and norms and on the specific purpose of the translation. We can agree with Bredsdorff when he says that the Hans Christian Andersen we read in English translation is linguistically 'impoverished', but we also have to agree with Pedersen that this did not prevent the same translations from achieving success in Andersen's own lifetime and that their popularity has stood the test of time.

There is, however, one important distinction to be made. Whereas Andersen is seen exclusively as a children's writer in the English-speaking world, in Denmark he is generally considered to be a writer who wrote for two readerships – for children as well as for adults. Andersen, in other words, wrote fairy tales with 'dual address'. While Danes sometimes will call into question the idea that he wrote for children at all, it is sufficiently clear that Andersen did write fairy tales with a young readership in mind and at the same time he also wrote stories that were aimed at adults first and foremost. As I mentioned earlier on, he subtitled his fairy tales with "Told for Children" until 1843, and several fairy tales were first published in one of the many children's magazines at the time, even after 1843. 'Klokken' (The Bell), considered by many an adult story, first appeared in *Maanedsskrift for Børn* (2. hæfte) (Children's Monthly, 2nd volume) in 1845.

In a letter to B.S. Ingemann on 10th February 1835, Andersen himself stated that the fairy tales were for children: "Furthermore, I have started some new "Fairy Tales, Told for Children" and I think they are successful. I have taken a couple of the fairy tales that I enjoyed when I was small and that I do not think are well-known; I have written them in the way I myself would tell them to a child".⁶ Andersen is referring here to fairy tales that he based on folk tales. We know that at least seven of his fairy tales came from this source. Originally, folk tales were not considered children's literature, but when they were written down, they found their way to children's bedrooms and have ever since been regarded as children's literature.

Andersen was aware that he was writing for children, but he was also very aware of the adult audience. In a letter to B.S. Ingemann in 1843 he wrote: "Now I tell stories of my own, I take an idea from adults and use it with the little ones, always remembering that Mother and Father often listen in and you have to give them something to think about".⁷ Andersen,

⁶ "Dernæst har jeg begyndt paa nogle: "Eventyr, fortalte for Børn", og jeg troer de lykkes mig. Jeg har givet et Par af de Eventyr jeg selv som Lille var lykkelig ved, og som jeg ikke troer ere kjendte; jeg har ganske skrevet dem saaledes som jeg selv vilde fortælle et Barn dem".

⁷ "Nu fortæller jeg af mit eget Bryst, griber en Idee for den Ældre og fortæller saa for de smaa, medens jeg husker paa, at Fader og Moder tidt lytte til, og dem maa man give lidt for Tanken!".

in other words, was particularly conscious of the kind of polyphonic narration that would involve two voices ("tostemmighed", Weinreich 2004, www.hca2005.dk).

Erik Hauggard's Translation of Hans Christian Andersen's Fairy Tales

Comparative readings of a number of Andersen's fairy tales, in their original form and in translation (Erik Hauggard's translations included), reveal the following in the English versions: there are far fewer details; abstractions are concretized; there are more paragraphs; and sentences are shorter. In general, the English version tends to be simpler and more specific in its expression, less descriptive and abstract. Whereas the Danish text leaves it up to the reader to draw various conclusions and make his or her own judgements, the English text gives the reader a helping hand, as can be seen in the translation of 'Lille Claus og store Claus' (Little Claus and Big Claus). The Danish text reads: "But when someone walked past on their way to church, Little Claus forgot that he was not supposed to say it and shouted: 'Gee up, all my horses!'"⁸ (Andersen 2003:87). The English version stresses that little Claus forgets quickly: "But Little Claus forgot very quickly what Big Claus had said, and next time someone went by and nodded kindly in his direction he shouted, Gee up, all my horses!" (Andersen 1974:107). Note also that there is no mention of the church. It is difficult to know the reason for the omission here, but often omissions of this kind are justified on cultural grounds. The target language culture in question may have no tradition of going to church on Sunday and the translator/publisher may therefore want the text to be as similar to their culture as possible.

Indirect speech is often changed into direct speech in the translations, and there are many examples of additions to the text: "A large table was set with wine and a roast and such a beautiful fish"⁹ (Andersen 2003: 88) becomes "A fine white linen cloth covered the large table and on it were not only a roast and wine but a platter of fish as well" (Anderson 1974:110). Here the richness of the table is made specific.

⁸ "Men da der igjen gik Nogen forbi til Kirke, glemte lille Claus, at han ikke maatte sige det, og raabte da: 'hyp, alle mine Heste!'"

⁹ "Der var dækket et stort Bord med Viin og Steg og saadan en deilig Fisk".

Sometimes the tone of the translation is not the same as in Andersen's text, as in the following example: "he did it for he knew well that the poor man could not bear to see deacons"¹⁰ (Anderson 2003:89), which is translated as "The poor man, trembling with fear, obeyed her" (Anderson 1974:110). Andersen's irony, which is completely lost in the translation, and humour are generally difficult to translate; moreover, there is the eternal issue of the appropriateness of irony in children's literature, since there is no agreement on how well children understand irony. Yet the ironic tone is one of Andersen's particular hallmarks. In most of his stories the narrator distances himself from the action, or else the action is an ironic comment on the society Andersen lives in. Andersen's ironic tone and distance are frequently lost in translation.

In 'The Nightingale', the description of the emperor's palace is changed from "The emperor's palace was the most beautiful in the world, entirely and completely of porcelain, so precious but so fragile, so awkward to handle that one had to take inordinate care"¹¹ (Andersen, 2003:271) to "The emperor's place was the most beautiful in the whole world. It was made of porcelain and had been most costly to build. It was so fragile that you had to be careful not to touch anything and that can be difficult" (Andersen 1974:19). In the translation children are addressed explicitly: they are warned that they must not touch anything and the translator is very aware that this will be difficult for the children. The original text has been mediated and the message is spelt out. As indeed in the following example: "But the nightingale is simply the loveliest of all. So it was written"¹² (Andersen 2003:271). This is translated as "but then he came to the sentence: But the song of the nightingale is the loveliest of all" (Andersen 1974:20). There are also words added: "extremely unusual bird"¹³ (Andersen 2003:272) becomes "strange and famous bird" (Andersen 1974:20).

Close reading of both 'Little Claus and Big Claus' and 'The Nightingale' makes clear that many additions have an explanatory nature: what

¹⁰ "... det gjorde han, for han vidste jo, at den stakkels Mand ikke kunde taale at see Degne".

¹¹ "Keiserens Slot var det prægtigste i Verden, ganske og aldeles af Porcelain, så kostbart, men saa skjært, saa vanskeligt at røre ved, at man maatte ordentlig tage sig i agt".

¹² "Men Nattergalen er dog det allerbedste! Stod der skrevet".

¹³ "Høist mærkeværdig Fugl".

was implicit in the Danish original has become explicit in the English translation.

One reason for significant changes between texts can sometimes be the translator's attempt to take account of the target audience. There are, for example, many translations in which sexual overtones and irony have been removed, as the translator did not consider them appropriate for a children's fairy tale. There are omissions, changes and additions in translations, the latter often intended as an explanation. In a 1956 translation and reworking of 'Grantræet' (The Fir Tree, 1845) the translator chose to explain the moral of the story. Andersen's last line reads "Now it was past, and the tree was past, and the story too; past, past and all stories become the past"¹⁴ (Andersen 2003:301). In the English translation this reads "And this was the end of the fir tree that did not know when it was happy" (1956:16). Clearly, the language has been adapted so that children can understand it without help, the text has also been given a gloss. Such explicit translations, however, are not likely to do justice to the meta-fictional level that is characteristic of Andersen's writing – several of his tales, including 'Flipperne' (The Shirt Collar, 1848) and 'Pen og Blækhuus' (Pen and Inkstand, 1860), are indeed about literary creation.

In many of the translations, external action is prioritized over other narrative qualities. Furthermore, the fairy tales have been adapted to fit the traditional fairy tale mould, so that they fulfil genre expectations. Several of the English fairy tales open with the conventional "Once upon a time", a phrase which Andersen himself very rarely used.

The Language of Hans Christian Andersen

As Torben Weinreich writes in 'Skrev H.C. Andersen for børn?' (Did H.C. Andersen write for Children?; 2004, www.hca2005.dk), Andersen wrote for children in a unique and unprecedented way. He was able to combine an elegant literary style with a child's way of speaking, in the same way that he could capture adult oral narrative style in writing. Andersen was aware that orality lay at the heart of the linguistic shaping of his fairy tales. Commenting on his first fairy tales (in the edition with Vilhelm Pedersen's drawings, vol. 2, 1863), Andersen wrote: "In the writing you should hear the narrator. The language must therefore

¹⁴ "nu var det forbi, og Træet var forbi og Historien med; forbi, forbi, og det bliver alle Historier!".

approximate oral discourse. The story is being told to children, but adults should also be able to listen in".¹⁵ There is, in other words, a distinctive spoken quality to Andersen's language, something that was not a feature of the literary style of the period and for which he was criticized at the time. In 1842 Christian Molbech wrote about Andersen's writing style: "The desire to tell fairy tales to children or common people in a distinctive manner, or in an artificial imitation of common people's natural, though often awkward and not always successful or clear, narrative delivery, or with a so-called child-like style and tone, is merely to corrupt them in a tasteless or imprudent way".¹⁶ The orality in Andersen's fairy tales and stories is apparent in the attention given to onomatopoeic words, the anarchic disruption of written codes and other, more subtle details that make his style stand out against that of the majority of his contemporaries. Typical of Andersen's use of language is its movement, its dynamism, its restless search for new expressions and new meanings or connotations that then take on a changed reality of their own (Brostrøm and Lund 1991). This style seldom survives in translation.

One might dispute the contention that Andersen's stories contain a great deal of extraneous information and detailed description, but it is precisely these elements that, together with his language, set his fairy tales apart from folk tales. The effect of the extra information is that the writer becomes a presence in the text; he allows himself the room to add stage directions, comments and extraneous yet organized information. In other words, Andersen reserves the right to break up a chunk of writing if, along the way, he wants to elucidate a detail in the presentation of his story. These snippets of information that have no direct significance for the action are frequently omitted in the translated versions. For this reason many translations contain less imagery than the original text. In terms of the mechanics of narration, Andersen varies between dialogue, narration, narrative commentary, description of thought processes and interior monologue in his writing. This wide array of narrative techniques has also been reduced in translation.

