

Letting in The Jungle:

An Analysis of the Translation History of Rudyard Kipling's *The Jungle Books*
and its Implications concerning Opinions on the Child and Society throughout
Modern History

Alexandra Kist 3705919

Master's Thesis

RMA Literair Vertalen

Universiteit Utrecht

Supervisor: Cees Koster

Second Reader: Onno Kusters

INHOUDSOPGAVE

<u>Introduction</u>	8
<u>Chapter 1: Translation History</u>	10
1.1 Importance of translation history	10
1.2 Translating for children.....	11
- 1.2.1. Children’s Books in the Time of <i>The Jungle Book</i>	12
- 1.2.1.1 The English Speaking World	12
- 1.2.1.2 The Dutch Speaking World	14
- 1.2.1.3 <i>The Jungle Book</i> as a Classic	15
1.3 Different Kinds of Translations of <i>The Jungle Book</i> in Dutch	17
- 1.3.1 Analysis of Translation History	18
- 1.3.1.1 Unabridged Direct Translations	19
- 1.3.1.2 Abridged Direct Translations	20
- 1.3.1.3 Indirect Translations	21
- 1.3.1.4 Intersemiotic Translations	22
- 1.3.2 Implications	22
1.4 Disney as a Vision on <i>The Jungle Book</i>	24
- 1.4.1 Plot of the Disney Movie	25
- 1.4.2 Differences between Kipling and Disney	26
- 1.4.3 Effect of Disney on Translation History	27
<u>Chapter 2: Source Text Analysis</u>	29
2.1 About the Author	29
2.2 Source Text.....	31

- 2.2.1 Brief Summary	34
- 2.2.1.1 The Mowgli Stories in <i>The First Jungle Book</i>	34
- 2.2.1.2 The Mowgli Stories in <i>The Second Jungle Book</i>	35
- 2.2.1.3 Other Stories in <i>The First Jungle Book</i>	36
- 2.2.1.4 Other Stories in <i>The Second Jungle Book</i>	37
2.3 Child Image.....	37
- 2.3.1 Child Image in the Source Culture	37
- 2.3.2 The Child in the Victorian Era	39
- 2.3.3 Mowgli	41
2.4 Cultures, Readership and Dimensions.....	43
- 2.4.1 Cultures and Readership.....	43
- 2.4.1.1 India	44
- 2.4.1.2 Great Britain	46
- 2.4.1.3 The Jungle	47
- 2.4.2 The Dimensions	49
- 2.4.2.1 The Child's World	49
- 2.4.2.2 The Fable	50
- 2.4.2.3 The Exotic.....	51
<u>Chapter 3: Methodology</u>	52
3.1 Translating Children's Books	52
3.2 Translating Colonialism in Children's Books	54
3.3 The Search and Complications.....	58
3.4 Corpus	60

3.5 The Process of Analyzing	60
3.6 Parameters of Comparison	61
3.7 Reading Levels	63
3.8 Brief Overview of Methodology	64
<u>Chapter 4. Analysis of Chosen Unabridged Direct Translations</u>	66
4.1 <i>Het Jungleboek</i> , translated by Ernst van Altena	66
- 4.1.1 Context	67
- 4.1.2 Paratext	68
- 4.1.3 Text	68
- 4.1.3.1 Poetry	69
- 4.1.3.2 Prose	70
- 4.1.4 Translation profile	71
- 4.1.4.1 Reading level	72
4.2 <i>Het Jungleboek</i> , translated by Jan and Michiel Duyvewaert	73
- 4.2.1 Context	75
- 4.2.2 Paratext	76
- 4.2.3 Text	76
- 4.2.4 Translation profile	79
- 4.2.4.1 Reading level	80
4.3 Comparison of Unabridged Direct Translations	80
<u>Chapter 5: Analysis of Chosen Abridged Direct Translations</u>	82
5.1 “Het wonder van Poeroen Bhagat,” translated by Guus Söteman	82
- 5.1.1 Context	82

- 5.1.2 Paratext	83
- 5.1.3 Text	84
- 5.1.3.1 Poetry.....	85
- 5.1.3.2 Prose	88
- 5.1.4 Translation profile	95
- 5.1.4.1 Reading level	95
5.2 “Tijger! Tijger!” translated by Arthur Tervooren	97
- 5.2.1 Context	98
- 5.2.2 Paratext	99
- 5.2.3 Text	99
- 5.2.4 Translation profile	104
- 5.2.4.1 Reading level	105
5.3 Comparison of Abridged Direct Translations	106
<u>Chapter 6: Analysis of Chosen Indirect Translations</u>	108
6.1 <i>Jungle Boek: Mowgli’s verhaal</i> , translated by Andrea Princen-Hagen	108
- 6.1.1 Context	108
- 6.1.2 Paratext	109
- 6.1.3 Text	109
- 6.1.4 Translation profile	114
- 6.1.4.1 Reading level	114
6.2 <i>Het Jungleboek van Joseph Rudyard Kipling</i> by Geronimo Stilton	115
- 6.2.1 Context	117
- 6.2.2 Paratext	117

- 6.2.3 Text	118
- 6.2.4 Translation profile	121
- 6.2.4.1 Reading level	122
6.3 Comparison of Indirect Translations	122
<u>Chapter 7: Intersemiotic Translations</u>	124
7.1 <i>Het laatste Jungleboek: 2. De belofte</i> by Henri Reculé	124
- 7.1.1 Context	125
- 7.1.2 Paratext	126
- 7.1.3 Text	126
- 7.1.4 Translation profile	133
- 7.1.4.1 Reading level	135
7.2 <i>Het Jungle Boek</i> , retold by Jane Carruth	135
- 7.2.1 Context	137
- 7.2.2 Paratext	138
- 7.2.3 Text	138
- 7.2.4 Translation profile	144
- 7.2.4.1 Reading level	145
7.3 Comparison of Intersemiotic Translations	146
<u>Chapter 8: Conclusion</u>	148
<u>Bibliography</u>	154
Primary Sources	154
Secondary Sources	155
<u>Appendices</u>	160
Appendix A – Overview of Translation History	160

Appendix B - Wereldbibliotheek	184
Appendix C - Kalshoven.....	185
Appendix D – Wakkere Muis.....	186

Introduction

In this thesis, I will conduct a research on the translation history of Rudyard Kipling's *The Jungle Books*. In order to help me do this, the following research question has been composed:

How do the different translations and adaptations of Rudyard Kipling's *The Jungle Book* in Dutch express opinions throughout the twentieth and twenty-first century about the child and society in relation with the colonial view of the source text?

The stories from *The Jungle Books* are widely known across the world. They have been adapted into a Disney movie, which is how most people are familiar with its existence. Analyzing such a classic, which has been adapted in all sorts of different ways, will shine a light on the way this classic is handled in the past and its translations will help in painting a picture of the historical and modern opinions on the child.

In order to find out the answers to the research question, we first need to look at *The Jungle Book's* reception and its translation history in general. This will be done in chapter 1. Here, I will argue why conducting a more in-depth research of this translation history is relevant. In chapter 2, the themes, the child, and the way the cultures and dimensions intertwine will be analyzed. By investigating these elements, we can gain insight into the child reader from the time when the collection of short stories first came out up to present time. It will be possible to see who exactly reads the books, what they can learn from it, what the critics think and what Kipling's goals were with the books. At this point, all the necessary information on the source text will have been gathered and put into perspective. In chapter 3, I will transcend from the

theoretical approach into an explanation of the practical aspect of this thesis. In order to answer my research question, I have come up with a systematic method to analyze several translations of stories from *The Jungle Books*. Here, I will explain my method for the analysis itself and elaborate on why this is the most suitable and effective method for this thesis. Chapters 4 through 7 focus on the different kinds of target text. In each chapter, two translations will be analyzed. Based on the model by Cees Kosters, which I will elaborate on in paragraph 1.3, each chapter deals with a different category of translations. Chapter 4 will feature the unabridged direct translations, chapter 5 is on the abridged direct translations, chapter 6 explores the indirect translations and then, chapter 7 focuses on intersemiotic translations. This order also signifies an increasing distance from the original work as the translations from these categories become less and less similar to the source text. The conclusions drawn from each of those chapters will be compared to each other in chapter 8, and this chapter will also harbor the conclusion of the thesis.

Chapter 1: Translation History

1.1 Importance of Translation History

When compiling an overview of the translation history of a certain novel, the outcome is a biography of that novel in a particular language and culture. Doing this with *The Jungle Book* in Dutch not only gives us insight in the popularity of Kipling's masterpiece in the Netherlands, but also provides us with a historical index of its reception and the cultural norms it had to adhere to. By investigating such a translation history, we also learn more about the literary history of Dutch culture from the year *The Jungle Book* was first translated into Dutch until present day.

In this chapter, I will first pay attention to *The Jungle Book* as a novel on its own and how it functioned in both the English speaking world and the Dutch speaking world. Next, I will establish its status as a classic. After that, an analysis of the compiled translation history and its implications will follow. Finally, I will also take the famous Disney film into consideration.

For now, we will assume that *The Jungle Book* can be counted as a classic. As mentioned before, I will investigate whether this is correct in 1.2.1.3. Classics have a habit of being translated multiple times over the span of decades, sometimes even centuries. Isabelle Desmidt writes in 'Een golf van reacties' that especially with classics within the domain of children's literature, the multitude of editions can add up to a great diversity. She notes that until approximately the 1970's, children's literature was seen as a lesser genre when compared to adult literature. Because of this, the general consensus was that greater alterations within translations of children's book were quite easily accepted, at least much

more easily than when a similar alteration would occur in the translation of adult literature. These alterations in children's books would be performed because of pedagogical or didactic norms. These were accepted as alterations that would still allow the translation to be true to the original. (80) Desmidt points out that this status of children's literature has changed in such a way that a translator cannot permit himself those kinds of liberties anymore. Taking these historical aspects into consideration, a broad variety of relevant alterations can be found in the numerous translations and editions of *The Jungle Book*, which then can be compared to each other. This will create a historical overview of what aspects were accepted into the target culture of the time, and what aspects were not. Also, the influence of these alterations can be analyzed. Nowadays, children's literature is more prone to intermedial adaptations, Desmidt argues. This can be confirmed for *The Jungle Book*, which has seen a rise in intersemiotic adaptations during recent years, as will become clear when taking a look at graph 3.2. This will also be analyzed in greater detail. Children's literature has this tendency much more than adult literature, which also makes for interesting discussion.

Compiling a translation history gives us insight in the different norms that were accepted when translating. For *The Jungle Book*, this is especially insightful regarding classic children's books. Not only will we uncover historical aspects of the translation aspect, but also cultural aspects. All will be discussed in great detail in their respective sections.

1.2 Translating for Children

Here, I will discuss which elements come into play when translating a children's book. Firstly, it is important to determine what exactly counts

as a children's book, especially during the latter part of the Victorian era, when *The Jungle Book* was written. I will then speak about translating children's books in general and finally, in chapter 3, about the appearances of colonialism in children's books and how this is translated.

1.2.1 Children's Books in the Time of *The Jungle Book*

The status of children's literature has changed over the years. I will write about the traditions in the English speaking world, since English is the source language of *The Jungle Book*, and about the traditions in the Dutch speaking world, as this thesis is focused on the translation history of *The Jungle Book* into Dutch. After that, I will discuss the novel's status as a classic.

1.2.1.1 The English Speaking World

Since the *Jungle Book* was published in 1894, I will focus on the last years of the Victorian era and the general opinion about what a children's book should be like. This section is closely related to the child image of the time, on which 2.3.2 is focused. I will therefore only give a brief overview on opinions on children's literature, since this information will be combined with the view on children in the Victorian era in that paragraph.

In this latter part of the nineteenth century, the general view of children's books had already changed from the belief that the books should mainly be an educational device to slowly acknowledging that literary elements were just as important. More and more literary elements were put into stories, while they still maintained their educational properties. The 1800s marked a time when the Victorians

were torn between two ideals; progress and nostalgia. In this time, the art of writing children's books blossomed, as this nostalgia helped the writers to transfer back to when they themselves were still young.

However, as adults, these writers could not entirely relive their childhood in their imagination, since they still had their adult brain and adult knowledge which interfered in their simulated child-view.

Knoepfmacher states that this caused for these writers to often write for two implied readers instead of one. As expected, the first implied reader would be a child. More than one writer had an actual child in mind, as *Alice in Wonderland*, for example, was written for little Alice Liddell, a girl from a family Lewis Carroll befriended. Such an existing child would then give way to the implied audience of children in general, as their reactions to the story would give the author the insight from a child he himself could not simulate anymore. However, during those times, it often took quite a while before the stories about these existing children would be published. Alice Liddell, for example, is six years old in the novel, but had already turned thirteen by the time *Alice in Wonderland* was first published. Such children were thus becoming grown-ups. This transcendence into adulthood caused the author to reconsider his audience, which could include "parents, older family members, or governesses, an adult readership as related to the implied author's identity as a grown-up, socialized being as the child-auditor was related to the author's reawakened youthful self." (500) This adult reader would then be the second implied reader, which caused for the novels to often be read by both children and adults.

1.2.1.2 The Dutch Speaking World

According to De Vries in *Wat heten goede kinderboeken? De theoretische opvattingen over kinderliteratuur en de praktijk van boekbeoordeling in Nederland 1880-1980*, the general interest in children's literature increased during the end of the nineteenth century in the Netherlands. From 1885 onwards, the Gereformeerde Zondagsschool Vereeniging Jachin published an annual report in which Sunday school books for children were scored in order to determine their quality. Around the turn of the century, the question arose which standards a children's book should meet. This question caused multiple guides about what makes a good children's book to be published and marked the arrival of multiple other guides in which children's books were scored. Even though these events caused the start of a more serious environment for children's books and their reception, the first Dutch translation of *The Jungle Book* was published in 1934. From 1930 onwards, the literary and emotional development of children have gained a more important role in the way children's literature was viewed. Moreover, from then on, the ones that felt the children's book was mainly an aspect of education, now focused more on the literary aspects.

During the time *The Jungle Book* was first translated into Dutch, the views on children's literature had shifted. From 1880 until approximately 1900, the general consensus was that the children's books should primarily function as an educational means. Following that, more and more people started thinking that the literary preferences of the child should also be taken into account, which caused dual visions; these children's books should both incorporate educational elements and

literary adventure. Around 1930, this view shifted even more towards focusing on the literary aspects instead of the educational ones. This would lead to the conclusion that the first Dutch translation of *The Jungle Book* would be more focused on literary style than educational elements. It is to be noted that during the time *The Jungle Book* was published, the importance of literary aspects in children's books had already been accepted. This caused for the novels, both the original and the first Dutch translation, to be published under conditions that were relatively similar, even though there is a gap of fifty years between the two. Whereas such English children's books often had a dual readership, in the Netherlands, children's books at the time did not. They were simply meant for children.

1.2.1.3 *The Jungle Book* as a Classic

After discussing the tradition of children's books in both the source culture and the Dutch target culture, the status of *The Jungle Book* also comes into play when discussing its translation history. The status of a book plays an important role in the way it is reproduced, translated, published and read. Taking the status of the work into consideration will provide an explanation for why exactly publishers felt the need to translate and publish *The Jungle Book* time after time.

Kümmerling-Meibauer explains what a classic children's book really is:

“Die Kinderklassiker umfassen alle Gattungen und Genres der Kinder- und Jugendliteratur sowie Werke volksliterarischen Ursprungs (...) und Werke der Erwachsenenliteratur, die

entweder in kinderliterarischer Bearbeitung (...) oder mehr oder minder unverändert (...) zu Kinderbüchern geworden sind." (X)

However Kümmerling-Meibauer speaks mainly of books that were initially meant for children or adults and came to be seen as children's books over time, *The Jungle Book* fits into this definition. Kipling initially meant for it to be read by both adults and children. This dual readership was very popular during the time he wrote it, so it already functioned as a text that was read by children and deemed suitable for them. After looking at the way it has been translated into Dutch, both quite unchanged and greatly altered, it is clear that *The Jungle Book* has left quite an impression on history and literature.

Rita Ghesquiere argues that there are two waves of classics; the first canon and the second canon. *The Jungle Book* lines up with her description of what kind of classics belong the first canon. The first canon consists of books that were published between 1880 and 1920. In those times, children's literature became more and more important, and thus started to become a distinct genre in itself. As mentioned before in this paragraph, the books did not just contain educational messages, but also carried literary aspects which were meant to be enjoyable. (75) Furthermore, Ghesquiere also states that books belonging to the first canon end up in the second canon due to adaptations, both for television series and movies. The second canon mostly consists of books that remained popular because of the readers; books that do well commercially. She explicitly names the Disney adaptations. Old stories were given new life by Disney, which caused for new popularity through television series, cheap booklets and gadgets. Because of this, most children and adults know the secondary products and not the original literary works. (80) Considering what

Kümmerling-Meibauer and Ghesquiere argue, it is safe to say that *The Jungle Book* can be counted as a true classic children's book.

1.3 Different Kinds of Translations of *The Jungle Book* in Dutch

I will present the results of my research into the many editions of translations and adaptations of *The Jungle Book* that exist in Dutch in Appendix A. It will consist of a detailed overview of these editions, sorted into four categories, and within these categories, the editions are in chronological order. As for the division of the different translations and editions into separate categories, I will discuss that now. In "*En famille. De positie van vertaling in de Nederlandstalige kinder- en jeugdliteratuur,*" Cees Koster explains that when compiling a list of translations and editions as is done with regards to pertaining insight into the translation history of a certain work, it is useful to make distinctions based on the different types of translation present. (4) In my personal analysis, I will employ the four categories Koster has introduced in this article: unabridged direct translations, abridged direct translation, indirect translation and intersemiotic translation. The first two categories are very straightforward, as the works that belong to this categories are direct translations of the original. The difference is that the unabridged translations feature everything found in the source text and the abridged translations only feature some parts. The indirect translations are mostly adaptations or retold stories. Things like comic books, movies and video games are editions that can be found under the header of intersemiotic translations.

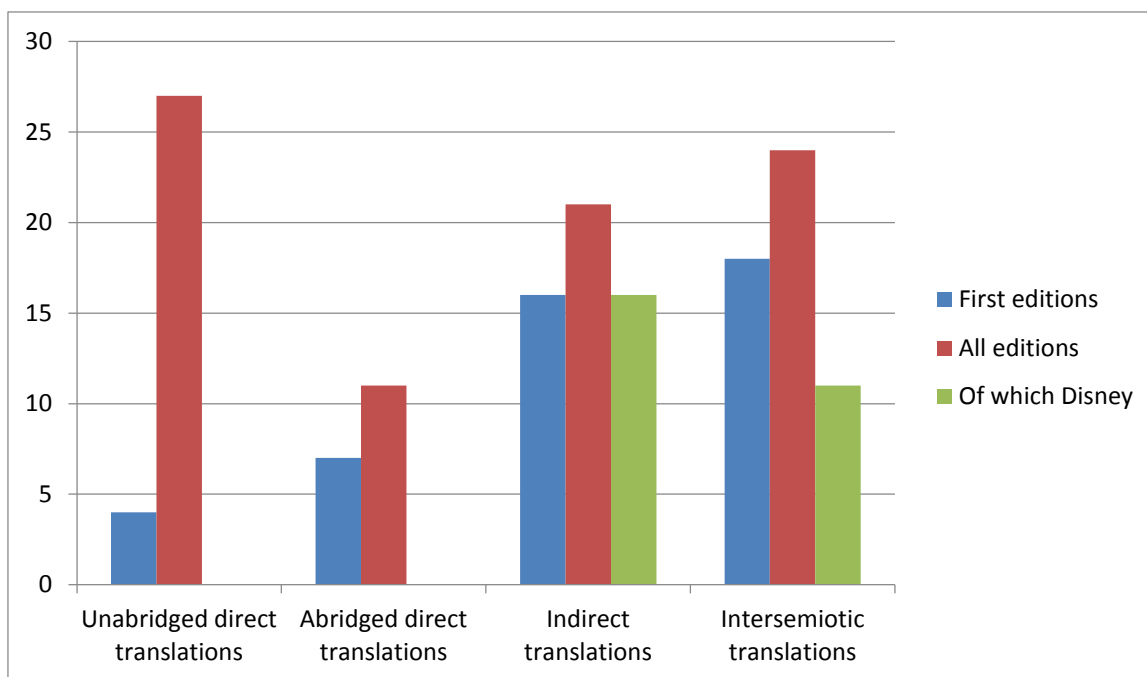
Furthermore, Koster states that, concerning the bibliography of a book that can be seen as a classic, which is the case for *The Jungle Books*, as I have previously investigated, all of these categories occur. As this thesis is mostly focused on the way the genre of child literature is influenced through the

translations, it must be noted that the child image of the time *The Jungle Book* was published is very different from the contemporary child image. This means that the shift in image, along with the shift in language, a true direct translation might prove to be too difficult for the child of the twenty-first century. For this reason, I will incorporate a rating system that helps place the different translations into perspective. It will show how difficult the translation is and that will result in a conclusion about the necessary level of reading and comprehension the child must possess to fully grasp all elements of the translation. This system has been developed by Theo Witte and will be discussed more extensively in 3.7.