¹⁵ "Man skulle i Stilen høre Fortælleren, Sproget maatte derfor nærme sig det mundtlige Foredrag; der fortæltes for Børn, men ogsaa den Ældre skulde kunne høre derpaa".

¹⁶ "At ville fortælle Eventyr for Børn eller Almuens paa en eller anden særegen Viis, eller med en kunstig Efterligning af Almuens naturlige, men tidt ogsaa omstændelige og ikke altid lige heldige og tydelige Fortællingsmaade, eller i saakaldt barnlig Stil og Tone, er kun at fordærve dem paa en smagløs eller uforstandig Maade".

Even the minor characters have a place in Andersen's writing, in the sense that they are portrayed with their own quirks. Take the farmer in 'Lille Claus og store Claus', for example: "He was such a good man, but he had this strange disorder whereby he could not bear to see deacons; if he caught sight of one, he would become quite furious"¹⁷ (Andersen 2003:88). The translation reads "Now this farmer was known for two things: one, that he was a good fellow, and the other, that he suffered from a strange disease; he couldn't bear the sight of a deacon. One glance and he went into a rage" (Andersen 1972:110). Andersen's writing is full of literary devices, but the translations lie closer to the plain, sober style of the folk tale, omitting the casual remarks from the narrator.

The Child Image

The concept of the child reader is important when working with translations of children's literature – Hans Christian Andersen's fairy tales are no exception here – since the translations are often adapted to the adult's conception of what children are. Consequently, apart from cultural and linguistic differences, the translator's child image is also a crucial factor. The author's as well as the translator's approach will often be based on their child image and that of the society of the day. How much can a child understand without specific examples? What stories can you tell a child? In a 1944 American translation of "Den lille pige med svovlstikkerne" (The Little Match Girl, 1846) the ending was changed and the little girl does not die. Instead, an elderly lady takes her in and brings her up as her own grandchild.

Slowly she opened her eyes. A lovely lady, almost as lovely as grandmother, was bending over her and smiling. She was in a warm room, bright with lights. Near the sofa upon which she was lying blazed a gorgeous Christmas tree. Beyond it a fire crackled upon a hearth, and before it stood a table on which could be seen a roast goose with a knife and fork sticking into it. And now the lovely lady was speaking: 'You are not dreaming, dear child. You are safe from harm. We found you, my coachman and I, in a dark cor-

¹⁷ "Det var saadan en god Mand, men han havde den forunderlige Sygdom, at han aldrig kunde taale at see Degne; kom der en Degn for hans Øine, blev han ganske rasende".

ner of the street. You would have perished from the cold. I myself picked you up in my arms and brought you home. I hope you will like it here and that you will want to stay here as my little girl always. When I found you, you were whispering, 'Grandmother, take me with you!' Now this shall be your home always. This is a happy Christmas Eve, for it has brought me a grandchild.' The little match girl smiled up into the lovely lady's face. 'Dear Grandmother,' she whispered, and fell asleep. (Grosset & Dunlap 1944; unpaginated manuscript).

Note that this translation is not a rewrite: the title page states "by Hans Christian Andersen" and does not mention the translator's name. It is also interesting to note that New Year's Eve was changed to Christmas Eve. The probable explanation is that the elderly lady sees the little girl as a Christmas present ("This is a happy Christmas Eve, for it has brought me a grandchild"). Considering the original version perhaps too harsh or too sad for a child reader, the translator chose an alternative ending, a happy ending, although whether the ending of the Danish original text is unhappy or not is a question of interpretation. In the original story the little girl dies, but she takes with her hopes of a better world and leaves a life of poverty behind her. The image of the girl being re-united with her grandmother can be interpreted as the little girl going to heaven, where all her trials and tribulations come to an end.

and in the shining light stood her mother, so clear, so radiant, so gentle and blessed. 'Grandma!' the little girl cried, 'Oh, take me with you! I know you will be gone when the match goes out; gone with the hot stove, the marvellous roasted goose and the large decorated Christmas tree!' – and she went to embrace her Grandma; and the matches shone with such radiance that they were brighter than in daylight. Grandmother had never been more beautiful, never grander; she raised the girl onto her arm and in a blaze of glory and gladness they flew so high, so high; and there was no winter cold, no hunger, no fear – they were with God. (Andersen 2003, vol.1:436)¹⁸

¹⁸ "og i Glandsen stod Mormoer, saa klar, saa skinnende, saa mild og velsignet./ 'Mormoer!' raabte den Lille, 'O tag mig med! Jeg veed, Du er borte, naar Svovlstikken gaaer ud; borte ligesom den varme Kakkelovn, den deilige Gaasesteg og det store velsignet Juletræ!' – og hun vilde holde paa Mormoer; og Svovlstikkerne lyste med en saadan Glands, at det var klarere end ved den lyse Dag. Mormoer havde aldrig før

The American version, however, chose a less ambiguous ending and lost the original's religious dimension.

Nineteenth-Century Children's Literature

When Andersen began to write his fairy tales, children's literature was still a relatively new genre in Denmark, unlike in England where it was much more established. This may explain why his stories appear more moralistic and didactic in translation than they were originally. In the middle of the 19th century, English literature was more clearly defined than Danish literature and the translator, thinking Hans Christian Andersen's fairy tales too different, may have felt obliged to adapt the stories to the style of other children's literature. This is not to say that there was no experimental children's literature in nineteenth-century England; there are ample examples to prove the opposite, one has only to think of Edward Lear's nonsense poems and Lewis Carroll's *Alice's Adventures in Wonderland*. What I mean is that Andersen's work was translated to fit the traditional format of folk tale as they were known from the collections by the Brothers Grimm and Asbjørnsen and Moe (Norway). We should also bear in mind that by no means all of Andersen's 156 published fairy tales and stories found a readership in English. According to Pedersen, no more than somewhere between 5 and 50 of the 156 titles are known in the English-speaking world (Pedersen 2004:74).

Andersen's fairy tales are not a uniform collection of texts; on the contrary, he introduced many literary influences to the genre, and it is true to say that he was very much in tune with those among his contemporaries who were trying to extend the boundaries of the genre. Perhaps the reason why his stories in translation were made to fit a traditional pattern was precisely because they were thought to be too extravagant, too hybrid, for children. Stories without a happy ending and with too many shades of meaning were considered unsuitable literature for children. Accordingly, the translations become linguistic simplifications of the original texts and have sweeter endings. The final outcome is that in translation Andersen is more didactic than in Danish.

varer så smuk, saa stor; hun løftede den lille Pige op paa sin Arm, og de fløi i Glands og Glæde saa høit, saa høit; og der var ingen Kulde, ingen Hunger, ingen Angst, – de vare hos Gud!”.

Much of nineteenth-century children's literature tended to be strongly didactic and, beyond simply entertaining children, its greater purpose was to educate them. Literature should prepare children for life and teach them how to behave and to be good, upright citizens. There is a moral in several of Andersen's tales, but it never comes across as pedantic. A comment on contemporary society, as in 'Gartneren og Herskabet' (The Gardener and the Noble Family, 1872), is quite common. In other words, Andersen's fairy tales contrast sharply with other contemporary children's literature in the sense that they are not didactic and are not only directed at children, but also at adults. The translated fairy tales, in avoiding the 'dual address' and favouring a strong sense of (moral) explicitness, seem more didactic than the original stories, because they have simply been adapted to other children's literature of the period and the traditional framework of the genre. The fact that more recent translations continue to be more didactic than the original Danish stories can possibly be attributed to the influence of previous translations and to the emergence of a different child image (and accordingly to a changed notion of what children's literature can and should do).

Conclusions

After all my assertions that Hans Christian Andersen in translation lacks the original linguistic energy, it may seem hard to understand how he still managed to break through internationally. According to Bredsdorff, Andersen's popularity came about thanks to his unusually fertile imagination: the way in which he brought inanimate objects, such as toys, to life and the way he could conjure up a reflection of our world in flowers, bushes and trees, and in the worlds of animals and superstition.

Even when the wonderful freshness and charm of his writing was lost, even when the language was trampled into the flattest of clichés and banalities, there was still something left that was unparalleled in English literature. The poor translations, however, have given the English-speaking world a distorted, one-sided view of Hans Christian Andersen. They know that he has imagination and originality, but few English people would consider him an inspired literary artist, not even in their wildest of dreams. They are quite unaware of the status he enjoys in the history of literature. (Bredsdorff 1954:520)¹⁹

¹⁹ "[S]elv hvor stilens vidunderlige friskhed og charme gik tabt, selv hvor sproget

Pedersen draws attention to the same problem areas of the translations as Bredsdorff does, but he places less importance on them than the latter because he maintains that the many changes, misinterpretations, have still had an impact. Pedersen adopts a more descriptive approach, whereas Bredsdorff adopts a normative approach.

I have tried to show that not only a translator's child image, but also a translator's awareness of genre play a part in the renderings of Andersen's fairy tales. Many of the translations feel much closer to folk tales in tone than is the case with the original stories, and while Andersen certainly took the folk tale as his starting-point, he also distanced himself from it by stylizing his tales into highly literary texts. This is not to say that Andersen looked down on the folk tale, it is simply that these are two very different genres. In reading the translations we often find a very sober style, lacking in richness of detail and linguistic finesse, a style we know from folk tales – and perhaps this is the reason for Andersen's international popularity: he has been placed in the folk tale tradition, alongside the Brothers Grimm and Asbjørnsen and Moe. In consequence, Hans Christian Andersen is seen exclusively as a great writer of fairy tales abroad, while in Denmark we see him as a great literary figure who not only developed the fairy tale genre, and with it our understanding of the genre, but also the language of literature.

Translated by Don Bartlett

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blev tromlet ned til de fladeste klicheer og banaliteter, blev der stadig noget tilbage, som man ikke kendte magen til i engelsk litteratur. Men de dårlige oversættelser har givet den engelsktalende verden et skævt og ensidigt syn på H.C. Andersen. Man ved, at han har fantasi og originalitet, men at han var en kunstner af Guds nåde – det drømmer de færreste englændere om. Det er for dem ikke klart, hvilken plads han indtager i litteraturhistorien”.

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Dual Readership and Hidden Subtexts in Children's Literature

The Case of Salman Rushdie's 'Haroun and the Sea of Stories'

METTE RUDVIN & FRANCESCA ORLATI¹

University of Bologna, Italy

Abstract. *This paper investigates the translations of Salman Rushdie's children's book Haroun and the Sea of Stories (1990) into Italian and Norwegian. As Rushdie's first book after the publication of The Satanic Verses and the fatwa pronounced against him by the Iranian Ayatollah Khomeini, it was initially presented as an 'unthreatening children's book' despite its politically potent subtext. Thanks to the ambivalent status of its dual target readership and the metaphorical structuring of the attack on censorship, the text managed to communicate with its readership, bypassing the censors. This paper examines the strategies used by the translators to solve textual and subtextual translational challenges and discusses how they influence the text's more oblique political subtext. It also examines how the translators address the characteristically Rushdian technique of the 'literalization of metaphor'. Given that translators' strategies mirror the societal, literary and publishing norms of the target culture, a series of interesting translation issues emerge here: the micro-structural co-ordination of culture specificities, the macro-structural marketing policies dictating the translating strategies of the political subtext through metaphor, the positioning of the target reader as child or adult, and the place of translators and translations within the literary polysystem and the wider social system.*

¹ Francesca Orlati has analyzed the Italian translation and prepared the Power Point presentation for the conference at which this paper was originally presented. She has contributed significantly with comments and editing suggestions to the body of the text. Mette Rudvin's contribution has been the writing up of the text and the theoretical underpinning, as well as the analysis of the Norwegian translation.

Part One

Haroun and the Sea of Stories (hereafter *Haroun*) was the first book Salman Rushdie published after he went into hiding² subsequent to the fatwa pronounced against him in 1989 by the Ayatollah Khomeini in response to the publication of *The Satanic Verses* (1988).³ Readers will no doubt be familiar with the hostile reception of *The Satanic Verses* by Muslim militants and the impact it had on the book's author as well as its publishers and translators, several of whom were wounded and/or killed. The tragic effects of the reaction to *The Satanic Verses* led the publishing world to exercise caution in its promotion. This paper suggests that a general mood of caution prevailed in the managing of the political subtext of *Haroun*, the result of which was to market it primarily as a children's book rather than as a political commentary or attack on the fatwa episode. In fact, written and marketed as a book for children, it falls within that category described by Zohar Shavit (1986) as a

² One fact that has passed unnoticed by many critics but to which Yu (2001) draws attention is that the book was begun while Rushdie was still working on the *Satanic Verses*. *Haroun and the Sea of Stories* (1990) holds a unique place in Salman Rushdie's oeuvre. Created initially for his young son Zafar and read, in an earlier form, to him as serialized bedtime stories, *Haroun* is the only piece of children's fiction Rushdie has ever published. Conceived while Rushdie was working on *The Satanic Verses* (1988) and completed shortly after the imposition of the fatwa by Ayatollah Khomeini, *Haroun* has been received in the shadow of the 'Rushdie Affair'. Reviewers were quick to draw our attention to *Haroun*'s allegorical dimension concerning Rushdie's predicaments as a writer prosecuted by Islamic fundamentalism.

If *Haroun* was indeed written before the fatwa episode, this significantly affects its reading as solely a cry for freedom of speech disconnected from Rushdie's personal and professional experiences. It also challenges the criticism levelled at it for being simply a private, simplistic attack on the Ayatollah and his like. Put in this light it could be still read as a call for freedom of speech and an attack against censorship (themes already present in the *Satanic Verses* and *Midnight's Children*) but a more generalized and less personal, targeted attack. Furthermore, it also shifts the focus of the book more towards the theme of imagination and narrative and the role of the storyteller and author.

³ It is interesting to note, however, that this was not the first libel suit issued against Rushdie: Indian Prime Minister Indira Gandhi filed a libel suit against him for *Midnight's Children* because of the oblique criticism of her governance and a more direct reference to her son Sanjay Gandhi.

text with an ‘ambivalent status’, that is a text written for (and/or received by) both adults and children at various textual levels of both production and reception.⁴ This book’s multi-layered structure is richer than even most ‘ambivalent texts’: presented as an unthreatening ‘children’s book’ (children and children’s literature being at the margins of the establishment and of its polysystem), its politically potent subtext is easily overlooked. The metaphorical structuring of the attack on censorship coupled with the ambivalent status of the target reader (child/adult) allows the text to communicate with readers behind the censors’ backs.

In a perceptive essay on the role of censorship in *Haroun*, Mina Chandran (2002) reminds us of Jorge Luis Borges’s comment that “censorship is the mother of metaphor”, a comment particularly pertinent to the text at issue not only because of its metaphorical structuring of the attack on censorship, but also because of the ambivalent status of its target reader child/adult. Although critics in academia and the more sophisticated literary journalists soon began to show an interest in and to appreciate and address its political subtext for an adult readership, the book initially received scant attention on the international publisher’s market, despite the fame (and at that time notoriety) of its author. Indeed, that very lack of attention – especially given the circumstances and despite the excellent reviews by several leading critics – is indicative of the low prestige accorded to children’s literature generally.

A brief description of the book

Haroun is an exciting adventure story for children, a good yarn drawing on literary traditions spanning millennia in their intertextual allusions (from Persian literature and *The Arabian Nights* to *The Wizard of Oz*)⁵ and spanning vast geographical territories (from Iran to the Isis in Alice’s Oxford), but at the same time following a time-honoured fairy tale structure. It tells the adventure of the boy-hero Haroun and his quest to save his story-telling father (Rashid/Rushdie) who has lost his ability to tell stories as the result of a psychological trauma: his mother’s elopement with the story-hostile neighbour. At this primary level it has much in common with so

⁴ See especially Chapter 3, ‘The Ambivalent Status of Texts’, pp. 63–92.

⁵ In an interview with Teverson, Rushdie says that the inspiration for *Haroun* was drawn from his appreciation of the filmed version of *The Wizard of Oz* starring Judy Garland. See www.salon.com/06/features/interview2.html.

many of the children's literature classics – it is the story of a child, told to a child (in Rushdie's case to his son) following the tradition of Lewis, Milne, Barry, Kipling and Kingsley in a re-evocation of a childhood realm of fantasy and idyll. It is a story about the healing nature and ability of childhood and children; and it is the story of a child's development and maturation subsequent to a crisis by traversing, psychologically and spatially, a series of obstacles and vicissitudes.

The plot of *Haroun* could be summarized as follows: In the sad city of Alifbay (the Hindi-Urdu word for 'the alphabet') lives our hero Haroun with his father Rashid, a famous storyteller. One day Haroun's mother Soraya runs off with their sourpuss neighbour Mr. Sengupta who doesn't approve of Rashid's prolific story-producing imagination. Haroun, angry with his father for not preventing the tragedy, asks "what's the use of stories that aren't true?!" From that moment, Rashid loses his gift for story telling and is struck dumb during his next public appearance at Dull Lake (clearly a mimetic symbol of the famously beautiful Dal Lake in Srinagar, Kashmir). Lodged on a houseboat on the Lake, Haroun is joined by a series of mythical creatures (Iff the onion-like water Genie, Butt the Hoopoe, Mali the vegetable-like gardener, the Plentimaw fishes) and embarks on an adventure to save his father's story-telling abilities. Even more ambitiously he aims to save the Sea of Stories, the source of all narrative, from the dangerous scheming of Khattam Shud (meaning 'finished') and his men, whose malevolent project of destruction is to poison the sea of stories and destroy narrative, fiction and imagination for ever, imposing on the world a reign of terror and silence. Haroun and his father are aided in their quest by the mythical creatures of Gup City (Gupshup means 'gossip'), a world of eternal sunlight and speech ruled by King Chattergy and his son Prince Bolo (which means 'speak!') and aided by General Kitab (meaning 'book'). Gup City is thus the binary opposition to Khattam Shud's reign of darkness and silence. Although clearly following the structure of a children's text and in part an elaborative fairy tale, the repertoire of narrative strategies employed in *Haroun* evokes the magical realism of *Midnight's Children*, Rushdie's literary breakthrough. Eric Yu describes *Haroun* as basically "a fairytale for children, with a sci-fi touch" and notes that it includes the main components of the European wonder-tale, (using Jack Zipes' analytical framework): "the lack of concrete, real temporal and geographical references, the presence of supernatural powers and magic-

al agents, relatively straightforward characterization in diametrical opposition of good versus evil, and above all, the happy ending” (Yu 2001).⁶ With its Kafkian undertones in the Land of Chup (‘silence’), the shadows and the shadow warrior, and with the sophisticated intertextuality, the book also appeals to adult readers as a story as well as a political critique.

The ambivalent target

As David Galef notes in ‘Crossing Over: Authors Who Write Both Children’s and Adult’s Fiction’, there are three broad categories of writers who write for both adults and children, and with *Haroun* Rushdie falls (albeit not squarely) into the first, most frequent category: writers of adult fiction who take up children’s literature in mid-career, the impetus often being the birth and/or growth of their first child (Galef 1995:29). Not ‘squarely’ for several reasons: firstly it is to date Rushdie’s only children’s book and as such is not a career-turn; secondly because the subtext of this particular book seems to be aimed at a specific event in the writer’s life. It holds therefore an even more peculiar status in the interface of adult-child readership than most so-called cross-over writing. In terms of language complexity it seems to address a juvenile audience, roughly the age of the son to whom the book was dedicated. Perhaps one could also relate the theme of crossover writing to Rushdie’s meta-commentary on dialogue and the reintegration of binary opposites. As Teverson (2001) says, “In a tale that is largely about oppositions – between fantasy and reality, between child and adult, between good and bad – Rushdie is being careful to suggest that there can be dialogue and crossover between categories”. The genre cross-over inherent in the text could also be read then as ‘dialogue’, as parallel texts functioning reciprocally, symbiotically generating meaning concomitantly rather than separately. By functioning synchronically each of the elements feeds into and enriches the other – adult literature is being enriched by children’s literature and vice versa.