I will include an analysis, but a discussion of the exact methodology will be provided in chapter 3.

1.3.1 Analysis of Translation History

From what I have gathered, there are four different first editions of unabridged direct translations, seven different first editions of abridged direct translations, sixteen different first editions of indirect translations, and fourteen different first editions of intersemiotic translations. When it comes to all editions, the numbers change a lot. In the graph below, the ratios are visible. I will discuss the implications of the Disney adaptations in a separate section.



Graph 1.1

1.3.1.1 Unabridged Direct Translations

There is an episode of forty years in between the time *The Jungle Book* was first published by Macmillan Publishers in 1894 and the time it was first translated in its entirety into Dutch in 1934. However, the first Dutch translations were published in Antwerp, Belgium. The first and the second *Jungle Books* were translated separately; *The First Jungle Book* was translated by Jan Duyvewaert and *The Second Jungle Book* by Michiel Duyvewaert. For years, these separate translations, known as *Het Eerste Djungel-boek* and *Het Tweede Djungel-boek*, were the only Dutch translations available. Then, in 1949, the two separate translations were combined into one edition, which was simultaneously published in both Antwerp and Amsterdam. In the Netherlands, this translation would be reprinted very often through the years, until it reached its twelfth edition in 1978. Following that, in 1980, a new translation called *Het Jungleboek* appeared in print. Jan Duyvewaert was still credited as the translator, even though it is highly unlikely he was still alive to translate it again. Since this

new translation was also published by Wereldbibliotheek in Amsterdam, the same publisher that published all the reprints of *Het Djungelboek*, this is most probable they edited the older translation in order to make it more modern. Just like the other Duyvewaert translation, this one succeeded to stay in print for a long time, with its most recent reprint being in 2012. While these translations could be counted as four separate first editions, I have chosen to count them as two, as the the translations of *The First Jungle Book* and *The Second Jungle Book* are both translated a first time and then reprinted in editions in which they were combined.

Meanwhile, in 1992, another translation was published and competed with the Duyvewaert translation. This new one, also called *Het Jungleboek*, was translated by Ernst van Altena and published in both Belgium and the Netherlands at the same time. Its most recent reprint is from 2012. While all mentioned translations were rather successful regarding their number of reprints, there is one other unabridged direct translation to be added to the list. This one dates from 1995 and was never reprinted. Translated by Benita de Man, this edition was also simultaneously published in Belgium and the Netherlands. When it comes to the unabridged direct translations, the ones by Duyvewaert and Van Altena were most successful and seem to be still in print, since the latest prints of both translations are from 2012. These are the translations that will be analyzed in chapter 4.

1.3.1.2 Abridged Direct Translations

As for the abridged direct translations, their history is not as clear cut as that of the unabridged direct translations. Half of these translations consist of only one story from either *The First Jungle Book* or *The Second Jungle Book* and the others are collections of two or more stories. Except for *Door Wolven Opgevoed: de*

Geschiedenis van Mowgli in de Wildernis, which is an edition that only features the Mowgli stories from both *Jungle Books*, none of the abridged direct translations were ever reprinted. This collection of Mowgli stories, however, was first published in 1920; fourteen years before the first unabridged direct translations by the two Duyvewaerts had come into existence. Only published in the Netherlands, it seems like the publisher expected the Dutch reader audience to only be interested in the stories that featured Mowgli. Since the Mowgli stories feature the highest degree of educational and moral aspects, it is likely that the choice was made to only translate those stories because of the development of the child and the readability, especially since dual readership was not a common phenomenon in the Dutch literary world of the time. Reading about one main character could also have been considered as more enjoyable. Other than that, especially the part that says “de geschiedenis van Mowgli in de wildernis” implies that the order of the stories has been altered so they are now presented in chronological order. This edition, translated by Arthur Tervooren, stayed in print until 1968. In chapter 5, I will analyze this translation by Tervooren as well as a translation by Guus Söteman.

1.3.1.3 Indirect Translations

With the indirect translation, we go even further back in time. *De Witte Zeehond en Andere Verhalen*, a collection of stories which includes indirect translations of “The White Seal,” “Toomai of the Elephants,” “Quiquern” and “The Mugger of Mugger-Ghaut,” was first published in 1917. It was retold by Nienke van Hichtum, which is the pen name of Sjoukje Maria Diderika Troelstra-Bokma de Boer. Despite the success of the earliest translations from the other categories, this one was never reprinted. For years there were no new indirect translations, but this changed with the creation of the Walt Disney movie. This sparked the

creation of quite a number of adaptations that are based on this movie. The category of indirect translation is therefore mostly filled with editions that have something to do with Disney. The only exceptions are the free translation by Jan de Vuyst from 1993, the adaptation by Andrea Princen-Hagen from 2005, the Geronimo Stilton adaption from 2010, and the version that is translated by Aby Hartog from 2012. None of these exceptions were ever reprinted. The translations by Andrea Princen-Hagen and the Geronimo Stilton adaptation will be analyzed in chapter 6.

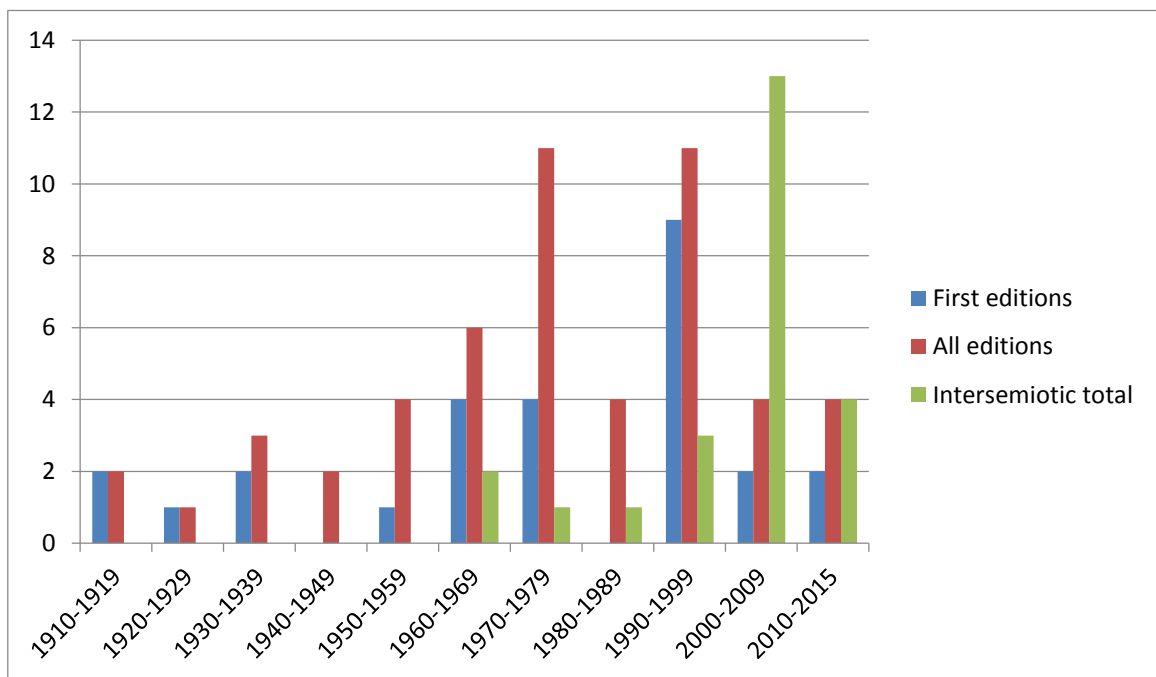
1.3.1.4 Intersemiotic Translations

Whereas it would be expected that the vast majority of the intersemiotic translations have something to do with Disney, the relative percentage of Disney adaptations is lower than that of the indirect translations, as 76% of indirect translations are Disney-themed and this is the case with only 50% of the intersemiotic translations. Included in the category of intersemiotic translations are comic books, picture books, computer games, movies, television series, audio recordings and even a book with an additional vinyl. The computer games, audio recordings and book with vinyl are all part of the Disney franchise. Only one comic book, two movies and the two television series are not Disney-related. These non-Disney editions are all quite recent, as most of them were first translated into Dutch from 2000 onwards and only one movie and one television series are from the nineties. The comic by Henri Reculé and the picture book by Jane Carruth will be analyzed in chapter 7.

1.3.2 Implications

In graph 3.2, the intersemiotic translations are left out in the categories “first editions” and “all editions,” since most of them rely on electronics, so those

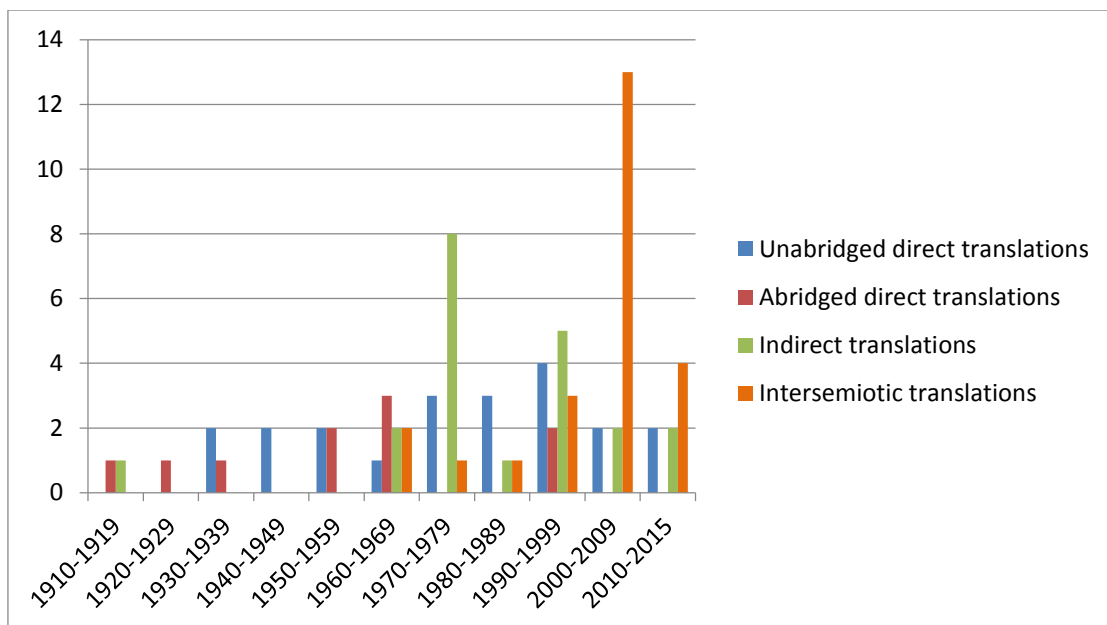
could only come into existence after a certain time. If they were incorporated into those categories, the image of the number of translations from every decade would be warped, since it would seem like the translations became a lot more popular during the later decades than they actually did. The intersemiotic translations mainly consist of movies, tv series and sound recordings, so they could not even have existed around the time *The Jungle Book* was first translated. As I will discuss in 1.4, the coming of the Disney movie had a major impact on the translation history of *The Jungle Book*. This is visible in graph 3.2



Graph 1.2

When looking at the categories of translations and how many of each came out in each decade, as is visible in graph 3.3, it becomes clear that number of new unabridged direct translations and abridged direct translations, which have nothing to do with Disney, are rather consistent. The difference between them is that the unabridged direct translations have always stayed in print, but the abridged direct translations have not been printed since 1990-1999. It seems that

the publishers feel like the people nowadays will not buy them. Instead, the intersemiotic translations have had a major peak in 2000-2009, when the available technologies made it possible to reach a wide audience with new mediums such as computers and computer animated tv series. The indirect translations, which were mainly adaptations of the Disney movie, already had their peak in 1970-1979, soon after the movie first came out. Because of the arrival of the Disney adaptation of *The Jungle Book*, the other editions that were more true to Kipling’s edition did not waver in amount, but were vastly outnumbered.



Graph 1.3

1.4 Disney as a Vision on *The Jungle Book*

The movie by Walt Disney follows the story “Mowgli Brothers” to a certain extent, but adds elements from other stories and elements that were not there in the first place. Next, I will provide a summary of the plot of the movie. After

that, I will analyze the differences between the stories by Kipling and the movie. Finally, I will discuss the effect the Disney adaptation has had on the translations history of *The Jungle Book* in general.

1.4.1 Plot of the Disney Movie

In the Disney movie, Mowgli is found by Bagheera. He decides to bring Mowgli to a wolf who just gave birth to some cubs. Mowgli is raised by wolves and next follows a flash forward to when Mowgli is about ten years old. The animals in the jungle hear Shere Khan the tiger has returned to the jungle, so they decide Mowgli should go and live with the humans so he will stay safe. Bagheera volunteers to bring Mowgli to a village. He and Mowgli set out for that village at night, but Mowgli does not want to go. As they go to sleep in a tree, Kaa the python appears. He attempts to hypnotize and strangle Mowgli, but Bagheera wakes up and chases him away. The following morning, Mowgli wants to join the marching elephants that are led by Hathi. He befriends Hathi's son. Soon, he is found by Bagheera and after an argument, Bagheera leaves Mowgli. Mowgli then meets Baloo, who is a very laid back and happy bear. He tells Mowgli he will raise him himself so Mowgli does not have to go back to the humans. Not much later, Mowgli is abducted by monkeys, which bring him to their leader; King Louie. He wants Mowgli to teach him how to make fire and in exchange, he will make sure Mowgli can stay in the jungle. Mowgli does not know how to make fire, though, since he was not raised by humans. He is rescued by Bagheera and Baloo shortly after. The two animals tell Mowgli that he really is not safe in the jungle as long as Shere Khan is around and try to persuade him to leave for the human village. Mowgli grows angry at Baloo for breaking his promise and runs off. Baloo, Bagheera and the elephants go looking for Mowgli. Shere Khan has heard what has happened and sets out to

kill Mowgli. Mowgli is captured by Kaa, but thanks to an unknowing Shere Khan, manages to escape. Mowgli then meets a group of lonely vultures and they become friends. Not much later, Shere Khan appears. Baloo, who has caught up, tries to fight Shere Khan in order to save Mowgli, but gets injured. Lightning strikes and a nearby tree catches fire. Mowgli picks up a burning branch and ties it to the tiger's tail. The tiger, whose only fear is fire, flees. Baloo and Bagheera take Mowgli to the human village the next morning, but Mowgli still does not want to go. He then sees a singing girl and he falls in love. She sees him and succeeds in making him follow her into the village. Baloo and Bagheera are sad Mowgli is gone, but realize it is for the best and go back home.

1.4.2 Differences between Kipling and Disney

"The last project under Disney's control was his fully animated, musical version of Kipling's *Jungle Book*. This 1967 film, released ten months after Disney's death, was a mockery of Kipling's original. It was, nevertheless, the best piece of animated cinema released in America since the early forties." (Street, 14) The way Street calls the Disney adaptation of *Jungle Book* a mockery of its original, is one way to describe it. The movie has lost almost all of the qualities that *The Jungle Book* made such a memorable work. The books contain aspects of real life, educational values, autobiographical elements, references to colonialism, and moral lessons. All of these seem to have disappeared in the movie, which gives the impression Disney did not share Kipling's view at all. As mentioned before, during the halfway years of the twentieth century, the time when the movie came out, Kipling's views on at least imperialism had become outmoded. People criticized him for his references to the colonial life and his idealization of it. Nevertheless, the other elements listed were still relevant and useful, except for Kipling's autobiographical elements, perhaps. Still, the Disney movie is a

stripped down, simplified version of Kipling's work. In the movie, some roles are reversed; Baloo is a lazy, jolly bear; Bagheera a fierce and wise panther; Kaa a mean, but dimwitted python; Hathi a tough loving, stern elephant; Mowgli a stubborn, carefree little boy. All these roles were completely different in the original stories. It seems only Shere Khan, the mean tiger who is after Mowgli, has not undergone a change of personality. There are also characters in the movie that originally were not there in Kipling's stories, like the human girl, King Louie and Hathi's young son. The most obvious additions are the four lonely vultures Mowgli meets near the ending. These birds were made to resemble The Beatles; the style of singing and their pronounced British accents contribute to this image. The movie, overall, is mainly aimed at children who watch movies just for entertainment. The duality of the target audience Kipling had in mind is completely absent, as are the educational and moral aspects.

1.4.3 Effect of Disney on Translation History

The number of first editions that can be attributed to Walt Disney is interesting to take into consideration. In graph 3.1, the Disney editions are part of the number of editions in general. So, looking at indirect translations, there are twenty one editions in total. Of those twenty one editions, sixteen are part of the Disney franchise, which is equal to 76 percent of all editions.

When looking at graph 3.2 and 3.3, the real hype, meaning when the production of translations and adaptations really kicked off, started in the decade of 1970-1979. The Walt Disney movie came out in 1967. This movie caused a flow of a lot of new adaptations en translations; the ones based on this Disney movie. This is particularly clear when looking at the number of indirect translations in that year and comparing it to the earlier decades. Only two indirect Disney translations came out from 1960 to 1969. These were published

in 1967 and 1968, so quite soon after the movie came out. From 1970-1979, seven indirect Disney translations came out, which is 87,5 percent of all indirect translations from that decade, as only eight were produced in total. Even though the movie *Jungle Book 2* came out in 2003, the electronic intersemiotic translations that followed in that decade have little to do with this sequel. Out of the ones that are based on Disney, none of them seem to come forth from the second movie, but have a general *Jungle Book* theme. It is possible this is done to promote the sequel to the Disney classic, as the target audience was likely to have never seen the first part at all due to their young age and the fact that the original movie had already been around for a long time.

The second movie's plot does not resemble Kipling's stories in the least. It would be expected for the movie to follow the storyline of at least one story from *The Second Jungle Book*, but this is not the case. In *Jungle Book 2*, Mowgli lives in the human village with the girl from the first movie, among others. Still, the jungle is never far from his mind. When Baloo comes to visit Mowgli, panic ensues from the people in the village. Mowgli and Baloo flee and the girl, Shanti, follows them, believing Mowgli has been captured by the bear. With multiple characters looking for Mowgli, Shere Khan also hears what is going on. He, again, decides he wants to kill Mowgli. In the end there is a final battle scene in a temple which Mowgli, Baloo, Shanti, and Ranjan, a boy from the human village, win. The human children return to the village, but come back to the jungle every once in a while to have some fun.

As even after the sequel came out, the greater part of the adaptations and translation of *Jungle Book* were based on the first movie, it seems like the sequel did not become very popular. As with many sequels on classic Disney movies, it could never match the success of the original.

Chapter 2: Source Text Analysis

2.1 About the Author

On December 30th in 1865, Joseph Rudyard Kipling was born in Bombay as the first child of John Lockwood Kipling and Alice Kipling. His early years were spent in India and he presumably led a peaceful life there. His parents viewed themselves as being Anglo-Indians. Today, this term is used for people of mixed Indian and English descent, but during the colonial era, it was used to refer to the British who were living in India. Kipling would later also consider himself as such, but in his autobiography, *Something of Myself*, he states that during his time in India as a child, he identified more strongly with the Indian part of him. He used to speak Hindustani with his nanny and other staff, but spoke English with his parents, even though his Hindustani was better than his English at the time. He describes that he ‘haltingly translated out of the vernacular idiom that one thought and dreamed in.’ (n. pag.)