⁶ It might also be interesting to analyze *Haroun* structurally in a classic Proppian framework, not so much because so many of the components and functions of the Propp model are present but because as a meta-commentary on story telling the book is self-referential and constantly referring in a pleasant tongue-in-cheek manner to fairy tale characters and motifs.

Language in *Haroun*: for children or adults?

Clearly, the language in *Haroun* is more indicative of a juvenile readership than an adult readership. Although Peter Hunt (1991) is quick to note that any definition or classification of children's literature is condemned from the outset to over-simplification and over-generalization, he provides us with a useful list of typical (perhaps stereotypical) characteristics of the language and style of children's literature which, for what concerns language and structure, could be summarized as follows: child-orientedness, simplicity, easy structure, a narrow range of grammatical and lexical patterns, simple lexis and register, standard set phrases, words from everyday life, repetitions, short texts and sentences (see Hunt 1991:62). Other traits considered typical of literature for children are that dialogue and incident are more prevalent than description, introspection or thought; the concrete is privileged over the abstract, the indeterminate or the ambiguous; the pace of the plot is fast rather than slow; and movement and action prevail over stasis, inaction or reflection. *Haroun* respects these norms both at the primary level of plot, and at the various sub-levels as a dream or as reflection employing a child-like range of lexis and grammatical structures, especially in the narrator's and the main protagonist's voice. In terms of the use of standard set phrases and idioms rather than experimental language, *Haroun* operates on both levels: the simplicity of register and lexis is belied by the originality and creativity in the plot and by a varied range of speech patterns employed by the members of the cast. *Haroun* fits quite comfortably into the children's book model described above in terms of language, except perhaps for the extreme and complex playfulness found in the punning and the 'literalization of metaphor' technique (much like the linguistic playfulness of Carroll). Conventions are freely used, both linguistic, literary and social conventions, but at the same time are playfully subverted and twisted. The language is fertile, vivid, alive, and new words appear as the characters make them up. The language is eternally playful, appealing to children directly and to adults for its multi-layering and subtexts manifested in that very playfulness, also through the pregnant allusions in names and place-names. The non-sensical element in language, content and the continuous allusion to 'gup/nonsense' also upholds the children's book ambience in the tradition of *Alice* and *Lear*. Further strengthening the 'power of nonsense' is the abundance of fantasy creatures such as the Plentimaw fishes, Goopy and Bagha, all speaking interactively in verse.

Typical children's literature motifs and traits at the level of content would be lack of historical detail or context (a timeless setting); lack of technical or specific details; clear-cut moral schematism, an optimistic rather than depressive outlook; certainty rather than probability; the prevalence of magic-fantasy-simplicity-adventure; themes such as childhood, friendship, familial relationships, maturation processes; avoidance of themes such as death, violence, sex, horror, disease, war, controversial social norms, alcohol and swear words. All of these apply to *Haroun*. Hunt also notes the common (erroneous) assumption that quality literature with high levels of complexity in form and content is incompatible with literature targeted for children, bringing us to the heart of the discussion of dual readerships: how can a text that follows the structures of children's language appeal to adults and vice versa? How can a 'real' children's text function as an effective and powerful critique of the adult world – on the adults' own premises and according to their parameters and literary norms? Like Carroll and Swift, Rushdie resorts to irony, allusion, metaphor, intertextuality and 'hidden' adult subtexts to create, successfully, this double target. At the level of content, then, *Haroun* successfully caters to a dual readership. It will be interesting then to investigate how this duality is expressed in the various target texts in Part Two below.

The theme of Imagination

One of the key subtexts of the book, closely interwoven with its political message, is that of the writer's Imagination. It might be worth remembering that the book was written during a period when Rushdie was suffering from a writer's block: one could say that Rushdie's own source of stories had temporarily 'dried up' to be subsequently symbolically portrayed in Rashid's narrative block. Prefaced by a short poem, a re-writing of Coleridge's *Kubla Khan*, the book is dedicated to his son Zafar by way of a semi-anagram: the first letters of each line spell his son's name. *Kubla Khan* is the first of numerous unmistakable Romantic allusions to the artist's Imagination and role in society, which is probed through the boy-hero Haroun's question to his father: "Where do stories come from / Where did all these stories come from?" / "From the great Story Sea" / "What's the use of stories that aren't true?". It is at this level that the multi-layered onion structure is most cleverly interwoven through narrative structure and technique, plot and form. A meta-text on writing and story-telling

itself, the book contains constant allusions to freedom and censorship both of the Word of the storyteller and of the Word in general as free speech. Free speech is symbolized by stories, a product of 'streams of story', which through history have become common property. The author's prerogative to draw on the repertoire of stories in world history (literally the "sea of stories" in Dal/Dull Lake) and re-write them at will is sacrosanct, a clear apologia for Rushdie's own role in the fatwa episode. The description of the sea of stories is one of the most evocative passages in the book (Rushdie 1990a:72):

a thousand thousand thousand and one different currents ... all the stories that had ever been told and many that were still in the process of being invented ... And because the stories were held there in fluid form, they retained the ability to change, to become new versions of themselves, to join up with other stories and to become yet other stories.

The recognition of the layers of eclectic traditions, the multi-voiced (Plentimaw fish) and multi-sourced text (streams of stories in the Sea of Stories from diverse literary traditions) and its importance to the health of society is emphasized by the need to keep this flow free and alive by tending it through careful maintenance. Maintenance is represented in *Haroun* in the person of Mali the Floating Gardener whose task it is to keep the Sea of Stories well-tended, and also by the combating of pollution by the enemy camp. It is also represented by way of another metaphor (Rushdie 1990a:83):

"Think of the Ocean as a head of hair," said Butt the Hoopoe, helpfully. "Imagine it's as full of Story Streams as a thick mane is full of soft, flowing strands. The longer and thicker a head of hair, the knottier and more tangled it gets. Floating Gardeners, you can say, are like the hairdressers of the Sea of Stories. Brush, clean, wash, condition. So now you know".

The gardening and regeneration metaphor could also be read as a meta-commentary on the role of translation: texts are kept alive, tended, nurtured, cleaned and perpetuated through translation into new languages. Stories and speech flow through translation and transformation. Without speech and (translation) and the maintenance of language transformation, *Haroun*

playfully and poignantly reminds the readers, communication breaks down and silence and terror reign.

Haroun as a meta-commentary on stories and language

Haroun is a book about stories and storytelling. The structure of *Haroun* recalls that of the story-within-a-story structure familiar from Boccaccio, Chaucer and *The Arabian Nights* and is reminiscent of Alice in Wonderland's interchanging dream-reality structure and geographic demarcation of a home-away-from-home. The constant references to the theme and structure of *The Arabian Nights* drive home the theme of storytelling as the bearing element of the text (indeed Rushdie himself has noted how he was inspired as a child by the *Arabian Nights* storytelling tradition). The name of the houseboat on Dull Lake in the bedroom where the story and the adventures begin in a pre-sleep dream-like sequence is "Arabian Nights Plus One". Numerous features of the boat link Haroun's surroundings to the tales, as Yu reports: "each of its windows [has] been cut out in the shape of a fabulous bird, fish or beat: the Roc of Sinbad the Sailor, the Whale That Swallowed Men, a Fire-Breathing Dragon, and so on" (1990a:51). The most poetic reference is surely in the above-mentioned description of the Ocean of Stories, however: "He looked into the water and saw that it was made up of a thousand thousand thousand and one different currents, each one a different colour, weaving in and out of one another like a liquid tapestry of breathtaking complexity" (*ibid.*:72). The many allusions to *The Arabian Nights* in Kashmir and Kahani ("story") go hand in hand with Haroun's innocent delight in the magical world of the fairy tale. But more importantly, the book is, firstly and essentially, a meta-commentary about storytelling and about the role of fiction and stories in society and on the role of fiction versus 'fact' (Romanticism versus Enlightenment Rationalism, one might say). Secondly, drawing on Romantic theory and the almost sacred inspired status of the poet, the text is, through the figure of Rashid/Rushdie, a commentary about the role of the poet, author and writer in society. Thirdly, it is a wonderfully colourful, vivid and imaginative metaphor on the *source* of Imagination and fiction reminiscent of a Borgesian interconnectedness of stories-words-pages. Fourthly – and in this aspect we find the text's political dimension – it is a commentary on the importance of the word (spoken or written), on communication versus silence (non-communication).

Haroun is a book about books, a book about reading and a book about language, cleverly superimposed on its political subtext about censorship and the freedom of speech. The text abounds, as mentioned, with intertextual references ranging from the children's classics of *Alice*, *Peter Pan*, *the Golden Fleece*, *Wizard of Oz*, and *Dr. Seuss* to the 'adult' fiction of Coleridge, *Arabian Nights*, *Ocean of Stories*, Aldous Huxley, the Beatles, *Star Wars* and Kafka. In this pervasive intertextuality we find a tribute to reading, not least because the author continuously quotes from the Anglo-Saxon children's literature canon. In this sense too the text is deeply polyfunctional and speaks to both reader as child, reader as adult and reader as adult-remembering-childhood. *Haroun*, especially in its pun-driven playfulness, is thus also a book about language. Note the importance given to names and to the naming process (place names, the Iff and Butt if-but conjunctions which help join Haroun's worlds, puns, Rashid/Rushdie, the shadow warrior Mudra's eloquent gesture language as replacement for speech, Khattam Shud). Names are constantly played with throughout the story, a rich source of humour both in plot and ambience. Iff celebrates the power of naming when he says "A person may choose what he cannot see ... A person may even select a flying creature of his own invention ... To give a thing a name ... to rescue it from anonymity, to pluck it out of the Place of Namelessness ... – that's a way of bringing the said thing into being" (Rushdie 1990a:63). With the stress on language, stories and names right from the first page the text is not only a meta-commentary on language as such, but also acknowledges the importance of the naming process, and through this process a playful social and political criticism. One of the ways in which names are drawn attention to is through the parallel structuring of characters through naming: for example the triad Butt the bus-driver, Snooty Buttoo the politician and Butt the Hoopoe. Together, through similarity and opposition, they create a cohesion in plot, theme and also in the development of Haroun's own maturation from the beginning to the end of story.