When Kipling had reached the age of six, the family returned to England. His parents only stayed for six months before they returned, but they left Rudyard and his younger sister Alice behind. In his autobiography, Kipling reminisces about that time. He describes traumatic scenes of disorientation and anxiety. Before they went back to India, his parents told him to learn how to read and write quickly, so they could send him books and letters. He and his sister moved in with a woman who cared for more children whose parents were off in India. His life there was not a happy one. The woman’s husband was the only person there who showed him kindness, but he passed away. What follows is a description of how Kipling was mistreated and abused. The woman, who was religious, was also happy to introduce him to Hell. He was

beaten and his woman's twelve-year-old son found joy in participating in the torture. He also states that his suffering went further; not only was he physically hurt, but also mentally. When they discovered he much enjoyed reading, they took it away from him as a punishment. "I have known a certain amount of bullying, but this was calculated torture--religious as well as scientific." Still, Kipling did not give up on reading. When he was forbidden to read, he would sneak about. His parents would also send him books, which he read with vigor.

From 1878 to 1882, Kipling attended the United Services College at Westward Ho! in North Devon (Cody). This was a school meant for children whose parents were off in colonial India. He was also bullied there, but not the way he had been before. At the boarding school, it was mostly because of his appearance, as he was nearsighted and quite scrawny, but the bullying stopped after a while because his "strength came suddenly to [him] about [his] fourteenth year." During his time there, he acquired an even deeper love for literature.

In 1882, Kipling returned to India. There, he would work as an editor and journalist. A couple of years later, in 1886, his first volume of poetry, *Departmental Ditties* was published. After that, everything went quite fast; he published six volumes of short stories between 1887 and 1889, which were all set in India. "[W]hen he returned to England in 1889 via the United States he found himself already acclaimed as a brilliant young writer." (Cody) His rise to fame would continue and in 1891, set off to travel around the world, but only visited Australia, New Zealand, South Africa and India. He married an American woman, Caroline Balestier in 1892. The two of them went to live in Vermont, where his wife originally came from. While living here, he wrote *Kim* and most of both *Jungle Books*, among others. In 1899, Kipling went back to

England on his own. During one of his visits back to America, he was greatly devastated by the death of his oldest daughter, Josephine. After that, he bought a house in Sussex, which would remain to be his home until his death. In 1907, he was awarded the Nobel Prize for Literature, as the first writer in English. Though, as he grew older, his Imperialist sentiments grew stronger and “put him more and more out of touch with political, social, and moral realities.” (Cody) During the remainder of his years, Kipling continued to travel and publish a variety of poems, sketches, stories and historical works. On the 18th of January 1936, the man who was known to be humorous and who would laugh hardest at his own jokes (Chernega), passed away at the age of seventy due to a hemorrhage (*Kipling Society*). He was buried at Westminster Abbey and occupies a spot next to T.S. Eliot. “His pallbearers included a prime minister, an admiral, a general, and the head of a Cambridge college. The following year saw the posthumous publication of the autobiographical *Something of Myself*.” (Cody)

2.2 Source Text

In April 2010, a rare first edition of *The Jungle Book* was found. This edition features a handwritten note on the title page; one written by Rudyard Kipling himself. “This book belongs to Josephine Kipling for whom it was written by her father,” he wrote, and included the time and place this note was written: “Tisbury, May [18]94.” Graphological research, based on other documents with his handwriting, pointed out that despite the fact that the note was not signed, the handwriting indeed belongs to Rudyard Kipling himself. Josephine was only a year old at the time and would not live to pass the age of six, as she died of pneumonia then. (BBC News)

Through the years, the opinions on Kipling and *The Jungle Book* have

changed. When it was first published, a wave of praise arose. This remained unchanged until the 1930's when Kipling's outdated imperialistic views were criticized. During more recent years, however, the general opinion became rather positive again, though this may seem to be fueled by the Disney movie of the same name, which helped to make Kipling's *The Jungle Book* relevant again. Concerning the novel, the opinions are mostly positive, even though there are also some who find it pretentious or still outdated. Overall, *The Jungle Book* is a work that is unlikely to be forgotten through time as there still is quite some activity around it. Adaptations are being made, translations are still published and studies are being conducted.

The Jungle Book, published in 1894, was initially met with extremely positive reviews. One of those was written by R.L. Green: "Of new books here, Mr. Rudyard Kipling's *Jungle Book* is perhaps the most interesting, certainly the most original." He goes on to describe the way Kipling knows how to entrance his readers with his style, humor and observation. He also touches upon why it is so great for kids; "the pretty volume is a paradise for children." (Radcliffe & Underwood) One of the keys to success for *Jungle Book* was that it can easily be read by adults as well as by children. The duality of these target audiences was something more writers incorporated into their works during the time *The Jungle Book* was published. Anne Lundin states in "Victorian Horizons: The Reception of Children's Books in England and America, 1880-1900" that "[t]he genre of adventure fiction appealed to both children and adults, who made popular such works as *Ben Hur*, Rudyard Kipling's fables, and the scientific fantasies of Jules Verne as well as the magical creatures of Palmer Cox's *The Brownies*." (40-41) Those books were also appreciated by the critics. In *The Atlantic Monthly* in 1894, this reader duality was described as "not juvenile literature but books for the big about the little." (qtd. in Lundin) Furthermore,

another magazine, the *Pall Mall Gazette* conducted a poll in 1898 in order to find out what the best books were for ten-year-old readers. The results were in accordance with what was expected; most, if not all, books featured in the top ten were books that were also enjoyable for adults. *Alice in Wonderland* came in first and books such as *Robinson Crusoe* and fairy tales by the brothers Grimm and Andersen also scored rather high. *The Jungle Book* ended up as eighth best.

The Jungle Book continued to receive great critical acclaim over the years, but starting in the 1930's, Kipling was considered outdated due to his imperialistic views.

During the more recent years, it seems the critics have accepted Kipling's outmoded imperialistic view and stopped focusing on it. Instead, they choose to highlight other features of Kipling's writing, and those are mainly positive. *The Jungle Book* is mainly viewed as a classic nowadays. Kipling's imperialism, though it is not entirely approved by today's society, is seen as unchangeable. Shamsul Islam, for example, focuses on the moral role of Kipling's writing in 1975. He argues that while *The Jungle Book*, among other of Kipling's stories, is mainly aimed at children en meant to bring entertainment, it also has other functions. These other functions are to be educational and to bring "a mixture of unsustained allegory, fable, myth, history and romance." He also states that the changing perspectives in *The Jungle Book*, as the stories sometimes feature Mowgli and sometimes they do not, may be challenging for children, Kipling's way of writing still does not confuse. "Here Kipling is a teacher of young children, didactic as well as entertaining, getting across a message in every case in the tradition of a series of school lessons through stories or parables or exemplars." (qtd. in Radcliffe & Underwood) W.W. Robson wrote in the introduction to *The Jungle Book* in 1987 that it is a "masterpiece of story-telling" and even though most critics are still positive about the collected stories as of

now, not everyone likes it as much. Kingsley Amis is not that fond of Kipling's jungle stories. He states that *The Jungle Book* and *The Second Jungle Book* have been immensely popular with children and that almost everyone nowadays knows who Mowgli and Shere Khan are. He also states that this is mostly because of the Disney movie. Moreover, he notes that he himself did not enjoy the books when he was a child. "If memory serves, what put me off was something I would now try to define as paraded wisdom. I may have sensed what must be true, that they are very much the sort of books adults give children." (qtd. in Radcliffe & Underwood)

2.2.1 Brief Summary

As both *Jungle Books* are full of stories, it would be unnecessary to provide a detailed summary of all stories. Thus, I will briefly describe what happens in each story. As the character of Mowgli is most often associated with these novels, I will create a separate summary in which I will tell about all the stories that revolve around him. Even though the stories will be provided in the order they appear in the novels, this will not be in chronological order according to the way Mowgli ages.

2.2.1.1 The Mowgli Stories in *The First Jungle Book*

"Mowgli's Brothers" is the story in which Mowgli the man-cub is found and adopted by a wolf family. As he is older, he chases Shere Khan, the tiger who wants to kill him, away with fire and vows to kill him someday.

In "Kaa's Hunting," a seven-year-old Mowgli is taught the master words, the phrases unique to every species of animal which function to let them know he comes in peace, by Baloo. Mowgli is soon after kidnapped by the monkeys. While he is dragged off, he warns a bird to go get Baloo and Bagheera by using

the master words. A fight follows in which Kaa hypnotizes the monkeys and everyone gets away safely.

“Tiger! Tiger!” takes place after the first story. Here, Mowgli leaves the Jungle and goes to live a human village. Mowgli is herding buffalos one day when he and a wolf devise a plan to kill Shere Khan. They cause a stampede in which Shere Khan is killed. A fight with Buldeo ensues, which Mowgli wins by having Akela restrain Buldeo. The latter thinks Mowgli is a shapeshifter and flees. Mowgli arrives at the Council Rock in the jungle and puts Shere Khan’s hide there.

2.2.1.2 The Mowgli Stories in *The Second Jungle Book*

“How Fear Came” is mainly about Hathi the elephant. Hathi tells Mowgli and others about a time there was peace in the jungle and no one was killed. Tha, the first elephant, ruled and the first tiger was the master and judge of the jungle. One day, the first tiger impulsively killed a buck, which allowed death to come to the jungle. Tha proclaimed that there was a new master of the jungle; Fear, which appeared to be a man in a cave. The first tiger wanted to make amends for bringing death into the jungle by killing the man. He did so and he now was feared by all the other animals. Tha told him that he showed the men how to kill and shortly after, the first tiger was killed by men.

“Letting in the Jungle” takes place after “Tiger! Tiger!” Mowgli is back in the jungle and hears that Buldeo is still after him. He spies on the village and notices that the villagers have taken his human parents prisoner and plan to execute them. Mowgli goes there to save them and they flee through the jungle. Mowgli wants revenge. Hathi goes off with his sons to trample the village. All the other animals help to plunder the village and the humans flee. Later, the village has become part of the jungle and all traces of humans are gone.

“The King’s Ankus” is about a white cobra living underground to protect an ancient treasure. Mowgli takes an ankus from the treasure cave, but the white snake warns Mowgli that the ankus is death. Mowgli takes it anyway. After speaking with Bagheera, Mowgli decides to throw the thing away. Later on, the two notice that it is gone and while looking for it, they find human bodies. It turns out that the white cobra was right and after finding the ankus again, Mowgli returns it so no one else will die.

In “Red Dog,” Mowgli is sixteen years old. He is met by a wolf from a different pack, who tells them his pack was attacked by the dhole, the red dogs. Mowgli decides to take these red dogs on in battle. He has a plan and taunts the red dogs from a tree. He angers them and then throws bee hives at them. After that, the remainder of the dhole fight the wolf pack. Akela, the pack leader, dies, but they win the battle.

“The Spring Running” is the final story about Mowgli. All the animals have spring fever and do not listen to him anymore. Mowgli runs off to new places and finds Messua, his human mother. He decides to go live with her and goes back to the jungle one more time to say goodbye and then leaves forever.

2.2.1.3 Other Stories in *The First Jungle Book*

In “The White Seal,” Kotick the white seal witnesses a slaughter of his friends. He sets out to find a place where they can live in peace and eventually finds one.

“Rikki-Tikki-Tavi” is about a mongoose that saves his human family from two dangerous cobras.

“Toomai of the Elephants” is the tale of a boy named Little Toomai who witnesses the dance of the elephants, something that is believed to be a myth. Because of this, it is certain that he will one day be

Toomai of the Elephants.

In "His Majesty's Servants" the Amir of Afghanistan is visiting the Viceroy of India. In the camp, the animals share their stories about fear and duty. The next day, in the parade, the Afghans are impressed by all the discipline. It is explained to them that this is possible due to the fact that all the animals and men obey the orders given to them by their leaders, which are ultimately the Queen's orders, and that therefore the Amir should also listen to the queen.

2.2.1.4 Other Stories in *The Second Jungle Book*

In "The Miracle of Purun Bhagat," an important Indian politician with connections all over the world distances himself from his old life and becomes a holy man. He is solitary, but lives among the animals, who one day warn him a landslide is coming. Because of the warning, the holy man succeeds in saving a village.

"The Undertakers" is a story about the conversation between a muggler crocodile, a jackal and a crane. These are three of the most disliked creatures that live near the river. They have a discussion about several things and at the end the English kill the crocodile since he once attacked an English child.

In "Quiquern," an Inuit boy and girl hunt for food since their tribe is starving. They are guided by Quiquern, a mysterious spirit. During their journey, the boy and girl find out that the spirit is just a pair of sleigh dogs that are tied together. They succeed in finding food.

2.3 Child Image

2.3.1 Child Image in the Source Culture

Firstly, it is necessary to determine the exact target audience Kipling had

in mind for *The Jungle Book*. As will be discussed in 2.4, there are several cultures of which Kipling was part. I will look at these cultures and determine of which culture the primary readership was most likely a part of.

Kipling was a self-proclaimed colonial, which means he grew up in British India. Nowadays, still a third of the population in India is illiterate, so that statistic on its own would lead to the conclusion that during the time *The Jungle Book* was published, this number was even higher. Even so, as of 2001, only 226,449 Indians claimed English to be their mother tongue, while Hindi, the most widely spoken language in India, had 422 million native speakers. Even a language as Oriya, which ranks tenth on the list of biggest languages in India manages to have 33 million native speakers. (Trivedi 189) Such a small number of speakers of English in 2001 indicates that this number would have been even smaller in Kipling's time, in addition to considering that the Indians who could speak English were the ones who had quite an important position in the British colony. Therefore, it is highly impossible that Kipling also counted the native Indians as his target audience. He, as a self-proclaimed colonial, would know the chances of the locals reading his work were very slim. During the time Kipling lived in India and visited it later on in his life, the locals that were fluent enough in English to be able to read books in that language, were the ones who were important enough to deal with the British directly. During colonial times, the British colonial governments were not invested in attempting to improve the lives of the local children. Especially in rural areas, they did not see the need to do so. "While colonial officials often criticized 'natives' for working children too hard, the colonial economy usually depended on

continued child labor, so there was little change here.” (British Colonialism in India (faqs.org)) The colonials did experiment with education and allowed some children into formal schools, which sometimes led to taking away these children from their families in order to cultivate them about Western morals. Even though those children did have such opportunities, they were scarce and generally did nothing for the education of native children of the country.

This leads to the conclusion that even though most stories in *The Jungle Book* seem to be inherently tied to British India, it was nearly impossible for the Indian children to read them.

At the time Kipling wrote and published *The Jungle Book*, he lived in Vermont, New England. Initially, *The Jungle Book* was published in parts in *St. Nicholas Magazine*, a popular children’s magazine in America. When it was first published as a book, it was by Macmillan Publishers. Macmillan was an originally British publisher, but also had an office in the United States. *The Jungle Book*, however, was first published in London. This illustrates what Kipling felt to be his primary readership. Even though he lived across the sea in New England, he sought to address the British. More reasons why exactly it is most likely that the British were his primary readership for *The Jungle Book* will be discussed in 2.4, Cultures, Readerships and Dimensions.

2.3.2 The Child in the Victorian Era

At the beginning of the Victorian era, people believed that childhood and adulthood were two entirely different phases in life. The Victorians were not interested in different age groups such as children, adolescents and young adults, as we know them now, and did not see the necessity to

create those divisions. In comparison, their view was quite simplistic. The children then were supposed to grow up as fast as possible and become miniature adults. During the Industrial Revolution in Great Britain, young children from the age of nine were exploited in child labor. Though the laws continued to change concerning child labor, and circumstances grew better, it was with baby steps. Children continued to work in factories in miserable conditions. The children working there were from the lower class. Even though their life was far from a careless one, the children's books that grew more and more imaginative were not aimed at them, but at the children from the middle class and up.

(Nadinelli)

Gradually though, the view that children should become adults as fast as possible started to change. Writers started to write for children especially since they did not believe the crude and boring books were any good for the child's innocence. These writers include Charles Dickens, William Thackeray and John Ruskin. During the latter years of the Victorian era, writers sought to write books in which they themselves functioned as "mediators between the states of childhood and maturity." (Knoepflmacher 498) Lewis Carroll wrote in the poem that functions as a prologue to *Through the Looking-Glass* that "we are but older children, dear," (135) which is an example of this vision. Knoepflmacher continues with an example of how this is also found in the story itself; as Alice sets out to meet the Red Queen, who is an adult whose powers are also sought after by Alice, she has to walk in the opposite direction on a chess board. Even though the girl is walking away from her goal, it is the only way she is going to get there. This walking the other way symbolizes the way in which the writer has to think back of his own childhood and has

to identify with the child in himself in order to write the children's book. (Knoepfmacher 499)

Other than creating worlds in which the child can find imagination and entertainment, these books were also meant for learning. Louisa May Alcott's *Little Women* is a perfect example of this. The book revolves around the March family. The four daughters all have one trait that is deemed imperfect; temper, false pride, shyness and selfishness. Through the course of the book, the sisters grow up and try to overcome these flaws. Even the title of the book symbolizes this, as "little women" is used as a synonym for 'girls.' The novel, first published in 1868, is mainly about the story of four girls that endeavor try to comply to the ideal; to be little women. *Alice in Wonderland*, the most popular book in the time *The Jungle Book* was published, for example, focuses on a young girl in a strange world, who tries to make sense of what she sees by applying what she had learned about etiquette and in school. In both these books there is a strong presence of the concept of learning and applying lessons. In *The Jungle Book*, Mowgli is educated by Baloo the bear on the master words of all animal species. The way in which this learning element is incorporated in *The Jungle Book*, along with dual readership, will also be discussed in 2.4, in which the different dimensions of the stories will be analyzed.

2.3.3 Mowgli

Not only is it necessary to look at the child images in the cultures that Kipling was a part of, Mowgli, the recurring protagonist, should also be taken into account. The way he is presented in *The Jungle Books* can be seen as a means of showing the child reader what kind of behavior is

condoned and what kind is not. Also, the child reader learns the same lessons Mowgli is learning as an educational process is involved in the stories. Mowgli himself is a wild child, as he lives among animals and was raised by them. Mowgli is loyal, which can be attributed to the wolf pack he belongs to; he has a leader instinct, which can be attributed to his human nature, since all the animals will eventually see him as the master of the jungle; he has a sense of duty, as he knows it is his task to take out Shere Khan for once and for all, just like in the story Hathi tells in "How Fear Came." Several of his character traits are similar to that of the animals he is surrounded by. The jungle is a wild place and so it is natural that Mowgli should also be wild. This does not mean that he is uncultivated. Mowgli is taught the Law of the Jungle by Baloo, has Bagheera for a life coach and manages to pick up the human language and customs in a short period of time when he lives in the human village in "Tiger! Tiger!" Mowgli had learned important morals by the ones around him and is educated, which is equivalent to the child reader, whose education is similar to a certain extent. The child reader is taught to listen to the authorities around him or her, but also to think for themselves.

Education-wise, Mowgli and the child reader show some similarities, but for the adult reader, who already has learned these lessons, Mowgli plays a different role. Imperialism is something that Kipling cared for and this was noticeable in his stories. Jan Montefiore argues that "[...] Mowgli's position in the Jungle does in some measure correspond to the European imperialist's daydream of lording it among 'the natives.'" (96) Again, the adult reader is reminded of how beneficial it can be to help the locals rule their own land, just like in the British Raj.

It can be argued that Mowgli has the right to rule over the jungle because he has lived almost his entire life there and has put an effort into learning the master words, which enable him to communicate with every animal. Kipling could then be a Mowgli of his own; he was born in India and grew up amongst the locals, which resulted in him speaking Hindustani more fluent than English. India is a country with a broad range of different languages, just like the jungle. This is emphasized by Baloo's teachings of the master words. Kipling's insistence on that he was a colonial and neither Anglo-Indian nor British also contributes to this statement. This would mean that Kipling was in favor of imperialism, as long as the leaders of the colonies also felt like they were actually part of the land and the locals, and put an effort into understanding them.

Regarding the most important parameters that make up Mowgli's personality and turn him into an educational device for the child readers, there will be a discussion of them in the third chapter. There, I will dive into the intricacies that make up Mowgli's most important features and create a bridge into the analyses of the Dutch translations.

2.4 Cultures, Readership and Dimensions

2.4.1 Cultures and Readership

There are three different cultures and present in *The Jungle Book*. Mowgli lives in the jungle in India. The human world is located in colonial India. This culture is visited multiple times by Mowgli. The second culture is that of the writer and the target audience; the English culture. Finally, the jungle can be considered a culture in itself as it has its own kind of inhabitants, the animals, and they have the Law of the Jungle. The animals in the jungle all speak different languages accordingly to their

species.