Haroun is thus a book, both as story and as comment, about the interaction of language-words-names-stories-narratives-speaking-reading-dreaming-thinking. It is in this insistence on the Word (in the sense of speech and writing rather than logos) and in the very cohesion of these elements, that we find its political subtext about the freedom of speech and the writer's freedom to write on any matter of his or her choosing, drawing on a global, timeless repertoire of previous narratives, life stories, legends and events. How they cohere in translation – and consequently

how the subtext fares in translation – will be examined in the second part of this paper. First, however, we will look briefly at one of the main features of narrative technique employed in *Haroun*.

The ‘literalization of metaphor’

In children’s literature a fantasy ambience is usually created by resorting to the non-credible through ‘magic’ means and thereby calling upon a rational rather than fantastic epistemology or logic, or else through dream-like sequences linking plot with the subconscious and psychological symbolism. In *Haroun*, however, it is created by the avoidance of the grammatical metaphor and comparative markers such as *as* or *like*, and avoiding the metonymic strategies of traditional literary symbolism. The literalization of the figurative draws the symbolic/figurative image into the narrative plot itself as a direct agent rather than an allusion to a third symbol-entity-emotion, bringing into the narrative strain non-real elements and thus creating a break between reality and fiction, typical of children’s literature more generally.

Rushdie ‘literalizes’ the figurative into the literal, a technique used generously in *Midnight’s Children* and *Shame* and it is a constant narrative underpinning in *Haroun*. In a convincing article entitled ‘*Midnight’s Children* and the Allegory of History’, Neil Ten Kortenaar suggests that when re-reading mainstream Indian historiography and traditional positivist history books through *Midnight’s Children*, “allegory makes literal what in the pretext is metaphorical” (1995:42). The literalization of metaphor, Kortenaar argues compellingly, is far more than a literary technique; it is more of a meta-commentary on the construction of historical narrative itself: “These examples do not represent scattered moments of playfulness; they illustrate the process that is at the very centre of the novel’s conception” (*ibid.*:44). “That the literal is actually metaphorical”, he continues, “does not mean that it is less true. Rushdie’s point is not that there is no truth, but that there is no literal level of truth. The literal level is always already a metaphor. But the truth lies in metaphor” (*ibid.*:52)

At the narrative level the plot here embeds the political/social message into a frame that is itself a message. The repertoire (sea) of stories, the tradition of narrative, becomes literally a sea that is polluted by censorship, literally polluted by the poison that Khatam-Shud, the Ruler of the realm of Censorship and Silence, is pouring into it (darkness of mind literalized as the sun-less land of darkness, where darkness is created with

'darkness torches'). Each story has its own poison and each story has its own anti-story: "*for every story there is an anti-story*. I mean that every story – and so every Stream of Story – has a *shadow-self*, and if you pour this anti-story into the story, the two cancel each other out, and bingo! End of story" (Rushdie 1990a:160, italics in the original).

Social critique and allusion through metaphor and symbolism are naturally the hallmark of all literature, but through 'literalization' Rushdie takes this to a higher textual level, perhaps the most articulate witness to his playfulness of language, even at the darkest of hours, as this early period in exile must have been. Social criticism is often generated through literalization, as in the following example from the opening page (Rushdie 1990a:15; emphasis added):

There was once, in the country of Alifbay, a sad city, the saddest of cities, a city so ruinously sad that it that it had forgotten its name. It stood by a mournful sea full of glumfish, which were so miserable to eat that they made people belch with melancholy even though the skies were blue.

In the north of the sad city stood factories in which (so I'm told) sadness was actually manufactured, packaged and sent all over the world, which never seemed to get enough of it. *Black smoke* poured out of the chimneys of the sadness factories and *hung over the city like bad news*.

In this example we see an interaction between the 'literalization of metaphor' and the 'metaphor combined with punning/polysemy' (sometimes self-coined polysemy, such as glumfish), a strategy Rushdie resorts to throughout the text. In the sequence "Haroun had already *smelled unhappiness* on the night air, and this sudden mist *positively stank of sadness and gloom* (*ibid.*:47) and the *malodorous mist* (*ibid.*:50; emphasis added), the theme of smell is picked up again from the introductory passage of the sad city (above) and reintroduced and reinforced as an omen of evil. Again, there is an interaction between the metaphorical link between bad smells and negative affect (sadness) and the plot of the text.

The metaphorical allusions to darkness/light and to shadows are perhaps the most potent symbol in the text and the most potent political critique, as well as being a central part of the plot itself: the moon Kahani and the sun having ceased their rotations, the world is divided into an eternally dark (evil, silent) half and an eternally light (freedom, speech) half. The following examples of literalization show how

Rushdie succeeds in driving the point home by bringing dead metaphors to life:

- When Haroun and his fellow travellers arrive on the Chupwalas' ship: "they climbed past a row of portholes, and Haroun let out an astonished gasp, because *pouring out of the portholes came darkness-darkness glowing in the twilight the way light does from a window in the evening. The Chupwalas had invented artificial darkness, just as other people had artificial light!* Inside the Dark Ship, Haroun guessed, *there must be lightbulbs – except they'd have to be called 'darkbulbs' producing this strange darkness*, so that the reversed eyes of the Chupwalas (which would be blinded by brightness) could see properly (although he, Haroun, would be unable to see anything at all). '*Darkness you can switch on and off,*' Haroun marvelled. 'What a notion, I swear'" (*ibid.*:150; emphasis added, except for the first mention of 'darkness' in *darkness-darkness*).

Closely related to the metaphorical darkness/light parallel is the *silence/speech* binary:

- Zipped lips as a metaphor for silence can be found in: "But, unlike the Shadow Warrior, these Chupwalas were scrawny, snivelling, weaselly-looking types wearing black-hooded cloaks adorned with the special insignia of Cultmaster Khattam-Shud's personal guards, that is, the *Sign of the Zipped Lips*" (*ibid.*:148; emphasis added).
- "As I told you, there are now two Khattam-Shuds. One of them, at this very moment, has Princess Batcheat captive in the Citadel of Chup, and is planning to *sew up her lips* on the Feast of Bezeban" (*ibid.*:135; emphasis added).

The 'literalized' subtext in *Haroun* (as the history-writing in *Midnight's Children*) would be that of story-telling: bringing to life the dead meaning of words, exploring different word meanings, the joy of uttering and hearing the words themselves; the metaphorical essence of prose; bringing to life old tales and legends and, lastly, fantasy as a basic component of children's literature and children's willingness to suspend disbelief. The constant presence of figurative literalization indicates the importance it has for the author, both as a narrative technique and as an ideological and political meta-commentary. As an intrinsic element of the subtext it

is worth exploring in terms of how this technique is transported into the target texts in order to evaluate how the translation process mutates the subtext. If literalization is so crucial to both narrative style and subtext, how does it fare in translation – idiomatic and language-specific by definition? An impossible enterprise, one might say, in that the whole technique is based on the effect of bringing to life dead metaphors, puns and idioms. It is indeed at this level that the translator meets perhaps his or her toughest challenge.

Part Two: Translation

In this section we will be looking at how the various forces at work in the socio-political, cultural and publishing environment of *Haroun* described above interact with its translation culture and the norms of the prevailing target polysystems. One could say that the various ‘forces’ of translation pull the text in different directions. These could be described as ‘centripetal’ – drawing on standard conventions in the target culture and language and leading to a confirmation or recognition and perpetuation of those conventions. At the other end of the scale we find the less mainstream and less conservative ‘centrifugal’ forces that would allow more room for originality and creativity in the translated text. We have already seen how *Haroun* follows the conventions of the ‘children’s book model’ in language and content, pulled by centripetal forces, and at the same time breaks those conventions by introducing a powerful subtext, in other words it is also drawn by centrifugal macrostructural forces in response to the particular conditions under which *Haroun* was written. We will try to show how the target texts differ slightly in their management of these translational forces and that the Norwegian text upholds both centripetal and centrifugal forces in much the same way as the source text, whilst the Italian differs in its translational policy, or rather lack of translational policies.

There are indeed a number of intriguing, not to say alarming, facts about the international publishing (and therefore translating) process of this book that makes it well worth studying. Although the focus of this section will primarily be textual, it might be worth devoting a few lines to the political context in which Rushdie’s work was published and marketed. Most readers will probably still remember that after the fatwa was pronounced against Rushdie and he went into hiding, his publishers and translators were also targeted. In 1991 the Italian translator of *The Satanic Verses*, Ettore Capriolo, was beaten and stabbed and the Japa-

nese translator, Hitoshi Igarashi, was stabbed to death in Tokyo. In 1993 the Norwegian publisher William Nygaard was shot four times in the back outside his house in Oslo – although he lived to tell the tale and to co-author a book about free speech with Rushdie in 1996. The same year the Turkish translator, Aziz Nesin, narrowly escaped an arson attack which killed 37 people and injured many more. Many protestors and bystanders in several countries were killed in the riots following the fatwa. Intriguing issues such as the role of translators and publishers in the literary polysystem, the translator's responsibility, the 'sanctity' of language and the need for freedom of speech are raised by this unique publishing history, but unfortunately such discussion falls beyond the scope of the present article. We will therefore limit the second part of this essay to an analysis of the two target texts in the light of the traits described above. Although difficult to evaluate empirically, we believe one could legitimately ask whether or not the translators' decisions were conditioned by the general climate around *The Satanic Verses*; for fear of repercussions on their own safety, translators might have attempted to keep the register particularly child-like and suppress the text's political implications. Both translators in our case study had translated most or all of Rushdie's earlier books into their respective languages and might thus be even more at risk. An interesting comparative study would be to analyze the Arabic and Farsi translations of *Haroun* and see if any caution or even censorship has been exercised there. The issue of censorship as such is of course much less applicable in the translations into the major European languages, except perhaps for French which, like English, is a *lingua franca* in large parts of the Muslim world.

Literalization of metaphor in translation

The following examples serve to illustrate the two translators' strategies for translating literal metaphors (emphasis added).