These cultures will be discussed separately. In each paragraph about a culture, I will shine a light on its readership. Following this division is another one; the division of dimensions. There are also three worlds that can be found in *The Jungle Book*, which I also will discuss separately. I will describe them and talk about their purpose. Since the cultures have quite obvious boundaries and the dimensions do not, it is not possible to tell which culture fits with this dimension, as the dimensions sometimes fit with multiple cultures in different ways. I will therefore not attempt to create pairs or combinations, as these elements do not need to be paired together. They function on completely different levels.

The discussion of these elements will give us insight into the mechanics of the world Kipling created, and will create awareness of how these elements together also influence the most compelling features that are also necessary in creating a full view of Mowgli as a character as well as an educational device, and the lessons that can be learned from the stories in general.

2.4.1.1 Human World

Kipling grew up in India, where he learned Hindustani as his native language and spoke that more fluently than English. Being the son of a British couple living in India during the colonial period, this symbolizes the way his roots play an important part in *Jungle Book*. Being part of two cultures is something he shares with Mowgli. Mowgli is part of the Jungle and Indian cultures, but not of the English one, just as Kipling was part of the Indian and English culture but not of the Jungle one.

Kipling was sent back to England “to prevent [him] from being contaminated in [his] formative years.” (Trivedi, 187) It is impossible to say which of these two cultures is most important in Kipling’s life, as he “belonged to one country by lineage and race but was born and bred in the other, was schooled in the one but began his working and literary career in the other, initially won fame in the one for work written entirely in and about the other, and continued to write best about the other even after he had left it for good.” (Trivedi, 188)

Naturally, the history of the British Raj does not end here, but events that happened after this are not relevant when it comes to Kipling’s India in *The Jungle Book* as this was published in 1894. When it comes to *The Jungle Book* and Kipling’s India, his ideas are most obviously expressed in “Her Majesty’s Servants,” the last short story in *The First Jungle Book*. Here, the animals talk about their duty and their fears during a stampede in a camp. The Amir of Afghanistan has come to visit the Viceroy of India and the following day, all the animals walk in a parade. They are admired by the Afghans, who have never seen such discipline.

“‘But are the beasts as wise as the men?’ said the chief.

‘They obey, as the men do. Mule, horse, elephant, or bullock, he obeys his driver, and the driver his sergeant, and the sergeant his lieutenant, and the lieutenant his captain, and the captain his major, and the major his colonel, and the colonel his brigadier commanding three regiments, and the brigadier his general, who obeys the Viceroy, who is the servant of the Empress. Thus it is done.’

‘Would it were so in Afghanistan!’ said the chief; ‘for there

we obey only our own wills.'

'And for that reason,' said the native officer, twirling his moustache, 'your Amir whom you do not obey must come here and take orders from our Viceroy.'" (142)

W.W. Robson, in his introduction to the Oxford World Classics edition, comments on this story that the "secrecy and magic of the jungle" is lost in this story. He also states that the most important part of this story is the ending, since it appears that the previous parts of the story only were a set up for this. Kipling therefore only seeks to make a statement about the excellence of the British Queen and the success of the political system in the British Raj. The finale is "a mighty peroration on Kipling's great theme of obedience-without which you cannot run an empire, conduct an orchestra, control the traffic, perform a surgical operation, etc., etc." He ends with noting that apart from the political aspect of this story, it is not enjoyable enough on its own due to its shallowness.

2.4.1.2 English World

Even though Kipling was the son of British parents and had the British nationality, he did not view himself as such. In 1891, Kipling lived in London, where he was visited by a fellow writer, Brander Matthews. "While the two were discussing 'the insularity of the British', Kipling remarked, 'Well, I'm not an Englishman, you know; I'm a colonial!'" (McBratney 29) It was noted by Louis Cornell that Kipling would remain "a returned Anglo-Indian" for the remainder of his life. (McBratney 29) As discussed before, his stories from *The Jungle Book* were mainly aimed at the British in order to create awareness of life in the colonies. "His Majesty's Servants" is a good example of this. The declaration that the

Queen is so powerful, men and animals alike will obey her every command, even through leaders that are geographically so far away from her. This desire to create awareness is something that takes a major role in the function of *The Jungle Book* as the book was read by both children and adults. For the child reader, who most likely could not grasp the concept of cultural or colonial awareness and Kipling's intentions, this particular story would serve as a means of entertainment. How this effect is achieved, will be explained in the paragraph 'Worlds.'

2.4.1.3 The Jungle

The three cultures in the books serve different purposes and are relevant in different ways to Rudyard Kipling. The first culture, the Indian one, represents Kipling's status as a self-proclaimed colonial. He also uses this setting in his stories to show his imperialist sentiments. Even though the native population never was part of his target audience, the Anglo-Indians were. The British culture was one he considered an important one in his life, though he initially did not target its inhabitants as his primary readership. After seeing more of the British Empire and living in England, he came to change his view. Not only did he change his view, he also sought to change the view of the British on the Empire itself. Kipling tried to educate both his young and older readers, though in different ways. What he endeavored to teach his older British audience was that their Empire was grand and that they should be more aware of its colonies and life there. The culture of the Jungle is mostly meant as a means for Kipling to write about good and bad in a way that resembles his world at the time. He supports the idea of the Law of the Jungle in the way the British Empire ruled. The rules were for the benefit of

everyone, though they were not meant to create a utopia.

The jungle, the only culture from the books that does not exist in real life the way it is described in the stories, is the only one Kipling was not a part of himself. Kipling created this third culture in *The Jungle Book* and there it is the one that the reader sees most of. Through reading the collections of short stories that *The Jungle Books* consist of, this reader gains insight in its customs, its inhabitants and its laws. In the novel, Mowgli is taught the master words by Baloo. These master words account for all species that live in the jungle, so Mowgli will know what to say to each animal to let them know he comes in peace. Everyone living in the jungle has to adhere to the Law of the Jungle. Shamsul Islam states that it is called thus and not 'the Law of the Garden' since Kipling "knows that the Jungle (i.e. the world) can only tend towards the Garden; that the law of this world can only be 'as perfect as time and custom can make it.'" (231) The Garden would therefore represent the idea of a perfect world; a utopia. It can also be compared to the garden of Eden. Since it is called the Law of the Jungle and not that of the Garden, "the Jungle Law is meant to be a practical code rather than a utopian dream that can never be realised" (231) The Jungle has been in a Garden state in one of the stories; "How Fear Came." In here, Hathi the elephant tells of the time the jungle was like a garden of Eden, since all animals lived in peace and no one died. This perfect world was disturbed when fear came in the form of a man. By killing the man, the first tiger gave way to death. Due to the arrival of death and fear, it was necessary to create laws otherwise the jungle would be in chaos. This set of rules that is needed to provide the animals with as much peace as possible.

The Jungle and its law are a symbolization of the set of rules the

child reader is confronted with in real life, as discussed in 2.3, the paragraph on child images.

2.4.2 The Dimensions

In addition to the three different cultures that can be found in *The Jungle Book*, it also features three different worlds, according to J.M.S.

Tompkins. She calls this a “fusion of three worlds.” These worlds, or dimensions as I will call them from now on, are the child’s world, the fable and the exotic. Unlike Tompkins herself, who chose to name these three things ‘worlds,’ I personally feel like this is not the right name. This choice of words seems to indicate that these three things are tangible, though my perspective on the matter is that these are things that are intangible and though separated, they can also overlap. A world, to me, is something that also exists separately from other worlds. Moreover, they cannot overlap, which is the case for the three things Tompkins describes.

2.4.2.1 The Child’s World

In the first dimension, the child’s world, the child finds elements that also can be found in his own life, like a home and education. In *Jungle Book*, the protagonist Mowgli is the one the child reader identifies with. Mowgli’s home lies in the Jungle, where he lives with his wolf parents, his friends and other animals. “Mother and Father Wolf live in recognizable domesticity with their four cubs - who, apparently, like grown-up Victorian sons, remain under the family roof for years - but their delightful home is a cave.” (Radcliffe & Underwood) Even though these elements are somewhat the same in the way the child reader also

has parents, a home, and possibly brothers and sisters, the differences between the reader and Mowgli make this homely world entertaining. The child is unfamiliar with living in the jungle and only being surrounded by animals, so this is the strange counterpart in a first world that mostly functions as a way to let the child identify with Mowgli. Other than a home, there is also the element of education. Mowgli's teacher, Baloo, is like an elderly schoolmaster, but other than the teachers in real life, Baloo is a sweet bear who teaches lessons that are actually fun. Mowgli does not always seem to enjoy them, but the child reader would most probably love to learn the master-words; how to speak all the different animal languages. This dimension establishes the status of children's book of *The Jungle Book*, as it is completely focused on the child as the target audience.

2.4.2.2 The Fable

The second dimension is the one of the fable. It is inseparable from the first as they are closely interwoven. Classically, the fable serves to teach children lessons by giving each animal a certain personality trait in order to reflect human tendencies. Fables normally also carry a moral lesson. These moral lessons can also be found in real life by the child reader, but they are neatly presented in such stories in order to help in the learning process. Tompkins describes that "[t]he beasts, without discarding pleasingly incongruous habits of their own, are plainly representative of human traits and conditions, and we are never oblivious of their counterparts in the world of men," from which it can be deduced that *The Jungle Book* does indeed carry a strong message. "They are grouped into arrangements that point a moral, and the moral may extend beyond

a child's comprehension, though it should not lie wholly outside it.”

(Radcliffe & Underwood) The purpose of this dimension is to present the child with a little world that functions as a representation of the real world around him or her. It teaches them what the world is like and how it works through metaphors.

2.4.2.3 The Exotic

The final dimension is that of “the wild and strange, the ancient and the far,” which I will henceforth refer to as ‘the exotic.’ It features elements that have no equivalent in the life of the child reader, as these elements resemble myth most of all things. Tompkins gives examples from the story: “In the midst of the jungle there is a vast ruined city, and [under] it an abandoned treasure-house, where a sacred white cobra still guards the jewels [...]” She continues listing elements from the stories in *The Jungle Book* like these. “[A]ll in all these places people live with strange skills and strange beliefs.” (Radcliffe & Underwood) This dimension is not like the first two in the sense that they carry an educational element; it is meant for entertainment. Even so, the child reader may learn about life in British India, but that would only count for the readers that do not live there already. One of Kipling’s goals was to make his readers more aware of what was happening across the globe. This goal was mainly aimed at his adult readers, but he could achieve his goal through children as well, though to a lesser extent and children do not have the awareness of the world that adults have, or should have according to Kipling.

These three dimensions are most important in the way the child reader identifies with Mowgli and the different cultures and having analyzed what they exactly are and how they connect to one another, it gives insight to the way this child reader looks at the stories.

Chapter 3: Methodology

In this chapter I will provide a justification of the method I will be applying in the more practical part of this thesis, which can be found in chapters 4 through 7. At the end of this chapter, I will provide an explanation and justification of the exact approach I will be employing in the chapters to come, where I will conduct the analyses themselves. Furthermore, I will also discuss my experiences with compiling an overview of the translation history.

3.1 Translating Children's Books

The topic of how to translate for children is one on which the opinions differ greatly. While numerous theorists advocate different kinds of strategies that are aimed at translating children's books, not everyone agrees on seeing the domain of children's literature as completely separate and do not think it should have translation strategies of its own. They think it is a matter of keeping the aims of the author of the source text in mind and then producing a translation with the same kind of effects in the target language. In this paragraph, I will take a look at different strategies put forward by different researchers. From these models, I will select the one I think is most suitable in my analysis of the Dutch translations of the *Jungle Books*. I will employ this chosen model further on in this thesis.

Göte Klingberg argues that the source text and the target text should contain similar degrees of adaptation. He does not believe in strategies that are solely meant for children's books, but argues that the source text and the target text should have the same impact as much as possible. However, this is not easily done; there are numerous aspects of a text that can cause problems when translating. Klingberg lists several solutions to these potential hurdles; cultural

context adaptation, didacticizing, and purification. I will discuss the first solution in the next paragraph on translating culture in children's books. Purification is a solution that is mainly aimed at adding changes to the translation of a children's book in a way that the end result will be more inclined towards educating the child reader than the source text. However this practice can be found in numerous translations of children's books in general, these didactic elements can also occur in source texts. This has been discussed in the paragraphs on the history of children's books. Didacticization can also not be counted as a standard adaptation, as most adaptations are inserted in order to increase the readability, and this does not necessarily interfere in the readability of the text, but in the function of it. As far as purification is concerned, the translator adapts the text to the different moral standards the target audience may have that the source audience does not. This can be applied when a book that was initially aimed at adult readers is adapted to be suitable for an audience of child readers. (14-16) These two solutions do not necessarily cause the target text to have the same degree of adaptation as the source text, but they are created to make a text more suitable for the implied audience of the target text. They are not meant to improve the readability or the literary values of the text.

Other researchers have introduced different models. Jan van Coillie, for example, discerns three kinds of adaptations when it comes to translating for children. These adaptations are, contrary to those of Klingberg, aimed at creating a more pleasurable experience for the child reader. The three kinds of adaptation are adaptations of cultural references, because of a difference in knowledge; adaptations of word choice and plot, because of readability and the enjoyment of reading; adaptations of moral standards, because of educational ideas. He remarks that these different adaptations made will be determined by

the child image of the translator, and publisher, in which they are driven by their ideas of what is good for their child readers and what they would love. (18)

Zohar Shavit, on the other hand, only speaks of two main kinds of adaptation; the moral kind, in which the translator, and possibly the publisher, determine what is “good for the child,” and one that is aimed at the readability of the novel, since the child reader should be able to understand and enjoy the text. (172) She notes that “[t]he translator of children’s literature can permit himself great liberties regarding the text because of the peripheral position children’s literature occupies in the polysystem.” (171) Nevertheless, this translator should adhere to the two kinds of adaptations. As long as the changes he makes fall within these categories, they are acceptable.

Even though the opinions on what the exact best strategies are when translating children’s literature, something most of these theorists agree on is that the intentions of the author of the source text should be taken into consideration, but that adaptations which can be quite altering are permitted as long as they contribute to either the educational values of the text or its readability.

As for the strategies that will be used when analyzing the different strategies, it seems like Klingberg offers a model that can be easily used as it has clear cut categories of possible adaptations and he personally has a very straightforward vision on what a translation should be and how a translator should deal with problems that come forth from differences between the source and target cultures.

3.2 Translating Colonialism in Children’s Books

Translating colonialism is a mixture between translating culture and translating

history. However, in the case of colonialism, the time and place the text is written in cannot be seen separately. I will discuss how elements that are inseparable combinations of time and place are used in translation. The practice of translating for children will be used as a framework. Here, we will look at even more strategies. As *The Jungle Books* are highly colonial texts, it is important to first determine how to analyze them according to which model. Again, the selected model will be further used in the actual analysis of the translations.

As with translating children's literature in general, the opinions on how to translate elements like colonialism, differ greatly from one researcher to another. For example, Clem Robyns elaborates in "Eigen Vertoog Eerst," that the ways in which a translator can deal with the culture in a source text in the way he translates it, can be divided into four categories; defective, transcultural, imperialistic, and defensive. Even though useful and with categories that have clear borders, this method is mostly aimed at texts in general. It does not keep in mind that children's literature differs greatly from nonfictional texts or even literature for adults. Not only is the difference between the cultures at play here, the way in which the child's mind is still moldable is not taken into consideration here.

Klingberg, again, shines a light on the different ways a translator can make adaptations to the translation of a children's book so the level of adaptation will stay the same. A problem that a translator may find is that the child readers of the target text may not be familiar with the cultural context in the source text. He notes that if this remains unchanged, there will not be a similar degree of adaptation anymore, which will make the translation harder to grasp than the original for their respective target audiences, or could result in the target text becoming less interesting. In order to avoid this difference in

adaptation, it is possible to make some specific adaptations. Such adaptations that will even out such cultural differences are called “cultural context adaptations.” (15)

The two main options a translator has when translating a children’s book that is heavily influenced by culture and history, such as *The Jungle Book*, is to either domesticate or foreignize. The first one, domestication, is the act of translating a text in such a way that the reader of the target text is not met by elements that he or she is not familiar with. The text is adjusted to the target culture so the reader will not encounter any exotic elements. When using foreignization, on the other hand, the translator does not adjust these elements that are strange or unknown to the reader of the target text, which reinforces the strangeness of the text. When it comes to translating children’s literature, the translator usually uses domestication. This is mainly done in order to enhance the readability.

Other than domestication and foreignization, the translator here also has the option to use other strategies, such as the aforementioned moral adaptations and educational adaptations. Emer O’Sullivan provides an example of a moral adaptation regarding a difference between source culture and target culture. In a German translation of *Pippi Longstocking*, the scene in which Pippi, Tommy and Annika find pistols in a chest while playing in the attic has been altered. In the original Swedish novel, Pippi takes a gun and fires it in the air, after which Tommy and Annika join her in the act. In this German translation, Pippi does find the pistols, but does not pick one up to shoot with and does not offer it to her friends. Instead, she tells them, and the child reader, that pistols are no toys and that children should not come near them. O’Sullivan remarks that this adaptation could have come into existence due to the aftershock of the second World War. (197-198) This adaptation does not have anything to do with

domestication or foreignization, but it is moral as well as educational. Pippi teaches the German child readers a lesson by telling them pistols are not for children. This example is possibly strongly influenced by the time and situation when the translation was published. Children's books in particular are subject to this, as the educational elements in them always play an important role. Children are easily influenced, so translators often make sure the only lessons that can be learned from the translations are useful and 'good' ones.

When it comes to translating colonialism in particular, it is more difficult to determine whether it is best to adapt the translation to the time and place in which the target text functions. In the example of Pippi Longstocking, the source text did not have any problematic elements in itself, but they became problematic when the novel was translated to German. The alteration was needed due to the German situation at the time. Regarding colonialism, the problem does not necessarily lie with the target text, but with the source text. When the era of colonialism was over, the practice became outmoded and people started to view it more and more as racist. The sentiment that one culture is better than the other started to disappear over time. Especially nowadays, when equality is important, the question arises if it is acceptable to allow children, who are easily influenced, to read texts that favor imperialism. In *The Jungle Book*, Kipling writes about cultural hierarchies multiple times. Even though he did consider himself as a product of his time, place and upbringing, and viewed himself as a colonial above all, still the opinion that the British were the rightful leaders of the colonies was expressed. The Indians are also portrayed as loyal followers who accept this shift of power. The answer to the question how the different translations in Dutch cope with this will be answered further on in this thesis. In the Italian translations, however, the translators did not greatly alter imperialistic elements, but there was "a general

tendency towards domestication and translator visibility [...] in accordance with target culture norms for that age-group” according to Mette Rudvin. (38) The translators emphasized the moral lessons the child reader could learn so the imperialistic setting was not as present in the target text as it was in the source text.

While many possible approaches exist to translating cultural elements in children’s books, such as colonialism, there are two main options; to keep the imperialist elements and emphasize other things like educational aspects, or to naturalize it so the controversial aspects disappear.

As for the analysis that will be performed in the chapters after this one, I will mainly use Klingberg’s strategies as they are aimed at children’s literature and provide very useful possible ways of adaptations when it comes to the issues the translator faces when translating *The Jungle Book*. These strategies include cultural context adaptation, didacticizing, and purification.

3.3 The Search and Complications

When searching for the many translations and adaptations of a novel in order to create an overview as I have done for this thesis, it is not easy to determine whether you have found everything there is to find. Jan Gielkens describes this in “*Ivanhoe* en de Verdwenen Vertalingen.” He goes on a search to find every translation and adaptation of *Ivanhoe* in Dutch. His first stop was the Koninklijke Bibliotheek, which claims to have an edition of every book published in the Netherlands in its archives; “In overleg met het Nederlandse Uitgevers Verbond is afgesproken dat alle uitgevers één exemplaar van elke in Nederland uitgegeven publicatie aan het Depot afstaan.” Gielkens has found that while the KB makes its visitors believe this is true, he could find translations and adaptations in PiCarta, a collective database filled with entries

from over 600 libraries in the Netherlands, that he could not find in the KB. This makes him wonder whether it would be likely that there are even more editions of *Ivanhoe* that exist outside the KB and PiCarta, which means that compiling a list of all translations and editions in Dutch would be near impossible. Gielkens cannot visit every bookstore in the Netherlands to ask for such editions. Doing research on the translation history of a novel demands a good collection of sources, Gielkens argues. Knowing that the available databases of sources are extremely flawed already helps the researcher. (n. pag.)

Compiling my own list of adaptations and translations of *The Jungle Book* in Dutch could easily be compared to Gielkens's experience. I compiled the information I gathered from my searches in the online databases of the KB and PiCarta. After reading Gielkens's article, I was aware that it was highly likely that my list was still far from complete. During the process of writing this thesis, I went to the local thrift store a couple of times, hoping I would find anything related to *The Jungle Book*. Overall, I found some comic books and a book with translated short stories of influential English writers. In this last book, one of the stories from *The Jungle Book* was included; "The Miracle of Purun Bhagat." This only shows that, in addition to consulting databases such as PiCarta and the KB, going to stores yourself will help you find more sources.

Still, other than not finding everything there is, I encountered another problem. In the KB and PiCarta databases, quite detailed information was provided with every source, like what edition something is. For one translation, I found the first, second, third, fifth, ninth, eleventh and twelfth editions, but nothing in between. This happened more often. Apparently, there are supposed to be prints in between, like the fourth and eighth edition, but they are nowhere to be found. Since I cannot discover in which year they were published, I cannot include them in any graphs. That would make my research even more flawed,

since I would be making up facts on what I believe is most likely. For this reason I have only included the works in my graphs and numbers of which I found the year in which they were published. Even though my conclusions may not be extremely reliable, they are as close to the truth as I can get.

3.4 Corpus

For the next part in this thesis, where I am going to analyze individual translations and adaptations of *The Jungle Book*, I will provide a corpus of the editions I am going to employ. For every category, I have chosen two translations to compare to each other. At the end of this thesis, I will compare my conclusions of all separate categories to each other.

From the category of unabridged direct translations, I will discuss editions of the two most successful translations; one by Duyvewaert and one by Van Altena. As for the abridged direct translations, the works by Arthur Tervooren and Guus Sötteman will be analyzed. The adaptation by Geronimo Stilton and the translation by Andrea Princen-Hagen will make up the indirect translations and the category of intersemiotic translation will contain the picture book by Jane Carruth and the comic book by Henri Reculé.

3.5 The Process of Analyzing

As has become clear, the translations I found were divided into four categories; unabridged direct translations, abridged direct translations, indirect translations and intersemiotic translations. From every category, I will take two editions which I will analyze. There is a chapter for every category, in which I will analyze the two editions separately, after which I will compare them to each other. After I have done this to the two editions of all categories, I will

compare them all to each other in a separate chapter. Here, it will become clear what the characteristics of each category are and what they bring to the table.

As for my direct approach, I will read and study the translations closely and I will mark where any shifts pertaining to the original occur. I will then write down the original phrase or word next to the particular shift. By having an overview of all these shifts handy, it will be clearer what sort of shifts occur most often. I will try to place this shift in a dimension, as discussed in chapter 2. This will only be done with shifts that can be linked to a dimension, so this will be shifts that influence the way the child reader identifies with Mowgli, the moral values and elements concerning imagination. The shifts that can be seen as part of the first dimension, are the sort of shifts I will discuss in 3.6. Based on the shifts I have found, I will endeavor to make a statement on the translation strategies that were used. This will be done under the header of 'translation profile.' Next, I will compare the translations within each category with each other to see whether the strategies overlap and to what extent time has played a role in the chosen strategies. I also will state which of the strategies by Göte Klingberg has been employed: cultural context adaptation, didacticizing, or purification. Eventually, all the translations from all the categories will be compared to each other in the same manner.

3.6 Parameters of Comparison

Comparing the source text to the target texts is not something that should be done randomly. One needs to determine what elements of the target text are important to answer the research question. The one concerning this thesis, as mentioned before, is "How do the different translations and adaptations of Rudyard Kipling's *The Jungle Book* in Dutch express opinions throughout the twentieth and twenty-first century about the child and society in relation with

the colonial view of the source text?" In order to answer this question, I need to know certain aspects of the stories that influence Mowgli's behavior and the way he is presented in the source text and the target texts. Regarding *The Jungle Book*, the most important parameters are Mowgli's child image in general, the way he handles violence and death, his degree of independence and his relationships with the other animals in the jungle.

The child image of Mowgli in general is a parameter that cannot exactly be seen as a very clear-cut category. Still, it is of importance that this parameter is included. When referring to this parameter, I mean to address everything about Mowgli's personality that cannot be contained in the other parameters. For example, should Mowgli's level of obedience be counted as something that belongs to the parameter 'relationships with other animals'? Perhaps, but is that still the case when Mowgli displays a similar degree of obedience or disobedience to a human character? General characters traits like obedience, compassion and stubbornness will therefore be counted as part of Mowgli's child image.

While comparing the source text to the target text in question and the target texts to one another, I will focus on the shifts that can be found in the translations and elaborate on the dimensions they can be categorized in. This allows for me to view the outcomes in a more systematic manner, and makes it easier to see how these dimension influence aspects like the parameters of the child image of Mowgli appear in the target texts. Most of the time, shifts in Mowgli's personality or actions will pertain to the first dimension, that of the child's world, as Mowgli is someone the child readers can learn from and someone they can identify with.

3.7 Reading Levels

As mentioned before, in order to put the necessary reading level of the child reader in to perspective, I will use the model created by Theo Witte when analyzing the different translations.

His model contains six different reading levels and is aimed at high school students. In The Netherlands, they are to read literary Dutch texts and write book reports on them. Literary Dutch texts are therefore assigned numbers of points to show the difficulty of the book. These points run from one, being very easy, to six, being quite a hard and challenging read. For example, *De Ontdekking van de Hemel* by Harry Mulisch is considered a book worth six points.

A student with a reading level one is said to have a very limited literary competence and can only read texts that are very simple. Still, the model is aimed at high school students, who are sixteen years and up. This model will then only be used for the unabridged direct translations and the abridged direct translations, as only these categories are true to the original in a way that the style and general vocabulary stay relatively the same, making these translations quite hard for children in this day and age. The other categories feature translations that are aimed at the children of this century and have therefore been altered to fit their level. Still, I have chosen to use this model in my thesis, because for at least half of the editions used, this will give me the opportunity to compare them to one another on a pre-determined scale. The fact that the indirect and intersemiotic translations would fall below level one is something that can easily be predicted, as they are generally more modern and therefore more aimed at providing the child reader with a pleasurable reading experience.

As for the level of the source text, I would rank it as a level four book. This is mainly because of the dated language and the way the reader is forced to read between the lines to learn the moral lessons that can be gleaned from it. Witte states the following about this level:

De boeken die leerlingen van dit niveau aan kunnen zijn geschreven in een 'literaire' stijl en sluiten met de inhoud en personages niet direct aan bij de belevingswereld van adolescenten. Hierdoor is het verhaalverloop en de ontwikkeling van de personages minder voorspelbaar. De gehanteerde literaire procédés zijn enigszins complex: onbetrouwbaar perspectief, impliciete tijdsprongen en perspectiefwisselingen, open plekken, meerdere betekenislagen, metaforische stijl, enzovoorts. Hierdoor wordt de lezer gestimuleerd de tekst te interpreteren. Op dit niveau treffen we veel bekende werken aan van gerenommeerde auteurs.

(5)

3.8 Brief Overview of Methodology

In this chapter, I have taken separate elements like translating, compiling an overview of a translation history, and reading levels. They seem to be entirely different elements that do not tie into each other. On the contrary, though, these elements are needed to analyze all prominent features of the source text and see how they have been incorporated into the translations. These elements, along with the topics I researched in the previous chapters, will create a guiding line. In the chapters to come, I will first provide a summary of the short story that I will be analyzing. Then, in the paragraphs called 'Context,' I will provide information about the source text and the target text, like dates of publication, reception and information about the translators. Under the header of 'Paratext' I

will discuss any extra elements that can be found in the physical copy of the book, like the addition or deletion of poems and short biographies of Kipling. 'Text' is the longest paragraph, as I will delve into the shifts that can be found in the translations themselves. This paragraph occasionally consists of two parts; poetry and prose, but only if interesting shifts can be found in the introductory poetry of the story, like inconsistencies in meter and implications. Following that, I will discuss my findings and conclusions in 'Translation Profile.' Here, I will repeat the most significant shifts in dimension and include the used strategies as defined by Göte Klingberg. This paragraph can then later be used to compare all translations analyzed in this thesis. The paragraph titled 'Reading Level' will serve as a place where I endeavor to place the analyzed translation into a level from Witte's model. Finally, at the end of each chapter, I will compare the two analyzed translations to each other in the paragraph 'Comparison of [...].' By employing this method, I will be able to incorporate all relevant aspects of comparing the source text and target text in a highly efficient way.

Chapter 4: Analysis of Chosen Unabridged Direct Translations

4.1 *Het Jungleboek*, translated by Ernst van Altena

I will now discuss Van Altena's translation of "Mowgli's Brothers." It was originally published in 1992. For this thesis I will use the 2012 edition. The story is set in the Jungle, as are most of the stories in the *Jungle Books*. Mother Wolf and Father Wolf lie in their cave with their cubs, they are very angry because Shere Khan, the tiger, has been hunting in their part of the jungle. This defies the laws of the Jungle, since he should have asked for permission. Not only is Shere Khan hunting for food, he is hunting for human meat. The two wolves fear that the humans will exact revenge by attacking the jungle. Then the wolves hear some rustling in the bushes and suspect it is Shere Khan, but it turns out to be a human baby. The two wolves decide to take in the baby and raise this "man-cub" as one of their own. Her urge to protect the child is strengthened when Shere Khan himself arrives and demands they hand over the child so he can feed. The wolves drive him off. Not much later, a council of the Seeonee Pack is held. Bagheera the panther buys the little boy in exchange for a freshly killed bull, the pack decides the "man-cub" will be raised in the Jungle and that he will be educated by Baloo the bear. Shere Khan tries to win over the younger wolves of the pack and make them depose the leader of the pack, Akela.

Both Bagheera and Baloo look after Mowgli as he grows up and they tell him about Shere Khan's plans when he is about eleven years old. Shere Khan happens to be deathly afraid of fire, so the two animals recommend that Mowgli get some of this "red flower" and attack Shere Khan with it. As he is human, he is the only one who does not fear it. Mowgli then goes off and steals a pot of burning coals from a human village close by.

The younger wolves prevent Akela from killing his prey and according to the Law of the Jungle, a pack leader must be deposed and killed when he is not able to kill for his own meal anymore. That night, this is exactly what Shere Khan demands at the council meeting, and also that Mowgli should be handed over to him. Mowgli then attacks him with a burning branch and causes the tiger and his entourage to flee. Mowgli then realizes that he should leave the jungle and join the humans. Before he leaves, he vows to come back and put Shere Khan's hide upon the Council Rock.

4.1.1 Context

Out of all the other Mowgli Stories, Kipling finished "Mowgli's Brothers" first, with the exception of "In the Rukh," a story that is not featured in any of the two *Jungle Books*. Though it was completed in November of 1892, it was published in *St. Nicholas Magazine* in January of 1894. *The First Jungle Book* appeared in the same year and in it "Mowgli's Brothers" was featured. (KiplingSociety.co.uk)

For this analysis, I will study the translation by Ernst van Altena. It is featured in *Het jungleboek*. Van Altena's translation seems to be still in print as the most recent edition was published three years ago. This edition from 2012 is also the one I used for this thesis.

Ernst van Altena (11-12-1933 – 15-6-1999), is the one translator featured in this thesis that is most well-known for his translations. He won the Martinus Nijhoff Vertaalprijs in 1965 for his translations of the works of François Villon. (Kooijman, 12) He has also spoken freely of his views on translation; he states that as a translator working in a smaller language like Dutch, more than half of books published in this language are translations. Because of this, the translator has to set an example regarding the use of language in his own country (Kooijman, 19). Furthermore, he states that a translator should have a "tienmaal

zo grote taalschat en d hebben als een gewoon schrijver.” (19) As Kooijman has concluded in her doctoral dissertation: Van Altena argued that translators had ultimate control over the translations and it was thus important that the same effect of the source text should be achieved with the target text. Here, it is important for the translator to find the most suitable use of language and also to be a good writer.

4.1.2 Paratext

This edition comes with a short biography of Kipling, an illustrator’s note, an introduction written by Kipling himself. In this introduction, Kipling notes that “De avonturen van Mowgli waren op diverse tijdstippen en diverse plaatsen verzameld bij een veelheid van informanten, van we de meeste strikt anoniem wensen te blijven.” A bit further, he names one of this informants specifically:

Sai, een geleerde met een onbegrensde kennis en ijver, lid van de kortgeleden Sionie-Horde en als kunstenaar welbekend op de meeste dorpsmarkten van Zuidelijk India, waar zijn genuilkorfde dans met zijn geleider de jeugd, schoonheid en cultuur van vele dorpen bekoort, heeft zeer waardevolle gegevens over mensen, zeden en gebruiken bijgedragen. Daaruit is ruimschoots geput voor de verhalen ‘Tijger! Tijger!’, ‘Kaa’s Jacht’ en ‘Mowgli’s Makers’. (9)

This information is especially interesting as I am going to analyze one of these stories in this part of the thesis, namely the latter one.

This edition is illustrated by Robert Ingpen.

4.1.3 Text

As Van Altena’s translation features both poetry and prose, and in both these

forms of text there are shifts to be found, I will discuss them separately. When analyzing poetry, I am able to see the general approach of the translator when it comes to style. The more thematic elements that I will analyze for my research question will be discussed in the paragraph concerning prose.

4.1.3.1 Poetry

Now Rann the Kite brings home the night	De nacht valt gauw , door Chil de Wouw
That Mang the Bat sets free –	En Vleermuis Meng gebracht .
The herds are shut in byre and hut	Het vee rust al in hok en stal ,
For loosed till dawn are we .	Want ons behoort de nacht .
This is the hour of pride and power ,	Nu is het land voor klauw en tand ,
Talon and tush and claw .	De jacht wordt ingezet ...
Oh, hear the call! – Good hunting all	Hoor het pleidooi: bejaag je prooi
That keep the Jungle Law!	Slechts naar de Junglewet!
Night-Song of the Jungle (1)	Nachtlied in de Jungle (13)

The poem “Night-Song in the Jungle” has also been translated. It is originally written in alternating lines of trochaic tetrameter and a line in which three feet of trochees occur. There is one instance of an extrametrical word. This is “talon,” which can be found at the beginning of the sixth line. This word is iambic instead of trochaic. However, it can be pronounced as one syllable, and so I have marked it in its entirety. The bold words are the ones that are

emphasized. In Van Altena's translation, we can see that there are no extrametrical elements. Furthermore, the contents are very similar.

4.1.3.2 Prose

The first interesting shift pertaining to the text itself can already be found when looking at the title of the story. "Mowgli's Brothers" has been translated as "Mowgli's Makers," deeming the other wolf cubs Mowgli sees as his brothers, as real family, as merely friends now. Van Altena has provided the reader with an instance of alliteration, but even though this adds to the stylistic features of the translation, it takes away a very important aspect of Mowgli's life in the very beginning of the story. In the story itself, "brothers" is generally always translated as "broeders," which is in accordance with the title. Then, this particular shift returns. "So I don't call ye my brothers any more, but *sag* [dogs], as man should." (18) Here, Mowgli refers back to the title. "Daarom zal ik jullie niet langer mijn makers noemen, maar *sag* [honden], zoals een mens doet." (33) Here, Mowgli also refers back to the title, but the effect is not the same, as 'brothers' and 'makers' are simply not the same. Furthermore, in the source text, Mowgli now recognizes his identity as a human and feels like he should behave like one. This is because of the word 'should.' In Dutch, he also identifies with men, but on a different level. Here, he notes that humans call the wolves dogs, and now he will too. In the source text, he notes that human should call the wolves dogs and therefore he will do so too. In English, he faces his true identity in a more intricate manner. This can be seen as a shift in the second dimension. Instead of the child learning that men should be indifferent to these animals, the child learns that humans just do so. There is no choice anymore.

Next, we encounter a shift that influences the third dimension of the

story; the exotic. "Now, Tabaqui knew as well as anyone else that there is nothing so unlucky as to compliment children to their faces." (2) This fact does not have anything to do with the child's world, as for the reader of the target text, this would not have been familiar with this type of bad luck. Same goes for the second dimension, that of the moral. Van Altena translated "unlucky" as "onverstandig." (14) This does not contribute to the third dimension as much as "unlucky." The reader of the source text immediately knows that Kipling is describing an exotic custom here, but the reader of this target text may think it is not wise to say this because Tabaqui has simply invaded their cave and could be saying such things to taunt the wolves. Then, this action is called "mischief," (2) whereas it is translated as "onheil." The word 'mischief' is most likely a reference to the simplemindedness of the jackal. He does something that is considered unlucky, but he himself sees it as mere mischief. In Dutch, Tabaqui says something that is unwise, but this is then described as 'onheil,' which is more serious than its counterpart from the source text. In all, there is a discrepancy between the way Tabaqui views his actions in the source text and in the target text. In Kipling's original, Tabaqui does not seem to be aware of the impact of his words, while in the Dutch translation, Tabaqui thinks his words have caused greater damage than they actually have. This shift in character is therefore also a shift in the third dimension.

4.1.4 Translation profile

As can be expected from an unabridged direct translation, this target text does not feature that many shifts compared to Kipling's original story. Most shifts I found were just a slight neutralization of impact, like when "very angry" was translated as "boos" (17), and slight differences in meaning, like when "fight in a barrel" was translated as "in een ton te wringen." (17) These sorts of

differences do not cause any shifts in the dimensions discussed before, so they would not suffice to answer my research question. This is why I have not discussed them in great length. Two shifts remain, both having to do with the third dimension. The exotic, having wolves as brothers and Tabaqui having a different view on his actions, are both weakened; they are made less exotic in Van Altena's translation.

Because of the slight clarifications that have been incorporated into this translation, Klingberg's strategy most similar to this particular strategy is didactization, because Van Altena has chosen to make the text slightly easier to comprehend, but not with the effect that the moral lessons are different, as they would be when Klingberg's purification was used.

4.1.4.1 Reading level

Now, I will argue which of Theo Witte's reading level is most comparable with the difficulty of this translation. Van Altena translates in a way that is true to Kipling's original in both sense and style. He is faithful in two of the three dimensions, though the second dimension, the moral, has faced slight changes because of shifts that have taken place in the third dimension, the exotic. Because of these changes in the third dimension, we lose the intricacies and the engagement of the text to a certain extent. Normally, I would categorize this story as a level three work of writing. Because of the missing exotic elements, I will now classify it as level two.

Regarding literary techniques, there is only one jump in time, so that is not sufficient enough to rank it back up to level three.

De leerlingen zijn in staat om de geschiedenis van het verhaal te reconstrueren, het onderwerp van de tekst te benoemen en de personages te beschrijven. Hierbij kunnen ze elementaire literaire

begrippen toepassen met betrekking tot het genre, de chronologie en de karakters. Eveneens kunnen ze reflecteren over wat de tekst met hen gedaan heeft en de mate waarin de personages en gebeurtenissen naar hun eigen maatstaven realistisch zijn. De respons op de tekst is subjectief en voornamelijk gericht op sympathie voor de personages en de geloofwaardigheid van gebeurtenissen. Hierbij is de eigen perceptie van de werkelijkheid dominant. Ze gebruiken emotieve en referentiële, realistische beoordelingscriteria (meeslepend, aangrijpend, saai, 'echt') en verwijzen daarbij soms naar de tekst, maar meestal naar de eigen ervaringen en opvattingen. In een gesprek over het boek hebben deze leerlingen weinig distantie en staan ze niet erg open voor andere meningen en leeservaringen. De persoonlijke smaak wordt gerelateerd aan het genre, bijvoorbeeld oorlog, misdaad en liefde. Maar hun voorkeur is nog niet voldoende gedifferentieerd om zelf een adequate boekkeuze te maken. (3)

4.2 *Het Jungleboek*, translated by Jan and Michiel Duyvewaert

"Red Dog" was published in *Pall Mall Gazette* and *McClure's Magazine* in 1895 before eventually appearing in *The Second Jungle Book* in the same year.