Contrary to what we expected, the metaphorical concepts generally work in both target texts. This may be due to the fact that they share many of the same culture-based knowledge frameworks and also because many of the metaphors are quite 'universal', for example darkness = silence, and silence = censorship. We found that problems arose where the literalization technique was combined with puns, as in the example of the dark horse above. At worst the text becomes 'flat' if the translator is unable to retrieve the metaphor or pun or to coin a new one. Both Italian and Norwegian translators attempted to maintain this technique,

although clearly it was not always possible. It would be interesting to examine how and whether children (and of which age group) accept metaphor at this level. Our experience is that younger children demand a certain type of 'straightforward' logic and are unwilling to accept such literal metaphor, unless it is qualified by explicit grammatical comparison markers such as *as*, *like* or *if*. Of course, figurative meaning through illustrations might be far more accessible to this age group (a classic example would be Maurice Sendak's *Where the Wild Things Are* and many of the classic fairy tales). Older children (ages 5-6 and older), however, thrive on puns, irony and allegory. Edward Lear's or Gianni Rodari's nonsense poetry are good examples.

English	Italian	Norwegian
Haroun had already <i>smelled unhappiness</i> on the night air, and this sudden mist <i>positively stank of sadness</i> and gloom." (Rushdie 1990a:47)	Haroun aveva già <i>annusato infelicità</i> nell'aria notturna e questa nebbiolina improvvisa <i>puzzava decisamente di tristezza e di malinconia</i> . (Rushdie 1990c:47)	Haroun hadde allerede <i>været ulykke i natteluften</i> , og den plutselige tåken <i>formelig stinket av sorg og bedrøvelse</i> . (Rushdie 1990b:43)
	[smelled unhappiness ... positively stank of sadness and gloom]	[smelled unhappiness. . ., positively stank of grief and sadness]
"For information only," Butt the Hoopoe revealed, " <i>these dark horses</i> are machines also. But <i>a dark horse</i> , as is well-known, is unreliable, and not to be trusted." (<i>ibid.</i> :148)	"Per pura informazione" rivelò Butt l'Upupa, "anche questi <i>cavalli scuri</i> sono macchine. Ma un <i>dark horse</i> , lo sappiamo tutti, è inattendibile, non c'è da fidarsene." (<i>ibid.</i> :148).	"Bare til orientering røpet hær fuglen Men, " <i>disse mørke hestene</i> er også maskiner. Men det er <i>lyssky skapninger</i> , og dem skal man som kjent ikke stole på." (<i>ibid.</i> :142)
	[these dark horses ... but a <i>dark horse</i> is unreliable, and not to be trusted]	[these dark horses ... creatures that are afraid of the light, cannot be trusted]
	Comment: The pun is lost and explained in footnote.	Comment: The translator has managed halfway to keep metaphorical meaning and the semantic pun.

Dual readership

An interesting anomaly in the comparison between the two target texts is the difference in register adopted, a clear indication of the translators' stand on the status of the source text in the wider polysystem, and in terms of the position of the text as child/adult fiction. Capriolo, the Italian translator, has clearly aimed at a much 'higher' readership in terms of lexical complexity, whilst the Norwegian translator, Kari Risvik, has used a register suitable for children. Indeed, she says that for Rushdie it was important to use a language that his son Zafar could understand, although she herself did not "go out of my way to search for words that would be understood by children of the same age" (personal communication with MR; translated by MR). Risvik had a clear foreignizing tendency. She was not happy about the inclusion of the glossary at the end of the book – nor was the author, apparently (personal communication; MR). Nevertheless, the overall effect is one of syntactic and lexical clarity entirely suited for a juvenile readership according to the parameters discussed above. Judging by the numerous critical reviews in the national papers, the reception of the translated book on the national market in Norway was unmistakably associated with the issue of free speech and with Rushdie's own private-public life. It seems, however, to have been absorbed quite naturally by the literary polysystem and publishing industry in its dual function as an adult text and genre (political critique) and as a 'straightforward' children's book. One of the reasons that the book generated so much publicity in Norway was no doubt Rushdie's personal friendship with the publisher and the dramatic shooting episode. In a small country like Norway, in particular a country with such a strong democratic and humanitarian tradition, the personal connection between Rushdie at this particular time of his life and the Norwegian publishing house is understandably satisfying for reasons of national pride. In Italy the book generated far less interest on the general book market.

The following examples show how the two translators adopt very different strategies in rendering register, illustrating differences in the positioning of the child as a child/adult target reader (emphasis added).

The most interesting finding, in our opinion, concerns the register difference between the two target texts. This reflects, we believe, precisely the duality of the two potential target readerships and possibly the standing of the children's literature market in the respective polysystems (much higher in Norway than in Italy).

English	Italian	Norwegian
"Phoo!" shouted Rashid Khalifa's voice through the greeny-yellow mist. "<i>Who made that smell?</i> Come on, admit." (1990a:47; <i>that italicized in original</i>)	"Pfui!" gridò la voce di Rashid Khalifa nella nebbiolina gialloverdastra. "<i>Chi è che emana questo fetore?</i> Su, confessate". (1990c:47) [Who is giving off this stench?] Comment: Far higher register than the ST.	"Fysj og fysj!" lød Rasjid Khalifas stemme gjennom den gulgrønne tåken. "<i>Hvem kommer den lukten fra?</i> Hvor? Bare tilstå." (1990b:43) [Who does that smell come from?] Comment: Close to the original in register.
"But but but you are still <i>bullying</i> the boy." (<i>ibid.</i>:71)	Ma ma ma lei continua ad <i>angariare</i> il ragazzo (<i>ibid.</i>:75) [harassing/tyrannizing] Comment: Very high, even archaic register.	Men men men skal du fortsette å <i>herse med</i> gutten (<i>ibid.</i>:59) [bully/bother] Comment: Similar register.
"And if the Source itself is poisoned, what will happen to the Ocean – to us all?" Iff almost wailed. "We have ignored it for too long, and now <i>we pay the price.</i>" (<i>ibid.</i>:87)	"E se è avvelenata anche la Sorgente, che ne sarà dell'Oceano, di noi tutti?" disse Iff quasi gemendo. "L'abbiamo ignorata per troppo tempo e ora <i>ne paghiamo il fio.</i>" (<i>ibid.</i>:92) [now we pay the penalty] Comment: Very high, even archaic register.	"Hvis nå selve kilden er forgiftet, hva vil skje med havet – og oss alle? Småjamret Om. "Vi har altfor lenge latt som ingenting, og nå får vi <i>unngjelde.</i>" (<i>ibid.</i>:83) [will have to pay] Comment: Slightly higher register, but difference is negligible.

For Capriolo, we believe, who has translated Hemingway, Camus and MacLuhan as well as *Midnight's Children* and the *Satanic Verses*, the 'adult' status of Rushdie as a crossover writer is legitimized by the canonical status of the author's oeuvre and his unique authorship and publishing experience, and perhaps also by the translator's own status as the Italian 'Rushdie translator'. The fact that the Italian translator leaves

the passages from the original source text in English (as in the numerous short Oz-type verses), that he puts footnotes in the text or consistently has the child protagonist use the polite you-form *Lei*, seems to indicate that he treats the original as a high-status adult text, rather than as a 'mere' children's book. Ultimately, however, there is little evidence that the Italian translator takes a *conscious* stand in terms of which readership norms (child or adult) to follow, that is he employs disparate translational strategies and does not seem to have a concrete model or proto-type in mind or a clear definite translational project. It is hard to say, of course if this is simply the result of sloppy work, lack of awareness and familiarity with his subject, or some obscure translational policy he was following. Despite repeated attempts by Francesca Orlati to interview him, he refused to comment. Risvik, on the other hand, seems to have a very clear readership in mind, and the norms of Norwegian children's literature are upheld. She has considerable experience translating children's literature, for which she won at least one of her many prestigious translating awards. Undoubtedly the fact that – for various socio-cultural reasons – children's literature has a much higher standing in the Norwegian polysystem is an important factor here.

The original text can be considered a social space pulled in several directions by social, individual and cognitive forces: the unique publishing history of the text, the translators' perception of the author's status, the status of children's literature in the target culture and, finally, the textual constraints. *Haroun* is a social, cultural and political space embracing and generated by the author's private life (his son), his professional life as an author, his cultural hybridity as Western-Muslim, and related to that, his ideological and political worldview. Because of *Haroun's* role in the post-fatwa period it was a potentially explosive text, one which was being spread to a world market through translations. Because of the form in which it was presented (children's book) and the translators' decision to uphold that duality in form and content, its potential force was mitigated and it was amicably received in many countries and in many languages.

Political metaphor: binary opposites and symbolic parallelism

The use of a binary or triadic framework of signification (pairs, sequences and opposites) for character and plot structure is a leitmotif of the text both

at the level of narrative technique and at the level of plot and theme. Specular opposites abound in a Cartesian, at times seemingly over-simplified, bipolar structure such as the light-speaking versus dark-silent cities of Gup and Chup. The translations of culture-specific names, place-names and concepts are particularly problematic in this text because they appear in neat, schematic binary oppositions, and the speech pattern of the characters often rests precisely on this duality. Character delineation through speech patterns is used humorously throughout the book, from Rashid's roundabout speech, to Snooty Buttoo's excessive and misguided formality, to prince Bolo's Renaissance eloquence. In the Norwegian text this does not really come across, but is compensated for in General Kitab's military English by a Captain Haddock-like idiom: ("Splintre meg!", "for søren!") (Rushdie 1990b:124-26).

The sourpuss neighbour Sengupta – tyrant Khattam-Shud (Khomeni) parallel sequence is very subtle and highly condemnatory in its implications. This sequence is constructed largely at the level of oral discourse strategies, physical appearance (especially head-shape, hair and facial hair), recurrent personality traits and themes (silence, darkness and the privileging of facts and rationality over Imagination and fantasy). *Haroun* is structured to perfection in the balancing of these parallel sequences, which depend also precisely on such textual features as names and naming parallels and cohesion in speech patterns: starting from the opening frame story introducing the theme of sadness-silence-lack of words in which Sengupta has a catalytic role, we have two 'lack' situations in Propp's terms: the lack of stories and the lack of Haroun's mother. The lack of stories becomes then the point of departure for Haroun's adventure through the classic fairy tale forest (here a sea) where he must confront a series of tasks with the aid of magical helpers. It is the structural element of the plot (silence and darkness) that addresses the larger political issues in a clever allusion to censorship (and a clever strategy for avoiding censorship) and authoritarian rule. The outcome of Haroun's mission to save the Ocean brings about the ultimate Proppian resolution found in the marriage of the hero and Princess – in this case the return of the hero's mother and the '(re-)marriage' of the hero's parents. The resolution of the primary lack – the lack of stories and defeat of both Sengupta and Khattam-Shud – is situated at the 'adult' level and implies the defeat of censorship and tyranny in a very specific historical context. Political allusion and criticism, constructed by the various parallels within the story-adventure, mix with Haroun's personal story and create a matur-

ation novel in the frame story itself. The structural construction of *Haroun's* political critique does not present any particular challenge to the translators, it is the parallelisms created through speech-patterns and naming that are most problematic.