(KiplingSociety.co.uk)

In this story, Mowgli is sixteen years old and has found peace in the jungle. That peace has come to an end in the beginning of this story, as he and the wolves are met by Won-tolla, a wolf from a different pack. He is injured and has barely made it to Mowgli's part of the jungle. He and his family were attacked by dhole, the red dogs. Won-tolla has lost his mate and his cubs in the battle and fled. This injured dog warns the Seonee pack that the red dogs will also come to attack them and advises them to flee. Mowgli, however, does not

like the idea of fleeing and wants to take these red dogs head on in a battle alongside the wolves that cast him out of the pack earlier. That night, Mowgli tells Kaa what he is planning to do and the python does not think he stands a chance of surviving, let alone winning. Kaa does want to help, so he dozes off in a trance in order to find a strategy that may help them win. When he wakes up, he goes to Mowgli and they devise a battle plan together. They travel to the Bee Rocks, which lays next to a river and is the home of enormous bee hives. The plan is to lure the dhole to those hives so that they will be attacked by those bees. Mowgli smears garlic all over his body to repel the bees and waits for the red dogs in a tree. When they arrive, Mowgli continuously taunts their leader until the latter becomes enraged and tries to attack Mowgli. Mowgli succeeds in cutting off the leader's tail and then flees to the top of the tree. Just before he jumps into the river, Mowgli kicks stones to the bee hives in order to wake the bees, as he had placed the stones there before the attack. Mowgli escapes unscathed because of the garlic and he jumps down to safety. He lands in the river and is pulled ashore by Kaa.

The dhole are being attacked by the bees and some of them do not survive the attack. Others drown in the river as they try to escape, but some of the dhole survive and that is when the fight really starts. Kaa refuses to fight and leaves, but Mowgli and the wolves are waiting for the dhole. The dhole are now left with a small fraction of their former group and that means Mowgli and the wolves are no longer outnumbered. Won-tolla, the injured wolf, manages to kill the dhole's leader before succumbing to his own wounds. At the end of the battle, Mowgli finds Akela. The old wolf is mortally wounded and tells Mowgli that he has paid his debt to the wolf pack. He also advises Mowgli to return to humanity. Mowgli asks who will drive him there and Akela answers that Mowgli will drive himself

4.2.1 Context

I will study the translation of Michiel Duyvewaert from the 1993 edition of *Het Jungleboek*, which is part of the series "'s Werelds meest geliefde boeken." It is compiled of both *Jungle Books*, but the two separate works are translated by different translators. Jan Duyvewaert translated *The First Jungle Book*, while Michiel Duyvewaert translated *The Second Jungle Book*. The translated story itself is titled "De rode honden."

The translations by this mysterious duo are the first Dutch ones of *The Jungle Books*, both being published in 1934. It was still in print in 2012, making it the longest running translation of *The Jungle Books* in Dutch as well. This translation competes with the one by van Altena since these are the only two unabridged direct translations to stand the test of time. It will then be interesting to see in what degree their approaches differ from each other. Still, it is highly possible that this translation is edited to make it more readable for the modern Dutch reader. In the book, it says "Voor deze uitgave werd uitgegaan van de door J. en M. Duyvewaert gemaakte vertaling." The word 'uitgegaan' is quite ambiguous, as it can mean that these precise translation were used, or that they were either taken and edited before being published. The latter is more likely to be accurate, as the translations were initially published with the spelling "djungel," which has become outdated. This was later changed into the modern "jungle." It is to be expected that the entire translation is then also modernized regarding at least the spelling.

There is nothing to be found on J. and M. Duyvevaert when researching them, except that they translated *The Jungle Books*, which leads me to think that these names are pseudonyms for two, or possible just one, translator. I have sent an email to Wereldbibliotheek, as this is the publisher that kept the

translation in print the longest, with the most editions. The other reason I sent them an email specifically is because they were the second publisher ever to publish the translation. The first one, Boekengilde Die Poorte, does not exist anymore. If any publisher was most likely to have any additional information on these translators, it would be them. Alas, I was sent a response that there was no information to be found on the matter. These messages can be found in Appendix B.

During the time this translation was first published, the general consensus on what children's literature should be like, was that there was a more prominent focus on literary aspects than on educational elements. It could subsequently be expected that this translation would thus be made by Jan and Michiel Duyvewaert with a focus on those literary aspects. The presence of these literary aspects had already been accepted as an important feature of children's literature, as formerly explained in chapter 1. As the general shifts in Dutch literary opinions were somewhat slower than the English ones, both the source text and this target texts were published under somewhat similar conditions, even though the gap between their publications spans exactly fifty years. Furthermore, even though comparable English children's books often were meant for a dual readership in those times, the Dutch children's books were still meant just for children.

4.2.2 Paratext

No extra text is added to this translation. It is merely comprised of the stories from both *Jungle Books* and illustrations by C. M. Detmold

4.2.3 Text

In the beginning of the story, Mowgli goes towards the Council Rock. This is

quite a loaded event, as his life is marked with important events that happened there, like being accepted into the wolf pack, being cast out and presenting Shere Khan's hide before declaring he would hunt alone. Akela had been replaced as leader of the pack by a wolf named Phao. During this time, Mowgli decides to go to the Council Rock "for memory's sake." (279) In the Dutch translation, Duyvewaert states that Mowgli goes back there "gedwongen door de mooie herinneringen." (287) Here, he changes Mowgli's personality because he now views all past events there as nice and positive, while most events there were grim. Mowgli becomes less harsh of a character, resulting in shifts in both the second and third dimension. As Mowgli now has a different outlook on his past and his grudges have now disappeared, the moral of the story also changes. Mowgli becomes more accepting and forgiving now. The events that caused his opinions are borne in the third dimension; that of the exotic. These exotic events are now viewed in a completely different way. It consequently also influences the second dimension as Mowgli has apparently learned to forgive.

Duyvewaert also explains more than Kipling does. For example, where Kipling merely states that Won-tolla the Outlier "flung himself" on the meat presented to him, while Duyvewaert adds the sentence "Hij was uitgehongerd." (Kipling 281, Duyvewaert 289) This also happens further on in the story where Mowgli taunts the dhole. "He saw them settle down in circles with a quiver of the haunches that meant they were going to stay (...), writes Kipling (293), while Duyvewaert adds that "ze tot het bittere einde zouden blijven." (301) Here, the translation explicitly states that the dhole are prepared to end their lives in the process, while Kipling only implies this. The result is that Kipling's reader will most likely come to the same conclusions as the reader of Duyvewaert's translation, but having to work harder for it. Another

instance of the same phenomenon occurs when Mowgli tosses away the tail he cut off the leader of the pack. In Kipling's original work, "the Pack instinctively rushed after it," (294) while they did the same in the Dutch translation, though the reason for this was that "ze het bloed rook." (302) A similar shift occurs when Akela is dying and asks Mowgli to help him get on his feet. (301) In Dutch, Akela explains why he wants to stand up: "En nu wil ik graag tot de mijnen spreken." (308) These changes all cause shifts in the first dimension, which can also be seen as the dimension of educational aspects, as education was a primary motif for children's literature in Kipling's time, though the literary aspects had also come to play an important role. Now, this has changed as children's books are mostly written for entertainment. Strangely, Duyvewaert's translation, which was originally published in 1934, fits modern society because of the lower level of the text, though during his time, educational aspects were still often present in children's literature. This can be attributed to the fact that Kipling's text was meant for a dual readership whereas Dutch (translations of) children's books were solely meant for children.

The opposite is also present in Duyvewaert's translation, though it is seriously outnumbered by the occasions an extra explanation is added. "(...) whose boast was that all jungles were their Jungle, and that no living thing could stand before them" (301) becomes "die er prat op gaan dat geen enkel levend wezen het tegen hen op durft te nemen." (309) Here, the ownership of the jungles is left out, though it adds to the image of the dhole, especially here, when they are already defeated by the wolves. It illustrated the achievements of the pack, though these achievements have been lessened in effect due to the omitting of the ownership in Dutch. The result is, strikingly the same as where he added information, that the text becomes an easier read for the Dutch target audience. This shift influences the third dimension; the exotic.

Furthermore, Duyvewaert has not changed any measure of length to the metric system. Inches become “duim,” and miles become “mijlen.” He simply uses the Dutch equivalent for the same thing. The only difference is that feet become “ellen,” which are not of the same size. With ells, the length differs per geographical area, so the term does not help the reader in visualizing the size.

The geographical names and cultural terms themselves have been altered as well. For instance, Waingunga becomes “Waingundja” and “pheel” becomes “Phieal,” making the words easier to pronounce for the Dutch target audience, though the river is a real one in India and therefore the name is altered incorrectly. (Kipling 280, Duyvewaert 288)

4.2.4 Translation profile

In his translation Duyvewaert has been quite consistent with his approach. Most of the text is translated without any shifts pertaining to the macro-level of the story, but where they occur, they mostly have the same effect: making the text easier to understand for the reader. Other shifts change Mowgli’s personality and others, which I have not discussed, only cause small changes without any consequences. They would not alter the effect the story has on the reader when this reader is not comparing the texts to each other like I am doing here.

In this translation, we find shifts in all three dimensions, though the educational shifts are most noticeable. This is probably a result of the different literary opinions on children’s literature in Great Britain and the Dutch speaking world at the time, as Kipling’s work was meant for a dual readership, while Duyvewaert’s translation is meant for children alone. This means that the Dutch child readers would have less opportunities to ask their parents for clarification as they probably would not have read the texts. The Dutch

translation is then made more easy to comprehend than its English source.

From Klingberg's model, the strategy of purification is more at hand because of the division between an adult reader audience and a child reader audience.

4.2.4.1 Reading level

Seeing that this story has become quite a bit more straightforward compared to the original, and therefore is also easier to comprehend than Kipling's story, I will value it as a level 2 text. The reason for this is that most implications in the source text have become explicit in the target text. There are not jumps in time and the story has a very clear ending, already foreshadowing what is going to happen next. These elements are caused by the change in target audience.

4.3 Comparison of Unabridged Direct Translations

Whereas Van Altena's translation of "Mowgli's Brothers" only features two shifts that have a real impact on the dimensions, we find more alterations in Duyvewaert's translation of "Red Dog." The first translation only harbors two shifts both pertaining to the third dimension. These concern the extent to which the other wolves are seen as Mowgli's brothers, and the moral view Tabaqui has on his actions. This latter one seems to also cause changes in the second dimension, due to the morality of his actions, but when keeping the child reader in mind as the reference, this is not the case. The moral justness of Tabaqui's actions only regard the customs of the jungle, with which the child reader is not familiar since he or she does not have any firsthand experience with them. The overall result is that Van Altena's translation becomes less exotic than Kipling's original story.

Duyvewaert has translated in a way that all the dimensions are affected. Most shifts concern the second dimension, and this can be attributed to his target audience. The way in which these moral aspects have been made more clear and also a bit more simplified makes it clear that his translation was not meant for the dual readership which was Kipling's intended audience. Instead, Duyvewaert focuses on children alone. This is in accordance with the ideas on children's literature in the Dutch speaking world at the time.

In these most prominent unabridged direct translations, there is a significant difference between the two. Van Altena only neutralizes the exotic elements and Duyvewaert has performed changes because of his different target audience. Van Altena seems to have accepted Kipling's style and implications as sufficient for his child reader, whereas Duyvewaert makes sure the child reader is able to read the translation independently. The difference in approach is also apparent when taking Klingberg's method into consideration, as Van Altena's approach is most similar to didactization, whereas Duyvewaert has used a strategy more like purification.

Though both stories have been ranked as level two works of literature, it can still be concluded that Duyvewaert's translation is easier to comprehend than the one by Van Altena.

Chapter 5: Analysis of Chosen Abridged Direct Translations

5.1 “Het wonder van Poeroen Bhagat,” translated by Guus Söteman

In “The Miracle of Purun Bhagat,” the story of a man named Purun Dass is told. This man used to be “a Brahmin, so high-caste that caste ceased to have any particular meaning for him.” (168) He fulfilled the position of Prime Minister for one of the semi-independent native States in India until the height of his career, when he decided to live as a wandering holy man. Devoid of all possessions and privileges, he started to depend on other people’s charity to survive. His new status as a holy man came with a new name, Purun Bhagat. He travelled for years on end and he eventually reaches the Himalayas, where his ancestry lies. He decides to make himself at home in a deserted shrine on a mountain near a village. Thanks to the generosity of the people living in that village, he manages to live there for many years. He befriends the wild animals living in that area, such as monkeys, deer and bears. Then it starts to rain for several weeks, and Purun Bhagat is awakened by his animal companions in the middle of the night, only to see that the mountain is succumbing to the weather. He hurries to the village to warn its people for the landslide and leads them to higher ground on the other side of the valley. The people manage to arrive there just in time, but Purun Bhagat has not survived in the process. The people live on to honor the holy man, having built a shrine in his memory. Still, none of these people know that Purun Bhagat used to be Sir Purun Dass, Prime Minister.

5.1.1 Context

The story was written in May of the year 1894. During this time, Kipling lived in Vermont, but spent his holiday near his parents in England. The story was

initially published in the *Pall Mall Gazette* and the *Pall Mall Budget* on 18 October 1894. After this, it was also printed in the *New York World* on October 14th, in which it was titled "A Miracle of the Present Day." (KiplingSociety.co.uk)

Andrew Lycett has stated the following about "The Miracle of Purun Bhagat:"

Rudyard writes approvingly of the enlightened Sir Purun Dass's priorities: he has worked and tried to improve the world, before seeing to his religious duties. Rudyard's observation of American society helped bring about this change of perspective: his revulsion against the excesses of raw capitalism encouraged a new-found respect for India's ways – but only if mitigated with a British sense of values." (*Rudyard Kipling*, 259)

I will discuss the way in which this story has been translated into Dutch by Guus Sötemann.

Guus Sötemann was born on August 11th 1920 and passed away on September 28th 2002 (DBNL). He is seen as one of the founding fathers of Dutch studies on literary opinions. (G.J. van Bork & N. Laan, 2) He is mostly discussed within the topic of modern poetics: "Sötemanns belangstelling voor poëtica's was louter historisch, dat wil zeggen dat hij op zoek was naar mogelijkheden om schrijvers een plaats te geven in een nationale en internationale context." (25)

5.1.2 Paratext

Although this translation did not appear in the databanks of both the KB and PiCarta, I did stumble upon this collection in the thrift store. The book is called *Meesters der Engelse Vertelkunst* and in it the compiler, Guus Sötemann has

assembled stories of several English writers. He has himself translated these stories into Dutch. In the introduction, he states that it is typical of British writing that their best specimen are novels rather than short stories, so he was forced to make a selection in which not necessarily the best English writers are represented. Still, he mentions that he has not been very strict in determining which writers could be called “English.” (VI-VII) This explains why Kipling was featured in this collection. While of English descent, Kipling did not see himself as being singularly British and spent most of his life outside of the United Kingdom. Sötemann notes that “Verhalen, uiteenlopend van tragisch tot komisch, van realistisch tot symbolisch en bovennatuurlijk, heb ik hier bijeen trachten te brengen.” (VIII)

5.1.3 Text

As for the analysis of this story, I will pay attention to both the poetry and the prose. The story is preceded by a short poem, written from the point of view of the animals who come to warn Purun Bhagat for the landslide. There are notable style characteristics that do not recur in the Dutch translation of this poem. The source text and target text have been put next to each other so they can easily be compared. As this story does not feature any children which I can use for my parameters of translation, I will here focus more on style and, more importantly, the way in which society has been altered or has been left unaltered in Sötemans translation. In order to paint an elaborate picture of the child image in *The Jungle Books*, it should also be clear what society exactly was like, and in order to achieve such an understanding, “The Miracle of Purun Bhagat” is an excellent story as it tells of both high class political life as well as life without a caste, in which a man is traveling and begging for food. Both spectrums of society are described, which makes it easier to see where exactly

Mowgli should be able to fit in. Still, it should be noted that this is only one translation of this particular story and is therefore in no way used as an objective means of comparison. It is meant as a means to gain insight into what society was like and in what way this society has been treated in translation. When it is clear what exactly Sötteman has done and why, it can be compared to the other translations in order to see if society and the child image are separately still treated the same or not.

5.1.3.1 Poetry

The night we felt the earth would move	's Nachts, toen de aarde zou bewegen,
We stole and plucked him by the hand ,	Zijn wij snel naar hem toegegaan
Because we loved him with the love	Door liefde tot een mens gedreven ,
That knows but cannot understand .	Die kent maar die niet kan verstaan .
And when the roaring hillside broke ,	En toen bergen dondrend vielen
And all our world fell down in rain ,	En onze wereld stortte ineen ,
We saved him, we the Little Folk ;	Werd hij gered door ons , de dieren ,
But lo! he does not come again!	Maar ach! Terugzien zal hem geen .
Mourn now , we saved him for the sake	Klaag nu! Wij langoers die hem redden ,
Of such poor love as wild ones may .	Door liefde van een simpel dier ,
Mourn ye! Our brother will not wake ,	Klaag! Geen kan onze Broeder wekken ;

And **his** own **kind** drive **us** away!

Zijn **eigen** **soort** jaagt **ons** van **hier**!

Dirge of the Langurs.

Klaagzang van de langoers

First, I will discuss the contents of the poems. The overall theme of the poem is obvious in both the source text and target text; it speaks of loss and grief. These animals clearly loved Purun Bhagat and for that reason they decided to wake him when the disaster was about to happen. They speak of saving him, but to no avail. They do not touch upon the reason of his death, namely that it was caused by Purun Bhagat endeavoring to save the people living in the valley. In the story, Purun Bhagat is surrounded by the animals as he rushes to warn the people and the animals are no longer mentioned after his passing. The animals claim in the poem that they are not wanted by the people. The same general contents occur in the translation. There are some differences in punctuation. In the Dutch translation, some commas are omitted, as well as the exclamation mark the end of the second stanza. Sötöman sometimes replaced commas with semi colons and vice versa, and he inserted some commas where there were none in the source text. This has probably been done with the intention of maintaining grammaticality in his translation as he sometimes had to alter the constructions of the sentences in order to stick to the general meaning and general meter of his translated sentences. Still, some metaphors have been lost, like "Little Folk," (168) which was simply translated as "de dieren." (18)

Another instance of a shift can be found in last two lines of the first stanza.

Here, it reads "Because we loved him with the love | That knows but cannot understand," which refers to a love that seems to be borne from a kind of instinct. The Dutch translation reads as follows: "Door liefde tot een mens

gedreven, | Die kent maar die niet kan verstaan.” The most notable difference is that Purun Bhagat is not simply a “him,” but is called a man. This makes the divide between the animals and the holy man all the more obvious.

Furthermore, the Dutch line lacks a grammatical subject, which in fact is present in the English line. Although this does not cause problems, the way Sötteman has translated the line after does. The problem lies with the word “Die,” which is a relative pronoun that refers to “een mens,” while it should have referred to “liefde” in order to maintain the same meaning as the line in the source text. Now, it is said that this man knows but does not understand. While this meaning also fits with the story, as Purun Bhagat at first does not understand why the animals have woken him, it does not have the same meaning as the line in the source text, which alters a fundamental part of the animals’ way of thinking. Whereas they do not understand why they love this person in the source text, Purun Bhagat has become the unknowing creature in Sötteman’s translation. As *The Jungle Books* are mostly written from the perspective of animals, this way of translating does not fit in with the way the books are originally written.

As for the poetical structure and characteristics of the poem, it is also noted that once again the source text and target text clearly differ from each other to a certain extent. I will discuss why this is the case. In the source text, the poem is written in iambic tetrameter. This means that in sets of two, the first syllable is always unstressed and the second syllable is always stressed. In each line, four of these combinations occur. Kipling has done this very consistently, as there are no exceptions. I have marked the stressed syllables by making them bold. Kipling always uses masculine rhyme, though the reader of the poem may have to adjust their pronunciation from time to time to make the lines fully rhyme. This is needed in the first stanza where the words “move”

and “love” are supposed to rhyme. They do on paper, but not when spoken out loud.

The Dutch translation of the poem is not as consistent when it comes to meter. There seems to be a general tendency to put stress on the second syllable of the line, but this is not done every time. Because this is not consistent, the general meter cannot be the same as it is in the source text. There are two phrases in which the second syllable is not stressed, but the first is instead. Because of this, when making the groups of two, it happened that the final syllable of those lines are stressed, as is the case in the source text. This, however, does make it possible for Sötteman to alternate between masculine and feminine rhyme. It has to be noted that while Kipling sometimes expects his reader to adjust their speech in order to keep the rhyme intact, Sötteman makes this impossible in his translation, as words like “bewegen” and “gedreven” simply do not rhyme. They do have the same flow to them, though, which makes it possible to make them sound like they are the same to some extent. This happens more often where Sötteman has used feminine rhyme. This interjects the flow of the poem, along with the way in which the meter is not consistent. This results in the translated poem being less suited for reading out loud.