The significance of the Butt-character sequence as political subtext

It could be argued that the very structure of parallelism in character depiction, physical appearances and speech patterns is a meta-commentary: one persona moving through the story/plot transforming itself on account of Haroun's psychological needs in the maturation process, the rescue-the-Sea plot and the storytelling issue. Textual cohesion thus enacts the political subtext. The characters are tied up in the narrative thread of various aspects of the same persona in one dream-like sequence, bringing the whole story together as a story that is being told to Haroun (rather than to the reader), the story-within-the-story. Haroun's psychological maturation process comes to fulfillment at the conclusion of the tale.

The clearest example of translation operating as a modifier of the political subtext is to be found in the Mr. Butt – Iff – Butt the Hoopoe – Sneaky Buttoo character sequence. The connection between the busdriver Mr. Butt and Butt the Hoopoe is of course that they are both carriers, transporters, mediators between different (real and dream/magic) worlds in which their staccato language mirrors their constant movement, a symbolism that is strengthened by the presence of Iff the Water genie. The Hoopoe has often been used in various literary traditions, also the Persian one, as a message-carrier and guide. Buttoo is a reference to the former Pakistani Prime Minister, already parodied in *Shame*). Yu is one of the few critics sensitive to the criticism of local-national Indo-Pakistani politics operating in *Haroun*, in particular the Kashmir conflict and the period of Zulfikar Ali Bhutto's presidency.⁷ If we follow Yu's reading of the Kashmir issue as fundamental to the book, then it stands to reason that the Butt-Buttoo parallel is significant and has repercussions beyond the humorous. Also, maintaining the naming sequence and

⁷ Zulfikar Ali Bhutto became president of Pakistan in 1971. His party (the Pakistan People's Party) ruled until President Zia ul-Haq took power in a military coup in 1977. Bhutto was found guilty on numerous counts (including murder of opposition party members) and hanged in accordance with the newly promulgated Islamic penal code.

alliterative parallel in the translations would thus be important in order to maintain the novel's function as a *Bildungsroman*, as Haroun's personal coming-of-age narrative, as well as the more oblique political references (the Buttoo-Bhutto comparison is clearly intended, but not further probed). The Norwegian translator has privileged the But-Iff metaphor ("Om" and "Men" and the Hoopoe But "hærfuglen Men" in Norwegian and "Iff", "signor Butt" and "l'Upapa" in Italian), sacrificing the Buttoo (Bhutto) allusion (obviously only one could be chosen), whilst the Italian translator has chosen the opposite strategy. The oblique criticism of Bhutto through references to Buttoo's Mafia connections (the Boss, slick, movie-star smile, Super-Marvelloso, Incredible, *Fantastick*) are sadly lost in both target texts.

Character sequence parallelism is created through similarities in speech patterns which are largely maintained in the translations, but in the Norwegian translation the speech patterns seem to have been maintained more successfully through puns at the lexical level, and at the syntactic and morphological levels. A telegraphic, staccato style with incomplete sentences (containing only key nouns and predicators, a great deal of metaphorical speech and rhyming, lexical parallelism, devoid of cohesive links and lexically repetitive) is a defining characteristic of Butt's speech. In the Italian translation, Mr. Butt the bus-driver's speech generally maintains the speech pattern, but because of the playfulness of his speech it is not always possible to reproduce puns, wordplays and rhymes:

"It was a figure of speech," Mr Butt replied. "But but but I will stand by it! A figure of speech is a shifty thing; it can be twisted or it can be straight. But Butt's a straight man, not a twister. What's your wish, my young mister?" (1990a:33)	"Era un modo di dire" replicò il signor Butt. "ma ma ma lo rispetterò! Un modo di dire è una cosa equivoca; può essere storta e può essere diritta. Ma Butt è un uomo retto, non un imbrogliatore. Che cosa desideri?" (1990c:32)
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Mr. Butt's evasive speech (like gup nonsense generally and like Prince Bolo's conversation orders) is self-consciously and ironically 'twisted' but he clearly distinguishes between speech and moral stature, unlike Snooty Buttoo: "But Butt's a straight man, not a twister" (1990a:30). In the following example from the Norwegian TT, the telegraphic speech pattern has been maintained:

“Tunnel,” Mr Butt announced. “At the far end, Valley of K. Hours to sunset, one. Time in tunnel, some minutes only. One view coming up. Like I said: *no problem*.” (1990a:38)

“Tunnel,” opplyste Men. “I den andre enden, K-dalen. Timer til solnedgang, én. Tid i tunnelen, bare noen minutter. Utsikt skal bli. Som sagt: *ingen sak*.” (1990b:34)

Buttoo, however, although linked by way of appearance and name, is But and Butt’s opposite in speech pattern and appearance (1990a:51):

‘Erudite Mr Rashid,’ Buttoo was saying, ‘you in your line of work will be interested in these. Here for your delectation and edification is the entire collection of tales known as The Ocean of the Streams of Story. If you ever run out of material you will find plenty here.’

His speech is florid, baroque, flowery and flattering, the register so high that it becomes parody, also of the late Prime Minister Bhutto; frequently he misunderstands and misuses formal-sounding vocabulary. Buttoo comes across as a kowtowing social climber. In this he is the exact opposite of the mild, humble, humorous and sincere But and Butt. The alliterative Butt-Buttoo-But-sequence is a clever way of ‘hiding’ the political critique and thus avoiding any potential censorship or political conflict. Generally, the Butt-But(-Buttoo) sequence works well at both readership levels and does not seem to pose much of a problem in translation. Still, the choice of translation strategies clearly privileges the textual traits (alliteration) over political allegory, and thus caters for the juvenile ‘half’ of the target readership, losing its more potent macro-structural function. The cohesion in speech pattern similarity in the characters (who share common discourse features) compensates for the break in the naming-chain. This illustrates, we believe, not only how a particular translation project reflects the prevailing ideology in the target country, manifested in publishing norms, but also how at the same time a balance between textual constraints and macro-structural constraints conditions translation decisions.

Names and naming

The characters’ names are significant throughout the book, and are an essential part of the political subtext as well as being an important motif in Haroun’s maturation process, in which names symbolize identity, solidity, remembering (at the end of the book the anonymously named

'alphabet' town remembers its real name, Kahani, "story") and the fact that imagination and creativity are a fundamental part of each adolescent's growing sense of self and identity. Apart from Rashid(-Rushdie) himself and the Butt-Iff sequence which we have already discussed, the most crucial names are those of the characters in the Lands of Gup ("gossip") and Chup ("silence"), the bipolarity of which lies at the heart of the freedom of speech/oppression discussion. In the vociferous Gup camp we find Blabbermouth, King Chattergy, prince Bolo, Princess Batcheat, the Library Army of pages, each with a different fairy tale written on his tunic and divided into chapters and volumes as well as intertextual allusory names such as the Walrus, and the Egghead. Then there are General Kitab's ("book") secret battle-plans ("which, of course, he cheerfully revealed to anyone who cared to ask"; 1990a:122). The ensuing battle is chaotic and the characters argue frequently, emphasizing the importance of dialogue and disagreement. In the Chupwala camp we find Bezeban ("tongueless") and Khattam-Shud ("finished"). Placenames also indicate speech/language, for example Haroun's own city of Alifbay ("the alphabet"), the valley of K, the City of G., the Mountain of M. named through letters of the alphabet, and the moon Kahani and the plain Bat-Mat-Karo ("don't speak!") surrounding Chup. The alliterative humorous function is as successful as the political function.

Of course, what works in English and in a combination of Hindi and English cannot always function in the target texts. Because Rushdie has used the root of the Hindi-Urdu words 'bol' and 'bat' (speak and speech) as well as the common name Butt-Bhutto-Batti the B-t and B-l alliteration works beautifully. The break with the Kh-/Ch root in the silence camps thus works particularly well. This cannot, of course, be transposed into other languages. In English too it is more immediate for a reader familiar with Hindi (as are many of the puns and humorous allusions in *Midnight's Children*), and for this reason the book is furnished with a small glossary. In the target texts all the names that are based on English words have been translated in some fashion, and this also applies to the professions (Mali the Floating Gardener) and names of places (Sea of Stories) that are descriptive. King Chattergy is a combination of the English *chatter* and the common Bengali name Chatterjee. Here the Italian translator has kept the original whilst the Norwegian translator has made a brilliant compromise through the translation of *chatter* and the ubiquitous Hindi-Urdu suffix *ji* – which indicates respect – as well as maintaining the form of the original Chatterjee. Dull

Lake, punning on Dal Lake, is translated descriptively in both target texts. The names of purely Hindi origin Bolo, Batcheat, Chupwala, Bezeban (“tongue/language-less”), Alifbay, Khattam-shud, Chupwala etc. are all maintained in the original and thus function solely at the aesthetic and in part alliterative level (until the reader checks the reference in the glossary) for the target readership, as they do for a non-Hindi/Urdu speaking English readership. Names based on English words such as Blabbermouth have been translated, thus evoking the speech-theme but losing the aesthetic-alliteration function. It is also true that maintaining the names and their names of the groups – gupwalas and chupwalas – gives the characters a stronger sense of identity as protagonists in a ‘real’ story than a descriptive translation such as “the silent ones” or the “gossipy/chattering ones” would have given them.

Conclusions

Given that the source text was already ‘legitimized’ for its adult readership through the canonization of the author’s oeuvre and his unique authorship experience, it seems that the Italian translator felt bound to adhere more closely to the social space of the source text. In other words, as an authoritative text *Haroun* allowed for less adaptive manipulation than a children’s text normally requires (translators often tend to take more liberties in translating marginal, less authoritative and prestigious genres). This explains why in the Italian translation the register and language complexity have generally been maintained or even increased. Risvik, on the other hand, seems to have been less constrained by the author’s reputation, or by other books that she herself had translated. She has aimed more boldly and unambiguously at a children’s market. We suggest that in this the translators were also guided by the status and prestige of the children’s literature genre in their respective polysystems.

We have also suggested that the larger macrostructural conditions in the political and publishing environment generated an atmosphere of caution that might have influenced translational decisions (or even the decision to publish the book at all), but in the two cases studied here they seem to have had no significant impact. Indeed the impression we received from the Norwegian translator was the contrary, that she was intent on translating the book at all costs and felt a strong solidarity and respect for the author precisely because of *The Satanic Verses* episode and the consequences for the author’s personal life. In addition to her translation awards,

Risvik won a prize for free speech in the wake of the Rushdie affair. In translating Haroun, she says, the publishing house did not pressure her to tone down the political overtones or censor the subtext; on the contrary, she had their full support, despite the international repercussions of *The Satanic Verses* and the attempted assassination of the publisher. She felt duty bound, she says, to translate faithfully despite daunting material risks.

In terms of centripetal/centrifugal forces 'pulling' the text in different directions, it could be said that the source text is highly centrifugal and innovative in its linguistic creativity and playfulness (puns, neologisms, literalization of metaphor, intertextuality). At the same time, it is centripetal and conservative, actively and ironically drawing upon normative orders of discourse and familiar genres and text-types (the *Bildungsroman*, the *Arabian Nights*, Chinese-box structure). We find here the familiar interplay and tension between varying degrees of homogeneity and heterogeneity. The translations, tending to be vaguely centripetal at the textual level, generally uphold this interplay, with the Italian translation remaining somewhat more ambiguous than the Norwegian translation. In terms of foreignizing and domesticating translation strategies we found a general tendency towards domestication in speech patterns: both translations use less marked structures, and Hindi or Indian-English words are removed. However, the translation of a dual audience source text can never be fully domesticating without risking the loss of its dual orientation. On the whole, we can conclude that the Norwegian translator went much further in domesticating the source text than the Italian translator, who makes a distinct effort at retaining the adult stylistic features of the source text.

We have attempted to show that the text functions fairly well at the level of literalization in both target languages. Thus the political subtext is maintained in the (in our view) main function of the literalization technique: social critique, and in particular the criticism of oppressive regimes for their suppression of free speech and imposition of silence over speech/language, which comes to the fore in the last chapter. There we discover that the tyrant Khattam-Shud is poisoning the Sea of Stories and plugging (quite literally) its Source to stem the flow of stories forever. His response to Haroun's question about why he hates stories so much when stories are so much fun is "The World, however, is not for Fun ... The World is for Controlling ... inside every Stream in the Ocean, there lies a world, a story-world, that I cannot Rule at all" (1990a:161), a brilliant analysis of the psychology of dictatorship. We have also attempted to show that the book's main 'adult' theme, namely the importance of Imagination, speech,

creativity and story-telling, is generally upheld at the level of plot in both target texts, but it loses some of its force due, for example, to the lack of continuity in the naming sequence of the characters in the Gup and Chup; these almost all have names evoking speech, which are inevitably lost in transposing a text from one language to another. Intertextuality too loses some of its force in translation because the shared literary-cultural heritage of the children's literature canon in the source text is clearly not shared by the target readership of the translated texts (in particular Dr. Seuss, *Alice in Wonderland* and *The Wizard of Oz*, which in themselves carry the theme of storytelling; many of the other literary allusions to Kafka, *Star Wars*, *Bladerunner*, *the Arabian Nights*, etc. are or have become pan-European). The *Kubla Khan* rewrite maintains the give-away Xanadu reference in the Norwegian preface, but in Italian it is maintained in English, the aim of which remains a mystery to us, unless it is to raise the register and therefore status of the text. In terms of character sequences and parallelism, the text loses some of its force, as it must inevitably do in transposing word formations based on the form-content link in English or Hindi into another language (especially Butt-Iff). We lose, then, some of the strength of the parallelism in translation, at least at the level of language if not at the level of content (appearance, plot). In terms of attempting to create an equivalent effect for the target readers, the text has posed a serious challenge to the translators in keeping the balance between the humorous function for both readerships at several different levels, not least the child-like language, the aesthetic-alliterative function and the political function.

Although the paper does not investigate this particular aspect, it might also be legitimate to ask *which* view of childhood is mirrored, affirmed and generated in *Haroun*, and how this is transported into the target texts, particularly non-Western target texts. One would then need to ask *which* (implied) child reader – historically and culturally situated – is being addressed and how he or she changes with each target text: *Haroun* follows the classical model of the Anglo-Saxon children's text (a model which follows the European fairy tale tradition), at least in structure. This would indicate a bourgeois-Western child readership or Westernized Asian readership. The non-Western literary traditions drawn upon are many, but the basic structure is that of the fairy tale-cum-adventure story. Given the fact that Rushdie was at the time of writing *Haroun* a naturalized British subject, that his literary, cultural and ideological environment was British, and that his own English-speaking childhood milieu in India

was cosmopolitan and Westernized, it would have been odd if this had not been the case.

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List of Contributors

Isabelle Desmidt wrote her PhD (2001) on the Swedish children's book *Nils Holgerssons underbara resa genom Sverige* (*Nils Holgersson's wonderful journey through Sweden*, Selma Lagerlöf) in German and Dutch translation/adaptation. From 1997 till 2004 she worked as a Research Assistant and Postdoctoral Fellow of the Research Foundation – Flanders at the Department of Nordic Studies, Ghent University. Her research interests include the reading, reception and translation of children's and youth literature and the use of literature in education.

Rita Ghesquiere is Professor of Literary Theory and Comparative Literature at the Katholieke Universiteit Leuven, Belgium. She published several studies on children's literature. Her research interests cover the relation between children's literature and adult literature, translation, popular culture and ideology. Her current research concerns the history of European literature. Her most recent full-length critical study is a history of European literature and culture to 1750, entitled *Litteraire Verbeelding* (*The Literary Imagination*, 2005).

Belén González Cascallana holds an MA in Translation Studies from Warwick University, UK, and a PhD in Translation and Interpretation from the University of León, Spain. She is currently working as the Head of Learning Support at Sotogrande International School in Cádiz, Spain. She has mainly published on the translation of children's literature (including her PhD thesis). Her current research work focuses on aspects of multiculturalism in the translation of children's literature.

Vanessa Joosen has an MA in English and German Literature from the University of Antwerp, Belgium, and an MA in Children's Literature from the University of Roehampton. Her present research focuses on the interaction between fairy-tale retellings and criticism on fairy tales in the period from 1970 to 2000. She is a member of the directing board of the Flemish National Centre of Children's Literature and IBBY Flanders.

Gillian Lathey is Reader in Children's Literature at Roehampton University and Acting Director of the National Centre for Research in Children's Literature. She was for many years an infant teacher in north London, and combines interests in children, childhood and literature by

teaching an MA in Children's Literature, supervising doctoral students in Children's Literature, and researching the practices and history of translating for children. She also administers the biennial Marsh Award for Children's Literature in Translation.

Riitta Oittinen teaches at the universities of Tampere and Helsinki, Finland. Her most recent books include *Translating for Children* (2000) and *Kuvakirja kääntäjän kädessä* (Translating the Visual in Picture Books, 2004). She acted as guest editor for two special issues of *META*, 'Translating for Children' (Volume 48:1-2, 2003) and 'The Verbal, the Visual, the Translator' (together with Klaus Kaindl; forthcoming in 2006). She is also a translator of children's books, illustrator (books and book covers) and a filmmaker (37 short films).

Francesca Orlati graduated from the School of Modern Languages for Interpreters and Translators at the University of Bologna, Italy. Currently, she is working as a freelance translator.

Anette Øster is a PhD student at the Center for Children's Literature at The Danish University of Education in Copenhagen, Denmark. Her current research is on the history of Danish children's literature. She has published articles on children's reading habits, Astrid Lindgren, and Hans Christian Andersen's fairy tales in English translation.

Isabel Pascua-Febles holds a PhD in Translation and is Senior Lecturer at the Universidad Las Palmas, Spain. She was the first Dean of the Faculty of Translation and Interpreting, where she teaches General and Literary Translation and runs postgraduate courses on Translating for Children. Her special interests include translating for children, the didactics of translation, and multicultural children's literature. She has published widely on translation studies and children's literature. In 2002 and 2005 she organized international conferences on Translation, Children's Literature and Didactics. She also directs a Research Group working on the translation of tales from the Canary Islands (Spanish) into English, German and French.

Mette Rudvin is currently teaching at the universities of Bologna and Milan, Italy. She has studied at the Universities of Oslo, Oxford and Warwick and holds a PhD in Translation Studies. She has published and

lectured on folklore studies, translation and community interpreting, gender and migration/language mediation, but her interests also include Indian literature in English, global English, and issues of ethnic-national identity. She has also worked for many years as a professional translator and community interpreter.

Gaby Thomson-Wohlgemuth holds an MA in Translation Studies and is at present writing her PhD thesis in the area of translation of children's literature at Roehampton University. The main focus of her research is on the role and status of children's literature in the former German Democratic Republic between the years 1961 and 1989.

Jan Van Coillie teaches Dutch and children's literature in translation at the Department of Applied Linguistics of the Hogeschool voor Wetenschap & Kunst in Brussels and is acting chairman of the Belgian National Centre for Children's Literature. He has published widely on children's poetry, fairy tales, the history of children's literature, children's authors and children's literature generally. From 1999 till 2004 he was editor-in-chief of the *Encyclopedie van de jeugdliteratuur* (Encyclopaedia of Children's Literature). He is also active as a translator, especially of children's picture books.

Walter P. Verschueren teaches English literature, translation and translation theory at the Department of Applied Linguistics of the Hogeschool voor Wetenschap & Kunst, Brussels. He is also Director of the Centre for the Study of English Literature in Dutch translation (CELV). His main field of research is British Romanticism in Dutch translation.

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