Other possible poetical tools, like alliteration, assonance and repetition do not occur in either version of the poem.

5.1.3.2 Prose

As mentioned before, I will focus on the elements of society here and how they are approached by Sötteman as a translator. I will discuss in what way they have been altered or unaltered and what this means in general terms, so I can at least partly answer my own research question. This is mainly because children do

not play a role in "The Miracle of Purun Bhagat," but the emphasis does lie in the way society is discussed. Especially since the protagonist experiences both ends of the spectrum when it comes to life in the British Raj, it serves as an excellent case study in order to see how society alone is treated in translation. As for dimension, all shifts pertaining society can still be attributed to the first dimension; the child's world, as the child reader of around 1897 would still be able to understand what was being said or he or she could at least ask a parent. Due to time and culture-specific items, this is not on the same level as the Engels child reader.

In the first sentence of the story, we already encounter a title that is key to understanding what the society in the British Raj was like. This title is "Prime Minister," used to refer to Purun Dass's occupation. "There was once man in India who was Prime Minister of one of the semi-independent native States in the north-western part of the country," it reads. (168) As it is clear what is meant, we can now move on to see what Söteman has chosen as the most suitable translation: "Er was eens een man in India die Eerste Minister was van een van de in naam zelfstandige staten in het noordwestelijke deel van het land." (18) He used "Eerste Minister" as a translation for Prime Minister. At the time of the colonization of India, the terms 'Prime Minister' and 'First Minister' were used interchangeably. This can be seen in a sentence taken from "The Bright Gleam of Victory," a speech held by Winston Churchill in 1942. Here, he says "I have not become the King's First Minister in order to preside over the liquidation of the British Empire," (n. pag) while we would now call him the Prime Minister. Thus, Kipling has used 'Prime Minister' because that essentially was the word for the occupation, but Söteman, in his translation from 1965, noted that the use of the term had changed over the years and has instead used

'Eerste Minister,' which is an adjustment in comparison to the target text, most likely put in place in order to prevent confusion with the readers of his translation.

Another example of how terms based on society are treated, can be found in the following sentence: "But as Purun Dass grew up he felt that the old order of things was changing, and that if any one wished to get one in the world he must stand well with the English, and imitate all that the English believed to be good." (168) This sentence in itself already tells a significant amount about what the English were like in the British Raj and how best to behave when one was of the colonized people. As we look at the translated sentence, one thing in particular stands out; "Maar toen Poeroen Dass opgroeide, besefte hij dat de oude orde der dingen aan het veranderen was, end at iemand die vooruit wilde komen, op goede voet moest staan met de Engelsen, en alles wat de Engelsen als goed beschouwden, moest navolgen." (18-9) The omitting of "in the world" draws attention when comparing the two sentences. It seems that this bit of information is key to understanding what Purun Dass realized: being respected and well-esteemed by the British will open up a whole new set of doors. These doors lead to the rest of the world in the sense that the British Empire was so grand and important, that occupying an important position within this Empire was a guarantee to get on in the world; in other cultures and nations. Söteman has translated this part as "iemand die vooruit wilde komen," which does not imply the grandeur that Kipling implies in his source text. Söteman could have had a myriad of reasons for opting to translate it in this exact way, among them could be that the British Raj did not exist anymore, as it had become independent in 1947 and therefore the political aspects would most likely not be noticed by the readers of his translation, or that he did not want to glorify colonialization, or that he simply

did not pick up on the detail. Hopefully a conclusion pertaining to this shift can be drawn after having conducted more research on his translation strategy.

A bit further in the story, an interesting shift regarding syntax can be found.

[...] and between them, though he always took care that his master should have the credit, they established schools for little girls, made roads, and started State dispensaries and shows of agricultural implements, and published a yearly blue-book on the "Moral and Material Progress of the State," and the Foreign Office and the Government of India were delighted. (168-9)

Here, we focus on the first part, up until the second comma. The way it is first said that not Purun Dass, but the new king will receive all credit for their actions, mirrors the meaning of the entire sentence, since only after that, the readers find out what exactly they have achieved together. In Dutch, the syntax is quite different:

Tezamen stichtten zij meisjesscholen, legden zij wegen aan, richtten zij staatsapotheken op, organiseerden zij tentoonstellingen van landbouwwerktuigen, en gaven zij jaarlijks een blauwboek uit over 'De Zedelijke en Stoffelijke Vooruitgang van de Staat', waarbij de Eerste minister er altijd zorg voor droeg dat zijn gebieders de eer van dat alles genoot. Het Ministerie van Buitenlandse Zaken in Londen en de regering van India waren er enthousiast over. (19)

In the translation, first the achievements are given and only after that it is said

that Purun Dass does not take the credit. This does not mirror the way in which it so happened in the story itself. As Purun Dass made sure that the credit was not solely reserved for him, it would be logical to also put it this way, first giving credit to his master, and only thereafter relaying the events. As is clear, this sentence has been cut in two. This second sentence is not only separated from the first by a full stop, but also by a paragraph, as it now forms the first sentence of a new one. Because of this additional adjustment, it could be highly possible that Sötëman has struggled with this sentence because of its length and its syntax. While it could have been possible to retain the original structure, it is only to be guessed at what the quality of this translated sentence would be. Another reason for the alteration in syntax is that Sötëman did not see the importance of the exact order in which the parts were presented by Kipling. Either way, a certain effect is achieved, namely that Purun Dass is less humble in the target text in comparison with the source text.

Furthermore, Kipling often clearly differentiates between his descriptions of life in the British Raj and life in the United Kingdom of the time. An example of this is shown here: "After the monkeys came the *barasingh*, that big deer which is like our red deer, but stronger." (176) Here, he compares the two kinds of deer in order to make it easier for the reader to imagine what is going on. The effect is that the difference between the two worlds, being the British world and the world of the British Raj, is emphasized. In Dutch, Sötëman has approached this differently: "Na de apen kwam de *barasingh*, dat grote hert, dat eruit ziet als rood wild, maar sterker is." Even though the red deer is also native to the Netherlands, he has chosen to simply refer to it as "rood wild," which is a generic name for all sorts of deer. He also has left out the information that contributed most strongly to the differentiating effect of the sentence: "our." Still, Sötëman takes the general knowledge of the Dutch

readers into account, but the most alienating factor has been canceled out. There are several possible reasons for this phenomenon: Söteman thought it to be superfluous, or he thought it was not relevant anymore since the British Raj had already become independent and the relationship between the original country and the colonies therefore would not be stressed that much anymore at the time, or he did not notice the possible meaning of the word, or he thought it would be incorrect to use “onze” in his translation since the British Raj was a British colony and not a Dutch one and the two ends of the spectrum would therefore become different than in the source text. As guessing may result in possible outcomes regarding Söteman’s overall strategy, it is more useful to now focus on the direct effect of the way he translated this particular part. This effect is that the distinct separation of the two poles, namely Britain itself and the British Raj, which can be used to emphasize the size of the British Empire as a whole, is neutralized.

Earlier on in the story, Kipling relates which official titles Purun Dass has obtained: “[...] and at the same ceremony, while the cannon boomed, Purun Dass was made a Knight Commander of the Order of the Indian Empire; so that his name stood Sir Purun Dass, K.C.I.E.” (169) In Dutch the sentence runs quite similarly, but with subtle differences. “En tijdens dezelfde plechtigheid werd, onder de salvo’s van de kanonnen, Poeroen Dass Commandeur in de Orde van het Indische Imperium, zodat hij Poeroen Dass, K.C.I.E. werd.” (20) Surprising is that the abbreviation of the English title is kept in the Dutch translation, while the title itself is translated accordingly to Dutch official titles. When such titles were awarded, the recipients would put either K.C.I.E, G.C.I.E for Knight Grand Commander, or C.I.E for Companion after their names. These specific letters were unique in the fact that they did not have a translated form in other languages. Söteman had two options: omitting the K.C.I.E as he had translated

the full name in a way that the Dutch readers would understand what was meant and therefore prevent any confusion, or, as he obviously did, keep the K.C.I.E. despite the possible confusion with the readers as it is not likely they were aware of its meaning, but still maintaining historical accuracy. I could find no reliable Dutch sources (i.e. nothing except Wikipedia) in which was spoken of these forms of the titles. As the British Empire had already fallen apart by the time Sötémans translation was published, as mentioned before, and therefore no new titles of the sort were awarded, it is not likely that the Dutch reader audience would think this information helpful. In Sötémans defense it can be said that in this way, he succeeds in remaining faithful to the original and the way society was described there. There is one thing in the translation that does not add up to this theory, though, and that is the omission of the word "Sir." When looking at another part of the story in which similar information as this part is used, we observe a slight difference in translation strategy. "He was no longer a holy man, but Sir Purun Dass, K.C.I.E, Prime Ministers of no small State, a man accustomed to command, going out to save a life." (179) In the original we again come across the "Sir," the title and his position as "Prime Minister." In the translation, we see a deviation from what Sötéman has done the first time around. "Hij was geen heilige man meer, maar Sir Poeroen Dass, K.C.I.E., Eerste Minister van een lang niet onaanzienlijke staat, een man, gewend te bevelen, er op uit trekkend om levens te redden." (31) Here, all three elements return in the same way we encountered them before, with the exception of "Sir" as this previously was not translated at all. A possible explanation is that Sötéman thought the other sentence would be too full of titles and formalities. Another one is that he simply forgot to translate the word. In any case, it is clear that the effect on the Dutch reader is altered from if all such

information would have been present at all times in the translation.

5.1.4 Translation profile

After examining the changes that occur in Sötémans translation compared to the original regarding the way society is presented, it is possible to draw an overall conclusion. As the effects of his choices are generally in the favor of the Dutch reader's limited comprehension of the British Raj, we could conclude that Sötéman has filtered the culture-specific items that are native to the British Raj. This had been done in a way that the reader at least most of the time can understand what exactly is being said, without the translated story becoming entirely domesticated. There are still words and titles present that have a foreignizing effect, but less so than if this Dutch reader would read Kipling's original story. These culture-specific items are consistently omitted, clarified or neutralized accordingly to their importance for the overall text.

'Cultural context adaptations' is the strategy from Klingberg's model that can be seen as most applicable and relevant here.

5.1.4.1 Reading level

As I introduced in chapter 3, I will take the analyzed unabridged direct translations and abridged direct translations and place them in Theo Witte's model for determining reading levels.

As for Guus Sötéman's translation of "The Miracle of Purun Bhagat," I think it is most comparable of the novels that have been sorted as level three books.

De boeken die deze leerlingen aan kunnen zijn geschreven in eenvoudige taal en hebben een complexe, maar desalniettemin transparante

structuur waarin naast de concrete betekenislaag ook sprake is van een diepere laag. Inhoud en personages sluiten niet direct aan bij de belevingswereld van adolescenten, maar het verhaal appelleert aan vraagstukken die hen interesseren, zoals liefde, dood, vriendschap, rechtvaardigheid en verantwoordelijkheid. De tekst is bij voorkeur geëngageerd. Zover er complexe verteltechnische procédés worden gehanteerd, zoals tijdsprongen, perspectiefwisselingen, motieven en dergelijke, zijn die tamelijk expliciet. Het verhaal roept vragen bij de lezer op (open plekken) en heeft doorgaans een open einde. (4)

Sötteman's translation is quite loyal to the source text. There is no change in general impact and the only continuous changes are in syntax (the splitting of sentences and the insertion or alteration of punctuation) and the way in which society is presented. As the Dutch readers are, especially nowadays, not likely to immediately pick up on all the details concerning this outdated society, Sötteman has made some choices in order to weed out the most puzzling parts. Titles are simplified and plans are made a bit more simple in order to achieve maximal comprehension with his audience. Though the language used is quite formal, it is easy to understand and will therefore not pose a problem for high school students. As is stated in the Dutch description of the level, we are not presented with a setting that we are necessarily familiar with, both due to geographical and historical characteristics. Still, there are some overall moral questions that can be asked, mainly concerning the importance of worldly possessions and spirituality. Though the story does not have a classic open ending, as the story of Purun Bhagat's life is finished, there are still some unanswered questions left, mostly pertaining to the animals and the villagers.

5.2 "Tijger! Tijger!" translated by Arthur Tervooren

This story takes place after "Mowgli's Brothers." Mowgli leaves the jungle and arrives at a human village in order to be with his own kind. One of the women living there, Messua, believes him to be her long-lost son Nathoo and she and her husband take him in. Within the next three months, Mowgli is made familiar with the human language and customs. He does not value the clothes, money, work and caste divisions and is not afraid to speak up to the elders when they tell wild stories about the jungle. This all rubs Buldeo, the best hunter in the village, the wrong way. He believes Shere Khan the tiger is the reincarnation of someone called Purun Dass, who owed him money and he therefore wants to kill the tiger himself. While living with the humans, Mowgli is still in touch with Grey Brother, a wolf, who tells him the latest news from the jungle. One day, when Mowgli is herding buffalos, he again meets up with Grey Brother. The latter tells him Shere Khan is back and plans to kill Mowgli. Over the next few weeks, Mowgli goes about the village doing his work and Grey Brother keeps tabs on Shere Khan. The wolf finds out from Tabaqui the jackal, an accomplice of Shere Khan, that the tiger is hiding nearby and is preparing to attack. Grey Brother kills Tabaqui and tells Mowgli. Mowgli devices a plan and together with Akela, the pack leader, and Grey Brother, they cause a stampede. This results in tiger being trampled to death. Mowgli is just planning to skin the tiger in order to fulfil his promise to lay Shere Khan's hide on the Council Rock when Buldeo arrives. He was told by boys in the village what happened and wanted to chastise Mowgli, but then he lays eyes upon the corpse of the tiger and he demands that he get the skin. Mowgli does not agree and Akela restrains Buldeo. They eventually let the hunter go, who runs to the village and tells everyone Mowgli is a shape shifter. Mowgli returns to the village, not knowing what Buldeo did, and soon finds that all the villagers

except Messua want him gone. He leaves and puts Shere Khan's hide on the Council Rock. He dances on it and sings a song about what happened and that he does not understand what caused the villagers to chase him away. The wolf pack propose to take Mowgli back, but the boy does not accept since he still feels betrayed for being cast out. Mowgli decides then and there that from then on, he will hunt by himself, except for the company of his four wolf brothers, since they demand to stay with him.

5.2.1 Context

The story was first published in the *St. Nicholas* Magazine in February of 1894. It was published in *The Jungle Book* in the same year. (KiplingSociety.co.uk)

“‘Tiger! Tiger!’ narrated the uninhibited revenge that Mowgli takes on Shere Khan, but it too points a moral – the tiger is destroyed by his own sloth and arrogance,” argues Mark Paffard (KiplingSociety.co.uk)

Tervooren's translation first appeared in print in 1920. The copy I am using for my analysis is from 1968.

When entering his name in the database of the KB, we find out that not only has he translated several works by Kipling, he also translated many traveling diaries and compiled a book series on Greek myths and fairytales. Furthermore, he also wrote a contemporary story during World War I.

In *De Katholieke pers* of 1936, a short article is written about Tervooren as he was retiring. In it, his accomplishments as a journalist are applauded. Furthermore, it is said that Tervooren has been to the Dutch Indies at least two times in his life. They do not provide the exact year of his first journey there, but the second time he traveled there was in 1928. (114) On another site where Constance Terlingen endeavored to trace back her ancestry, she has described a reasonable amount of text about the lives of this Arthur Tervooren and his wife.

Although she does not list any sources whatsoever, she seems to have discovered that the couple's first time in the Dutch Indies was in 1901, as their first daughter was born there. (n. pag.) Assuming that this information is correct, this means that Tervooren had visited a place near the British Raj in his life before he translated Kipling's works. We could therefore also assume that he had firsthand experience regarding to general culture and setting described in *The Jungle Books*. If this all is true, that would mean that it is very likely that Tervooren used this knowledge when translating. I hope to see whether there are notable instances in which this presumed knowledge become apparent in his translation of "Tiger! Tiger!"

5.2.2 Paratext

Tervooren's translations appear in *Door wolven opgevoed*, which is a collection of the stories that feature Mowgli. These stories have been pulled from both *Jungle Books*.

The first striking feature of Tervooren's translation is the fact that the poem in the beginning has been left out. When looking further in the book, it becomes clear that Tervooren has left out every poem that occurred with these stories in Kipling's original versions. The only song that is translated is the song of the jungle, which is sung in "Bij de djungel ingelijfd." This is probably because it is an integral part of the story and therefore simply cannot be left out.

Besides that, there are no elements concerning the paratext of the translation. There is no translator's or editor's note and there are no footnotes.

5.2.3 Text

Strikingly, the very first sentence of the story does not occur in Tervooren's translation. "Now we must go back to the first tale," (48) it reads, whereas

Tervooren delves into the story using the original second sentence as the first one in his version: "Toen Mowgli, na het gevecht met de stam, op de Vergaderingsrots, het wolvenhol verliet, liep hij naar de bebouwde velden, waar de dorpelingen woonden (...)" (50) Kipling referred back to the story "Mowgli's Brothers" with that one sentence. Though Tervooren has translated this story as well, and it appears before "Tiger! Tiger!" in this book, he had chosen to leave out the reference. When it comes to a children's book, structure is important, so Kipling's referring back to the story that is set directly before this one, helped the child to piece the timeline together. Though Tervooren still refers to it in his first sentence, he has chosen not to help the child reader to the same extent as Kipling has done.

After the battle from "Mowgli's Brothers," Mowgli arrives at a village. He is spotted and soon met by all the people living there. A woman thinks she recognizes him as the lost son of a woman called Messua.

"By my honor, Messua, he is not unlike thy boy that was taken by the tiger."

"Let me look," said a woman (...) "Indeed he is not. He is thinner, but he has the very look of my boy." (49)

Here, she agrees that the two bear some resemblance. In the Dutch translation, this is different.

"Bij mijn eer, Messoea, hij lijkt wel wat op jouw jongen, die door een tijger is weggesleept."

"Laat mij eens zien," zei een vrouw (...) "Neen, hij is het niet, hij is veel magerder, maar wèl heeft hij de trekken van mijn jongen." (51)

In Tervooren's translation, the first woman remarks that the two look alike, but Messua replies that although the two are not the same, they do look alike. The difference is that in the source text, Mowgli could realistically be Nathoo, as this lost son is called, but Kipling never gives his reader an answer to the question of the two are actually the same person. Tervooren, on the other hand, already puts an end to this question as soon as it is raised. This changes Mowgli's identity. When it comes to the dimensions I discussed in chapter two, this change has influence on the first dimension; the child's world. This dimension concerns the identification of the child reader with Mowgli. While Kipling still leaves the possibility that Mowgli has a place with men, a place where he belongs and a place where his biological parents live, a place, ironically enough, on the doorstep of the jungle. In Tervooren's translation, Mowgli is denied such a place, which makes him all the more of an outcast, an estranged being. The child reader cannot identify as much with Mowgli.

Educational shifts also pertain to the first dimension. A clear instance of this in the story and its translation lies in the following sentence: "So, as soon as Messua pronounced a word Mowgli would imitate it almost perfectly, and before dark he had learned the names of many things in the hut." (50) Here, Kipling refers to Mowgli's other lessons and his familiarity with learning words. In the Dutch translation, the effect is less strong: "Zodra hij dus Messoea een woord hoorde uitspreken, zei Mowgli het bijna volkomen goed na en nog vóór het donker was, had hij de namen van een aantal in de hut aanwezige dingen geleerd." (52) The difference is that in Mowgli is a fast learner in Kipling's version, because he has learnt many words. In Tervooren's translation, Mowgli has only leant a couple of words.

Tervooren had his own way of dealing with culture-specific items. When

confronted with something that was very specific to Kipling's intended readership, the British, he had to decide on how to translate it. The most interesting example where he did this is regarding dance. "The two wolves ran, ladies'-chain fashion, in and out of the herd, which snorted and threw up its head, and separated into two clumps," the source text reads. (56) Ladies' chain is a dance in which the women dance in shapes similar to the number eight. The men dance in circles, guiding the women when they are on their side of the eight. (Scottish-Country-Dancing-Dictionary.com) This dance is not well-known in the Netherlands, so Tervooren could not just translate the term and hope his readership knew what was meant, for he would have immediately been able to draw the conclusion that they would not know. His translation: "De twee wolven renden midden tussen de kudde en daarop weer terug, om onmiddellijk andermaal tussen de dieren, die snoven en de koppen ophieven, door te stormen en dat herhaalden ze zolang tot de hele troep in tweeën was gesplitst." (59) Considering that the wolves are not literally dancing, Tervooren has just described their actions as logically as possible. Though the result is that the translation does not run as smoothly as the source text, Tervooren succeeded in evading the use of an equivalent of Kipling's choice of words, and thus, at least in this instance, valuing readability over staying true to Kipling's style, as Kipling frequently uses references to British culture in particular. Furthermore, this shift can be placed in the first dimension; the child's world. The English child reader of around 1897 would probably already know what ladies' chain is, or would be able to ask a parent for clarification. There would essentially be a link between Mowgli's world and the child reader's world. In Tervooren's translation, keeping the same link would not work, as the image is not known in the Netherlands, or at least not to the same extent. He therefore takes away the link with this dimension and neutralizes it.

That this story is aimed at children, can be concluded from the previous research in this thesis, but also from the way this story was written. Kipling often refers to educational aspects, like the lessons Mowgli has learned in the jungle and the way he becomes more and more independent. It is interesting to compare this to Tervooren's translation. For example, the following sentence occurs in the source text: "It was then that Mowgli made up a song that came up into his throat all by itself, and he shouted it aloud, leaping up and down on the rattling skin, and beating time with his heels till he had no more breath left, while Gray Brother and Akela howled between the verses." (64) Here, Mowgli has returned to the jungle and has put Shere Khan's skin on the Council Rock. The wolves, who had cast him out of the pack earlier, now want him to lead them. This is Mowgli's response. Mowgli has learnt that it is better to fend for yourself than lead a pack of wolves who will do as they please anyway. He also asks them what has changed; why they would not revolt again. Mowgli now knows that leadership is less important than survival and friendship. It seems like this would also be a good moral for the Dutch children to read. Especially since Mowgli now expresses himself and is supported by his true family; Akela and Gray Brother. In this song, that is also featured after this story in the source text, he sings of what has happened and what he has learned. Surprisingly, Tervooren had left both the aforementioned sentence and the song out. I also pointed out before that Tervooren has not translated any of the poems preceding the stories, but the fact that he has also left out complete sentences, draws attention. His omitting of this sentence can also be done because Tervooren did not plan on translating the song itself and did not want to make the reader feel like he or she is missing part of the story. Still, there is another sentence in this story that Tervooren has chosen not to translate: "But he was not always alone, because, years afterward, he became a man and married. But

that is a story for grown-ups.” The interesting part is that Tervooren has also translated “The Spring Running,” the story in which Mowgli leaves the jungle forever. There is another story that is not featured in any of the *Jungle Books*, “In the Rukh.” This is the story which is referred to. This story has not been translated by Tervooren, which could be an explanation for the absence of the sentence in his translation. Another possibility is that the reader’s image of Mowgli remains that of a child. Mowgli is not associated with growing up, as nowhere else references to aging occur. Again, this is an instance where the child reader cannot identify with Mowgli as easily, due to the shift in the first dimension; the child’s world. The way Mowgli is not said to grow up, causes the Dutch child to feel less close to Mowgli than the English child, who has been given this extra piece of information.

5.2.4 Translation profile

When it comes to Tervooren’s translation of “Tiger! Tiger!” in comparison to Kipling’s original, we can draw some conclusions. Aside from a few translation mistakes that are bound to surface when analyzing any translation, there is obviously a general tendency to change the overall syntax. Tervooren is very free with punctuation and often splits sentences or even combines them in his translation. Occurring shifts are most often regarding the first dimension; the child’s world. Overall, we can see that Tervooren either omits elements that could possibly cause confusion (especially regarding the fact that he has not translated any of the introductory songs or poems) or creates more distance between Mowgli and the child reader by means of changing elements pertaining to Mowgli’s personality or abilities.

When identifying one of Klingberg’s strategies that is most similar to Tervooren’s own strategy, it becomes clear that either purification or

didactization would be most relevant. As purification is aimed at increasing the readability of the text, and didactization is meant to enhance the suitability of the text, it is clear that both are present in moderate forms. The simplification is more in line with didactization, but the distance created between Mowgli and the child reader can be seen as a property of purification. In conclusion, both strategies are present, but in a balanced manner.

5.2.4.1 Reading level

Again, I will here put the analyzed translation into a category from Theo Witte's model regarding reading levels.

As for Arthur Tervooren's translation of "Tiger! Tiger!" I think it could be seen as either a level two or level three story. Mostly level two, since the story itself is quite straightforward. There is no use of literary devices that influence time, like flashbacks or flash forwards, and everything is described in a clear way.

De leerlingen zijn in staat om de geschiedenis van het verhaal te reconstrueren, het onderwerp van de tekst te benoemen en de personages te beschrijven. Hierbij kunnen ze elementaire literaire begrippen toepassen met betrekking tot het genre, de chronologie en de karakters. Eveneens kunnen ze reflecteren over wat de tekst met hen gedaan heeft en de mate waarin de personages en gebeurtenissen naar hun eigen maatstaven realistisch zijn. De respons op de tekst is subjectief en voornamelijk gericht op sympathie voor de personages en de geloofwaardigheid van gebeurtenissen. Hierbij is de eigen perceptie van de werkelijkheid dominant. Ze gebruiken emotieve en referentiële, realistische beoordelingscriteria (meeslepend, aangrijpend, saai, 'echt')

en verwijzen daarbij soms naar de tekst, maar meestal naar de eigen ervaringen en opvattingen. In een gesprek over het boek hebben deze leerlingen weinig distantie en staan ze niet erg open voor andere meningen en leeservaringen. De persoonlijke smaak wordt gerelateerd aan het genre, bijvoorbeeld oorlog, misdaad en liefde. Maar hun voorkeur is nog niet voldoende gedifferentieerd om zelf een adequate boekkeuze te maken. (3)

Why I would personally also consider level three is because of the dated language and the strange words that sometimes occur. Though it must be noted that Witte's model is for secondary school students from the age of fifteen, in addition to the fact that it is meant for the higher levels, I must state that it could also be read by younger children. Though sometimes with the help of a parent when they encounter an unknown word or when the sentence runs a bit too complicated, all of which can be seen as a product of the time it was translated. Comparing it to Sötteman's translation of "The Miracle of Purun Bhagat," this story is at least more accessible because of the lack of historical political terms.

5.3 Comparison of Abridged Direct Translations

Noting that Sötteman's translation of "The Miracle of Purun Bhagat" has less to do with child image than the other analyzed translation, I will here focus more on the general approach. We can assume that all found shifts are relevant to the first dimension, as this analysis is completely focused on the way in which society is seen and how it is presented in the Dutch target text. The overall translation strategy Sötteman has adopted here is that of neutralizing the exotic titles and terms. This is specifically done for the elements concerning the British

Raj, as the reader of his translation, which was published in 1965, would likely not be familiar with these words. It is to be noted that the text is not entirely domesticated, but that the most alien terms are just omitted, clarified or neutralized.

“Tiger! Tiger!” is the story translated by Tervooren that has been analyzed in this thesis. The result of his particular approach is that the child reader is less able to identify with Mowgli, as his personality and abilities are changed.

The result of this all is that Sötöman makes his translation easier to comprehend through his translation strategy, but that Tervooren distances the reader from the story. Both translators are therefore doing the opposite of each other’s actions. This is also apparent when comparing the strategies as formulated by Klingberg that are most similar to their respective approaches. Sötöman has clearly made use of a strategy that can be compared to Klingberg’s cultural context adaptation, whereas Tervooren has applied a combination of both didactization and purification.

Sötöman’s translation has been deemed as a level three text as it still requires its reader to be immersed in this foreign culture and has to deal with leaps in time. As for Tervooren’s translation of “Tiger! Tiger!” it can be seen as a level two story, based mainly on the fact that it is significantly easier to comprehend than Sötöman’s translation. The identification process is also more accessible.

Chapter 6: Analysis of Chosen Indirect Translations

This adaptation features three stories and their accompanying poems. These stories are translations of “Mowgli’s Brothers,” “Kaa’s Hunting” and “Tiger! Tiger!” As The latter two are analyzed in multiple chapters, I will here discuss the translation of “Mowgli’s Brothers” to even out the numbers.

A summary of this short story has already been given in chapter 4, so I will not include it again here. It is the story of how Mowgli joined the wolf pack and how Shere Khan became his worst enemy.

6.1.1 Context

As mentioned before, this story appeared in *St. Nicholas Magazine* before appearing in *The First Jungle Book* in 1894, though Kipling finished it in November of 1892. (KiplingSociety.co.uk)

This translation by Andrea Princen-Hagen is published by Christoffor Uitgeverij. This publisher was founded in 1962 and after some reformatations, mainly concerning the number of employees, is still in business today. Though they initially focused on Christian literature, they now aim to make their readers more aware of their spirituality: “Christoffor wil boeken uitgeven, die de mens in staat stellen zich zelf innterlijk te vernieuwen en zijn horizon te verbreden, om daardoor de samenleving nieuwe impulsen te geven.” This was formulated in 2012, whereas this adaptation of *Jungle Book* came out in 2005. It is unclear whether they were more focused on Christian literature or on spirituality at the time.

Princen-Hagen has translated children’s books into Dutch from both English and Swedish. She translates almost exclusively for Christoffor, as she has only published one translation at another publisher: Lemniscaat. Regarding this translation, she is also credited as the editor of the work.

6.1.2 Paratext

This edition features the first three Mowgli stories and their accompanying poems and songs and is illustrated by Nicola Bayley. On the back of the book, the following is written:

“Het verhaal van Mowgli, het mensenjong dat bij de wolven in de jungle opgroeide, heeft sinds het verschijnen in 1894 nog niets van zijn aantrekkingskracht verloren. Mowgli en zijn vrienden Baloe, de wijze bruine beer, en Bagheera, de zwarte panter, vormen wereldwijd nog altijd een inspiratiebron voor het werk van vele jongeren binnen verschillende scoutinggroepen.” (n.pag.)

Here it already becomes clear who are seen as the target audience for his translation. Furthermore, a very short description of who Kipling was is featured and the same is done for Bayley.

6.1.3 Text

Many interesting shifts occur in this translation which are of a nature that cannot be generally categorized as one recurring element. Keeping in mind that Princen-Hagen normally translates from Swedish to Dutch, a possible reason for these peculiar changes could be caused by her, seemingly limited, grasp of the English language. I do not claim that this is indeed the case, but would like to draw attention to the possibility. It would explain quite some of the shifts that I will describe in this paragraph.

First, we encounter a change that pertains to the world of the jungle and can be placed in the third dimension; that of the exotic. In a description of Tabaqui's personality, Kipling originally states that “Even the tiger runs and

hides when little Tabaqui goes mad, for madness is the most disgraceful thing that can overtake a wild creature. We call it hydrophobia, but they call it dewanee—the madness—and run.” (1) In the Dutch translation, this is significantly altered regarding the exact contents: “Zelfs de tijger gaat er dan vandoor en verbergt zich, als Tabaqui woest wordt, want een waanzinnige woede is het meest verachtelijke wat een wild dier kan overkomen. Wij noemen het watervrees, maar zij noemen het dewanee – de waanzin – en rennen weg.” (12) The first striking feature is that “mad” has also been previously translated as “waanzinnig woest” (11) and this reoccurs in this sentence. Kipling speaks of insanity and not of anger, though it is translated that way. He furthermore attributes this to Tabaqui being rabid, as hydrophobia not only means fear of water, but also this disease. It would be much more logical for Tabaqui to be sick than to fear water, as water is of essential importance to him in order to survive in the jungle. Still, Princen-Hagen has chosen to translate this is “watervrees” instead of “hondsdoelheid.” What stands out is that dewanee is still called “waanzin,” so now the different parts of the sentence do not match anymore. In this way, Tabaqui is altered as a character. He plays an important role in fleshing out the setting, and does not play a major role in the stories. He does cause some mischief, which is naturally frowned upon. This making of mischief fits in with the second dimension since the child learns that doing this is not good. His contribution to the setting of *The Jungle Books* can be seen as part of the third dimension. This particular shift I described here does take place in that dimension. The difference between the source text and target text regarding this is that in the translation, the level of exoticness is increased, as the elements from this sentence do not agree with each other like they did in the source text. Dogs can also be rabid in Great Britain, so that is not extremely exotic, but the seemingly random anger that has a hold over Tabaqui and his

coincidental fear of water are so strange, especially in this combination, that it all becomes more exotic.

There is also a degree of clarification and simplification present in this translation. An example of this is “zei ze minachtend.” (13) In the source text, this is not added after this particular quote of Mother Wolf. Kipling’s child reader is forced to read between the lines in order to find out with what kind of tone it is said. In this instance, she is being highly sarcastic, and that is clear in what she says, but Princen-Hagen must have thought her target audience would not pick up on the tone. She also makes the reading experience easier for her audience in her translation of the following sentence: “ He had fallen twice into a wolf trap in his youth, and once he had been beaten and left for dead; so he knew the manners and customs of men.”(7) This description pertains to Akela, the pack leader. “In zijn jeugd was hij tweemaal in een wolvenklem beland en hij kende manieren en gewoonten van de mensen,” reads the Dutch translation. (22) Here, the part that Akela was left for dead is omitted, which results in a less harsh setting. The child is protected from the real cruelty of the men in the story. This shift can be placed in all three dimensions, though most clearly in the second, as the child reader now does not learn exactly how cruel man can be to animals.

Interesting is in which way Princen-Hagen has dealt with more historical aspects of this story. “The real reason for this is that man-killing means, sooner or later, the arrival of white men on elephants, with guns, and hundreds of brown men with gongs and rockets and torches. (3) The division between the white British men and the darker-skinned native people of India is clearly mentioned here. In Dutch, their skin color is entirely omitted: “De ware reden voor dit verbod is dat het doden van mensen vroeger of later betekent dat er mensen op olifanten komen opdagen, met geweren en honderden helpers

met bekkens, voorpijen en fakkels.” (15) This can be attributed to the fact that imperialism is outdated and pointing out differences between human races has become a sensitive subject due to slave trade and said imperialism. Now, there is simply a division between ‘mensen’ and ‘helpers,’ which is very neutralizing, but also very politically correct. This can be seen as an effect of a modernizing translation strategy.

Furthermore, Princen-Hagen has also taken a neutralizing stand on the following sentence from the original: “[...] and every splash of every little fish jumping in a pool meant just as much to him as the work of his office means to a business man.” (9-10) This now reads “[...] en elk gespetter van de vissen in het water. De jungle was voor hem net zo vertrouwd geworden als voor ons onze omgeving.” (29) Here, we are originally presented with a description pertaining to business life, which is not something the child reader could identify with as easily, though it does take place in the first dimension. Princen-Hagen has chosen to make the description more relevant to the child’s world by focusing on the general environment this child lives in. The difference, however, is that a businessman owns all the items in his office, or at least knows what is what and where it should be kept. He is aware of all details, whereas the child is still a relatively new being in its environment, and thus does not know as much of the world around him as the businessman knows about his office. Though the comparison is now more relevant for the child, the degree of awareness and knowledge is different, since Mowgli now automatically becomes less of an expert on the jungle. This changes his personality as a character. The same is done for Akela, though with a few differences. The impact is generally the same. In the story, Shere Khan has won over the younger wolves of the pack in his attempts to take over control; “a thing Akela would never have allowed if he had dared to push his authority to the proper

bounds.” (11) This has been translated as “Akela zou dat nooit goedgekeurd hebben, als hij in staat was geweest zijn autoriteit uit te oefenen.” (31) Here there is a difference between the two Akelas. In the source text, he does not dare to go against Shere Khan in that way, but in the target tekst, Akela simply is not able to use his authority, already signaling that the old wolf is deteriorating. There is a higher degree of foreshadowing present in the target text. This already alerts the reader and makes him aware of the implications of Shere Khan’s threat. This is thus another example of the translation strategy that Princen-Hagen assumed when working on this particular text: creating an easier and more straightforward reading experience.

Then I would like to focus for a bit on the more eccentric translation solutions which are, to me, a possible symptom of a less extensive grasp of the English language. “[...] whose tail was beginning to switch” (17) is translated as “die met zijn staart was gaan kwispelen.” (44) Here, Shere Khan transforms into a happy tiger instead of an agitated one. When an animal switches its tail, it is a sign that this animal is on edge and readies itself for a fight. ‘Kwispelen,’ however, is a sign that the animal is happy. It is the Dutch equivalent of wagging your tail. Tabaqui settles in the cave with a “botje van een rat” (12) instead of the “bone of a buck.” (2) This is strange, as wolves generally do not eat rats, and especially not since Father Wolf speaks about having to hunt for two. Lastly, the wolves do not “growl” (11) anymore when reminded of the fact that they cannot look Mowgli in the eyes, but they “huilen.” (31) This results in the anger and frustration of the wolves turning into sadness or a call for help, which is not something that can be readily attributed to the young wolves in this story, as they are resentful throughout.

6.1.4 Translation profile

In Princen-Hagen's translation of "Mowgli's Brothers" shifts in all three dimensions can be found. Shifts pertaining to this first dimension mostly affect the way in which the child reader can identify with Mowgli and the world he lives in, like when the comparison with the businessman's office is turned into a comparison with the general environment the child lives in. When it comes to the second dimension, we see alterations in the lessons the child can learn from the story. Most importantly, implications become explicated, causing the child to have work less hard to come to the same conclusions as the child reader of the source text. The harsher elements from this story are also neutralized, like when Akela is not left for dead anymore. The third dimension sees changes that are caused by changed character traits, like when hydrophobia becomes fear of water and how many exotic elements are turned into things the child reader of the target text is more familiar with than the child reader of the source text.

It is also to be noted that some of the particular ways the words, phrases and sentences are translated, are likely to be caused by Princen-Hagen's limited grasp of the English language.

Purification is the strategy from Klingberg's model that is most at hand in this translation, as all shifts seem to be intended to make the story more suitable for children and less suitable for adults.

6.1.4.1 Reading level

Due to the alterations which make the text easier to comprehend for the reader of the target text, the story becomes significantly more easy and thus of a lower level than the source text. The question is whether it is simplified in such a way that its level now falls below the categorizations created by Theo Witte. With some analyzed translations this is the case, like the one I will discuss in the next

part of this chapter, but here it is not completely obvious. When reading the explanation, the only element worth addressing is the fact that this story is set in a world with which the child reader cannot easily identify with.

De boeken die deze leerlingen aan kunnen, zijn geschreven in eenvoudige, alledaagse taal en sluiten met de inhoud en personages nauw aan bij de belevingswereld van adolescenten. De verhaalstructuur is helder en eenvoudig en het tempo waarin de spannende of dramatische gebeurtenissen elkaar opvolgen is hoog. Strukturelementen die de handeling onderbreken, zoals gedachten of beschrijvingen, zijn schaars. (2)

Most features described here do occur in this version of “Mowgli’s Brothers,” though the identification process with the setting is something that is not a feature of level one literature according to Witte. The high level of tension, however, is present. For this reason, I will still categorize this story as being a level one story, though it could maybe also be seen as a level two story. Noting that the stories that I have previously categorized as level two stories are quite a bit more difficult to read, I will still see this one as the lower level.

6.2 *Het Jungleboek van Joseph Rudyard Kipling by Geronimo Stilton*

In this part of the thesis, I will analyse the way “The King’s Ankus” is presented in the Geronimo Stilton adaptation. Here, Kaa changed his skin for about the two hundredth time and Mowgli sets off to him in order to congratulate him. After what happened at the Cold Lair with the Bandar-log, Kaa now accepts Mowgli as a friend and the Master of the Jungle and tells him things he knows. The two are sitting together and they go for a swim. Kaa tells Mowgli about a

time he hunted his pray all the way to the Cold Lairs and found there a hole in the ground, which is very odd, since he believed only the Bandar-log lived in that area. He entered the hole and fell asleep in the dark. After he woke up, he ventured further into the hole and eventually found a white cobra. This white cobra had been there for a very long time; he believed the village above them still thrived and was still inhabited by men. The white cobra had a very important job; he was to protect the treasures in the hole from burglars. Kaa tried to tell him the city had long been deserted and he does not have to guard the hole anymore. The white cobra did not believe him and so Kaa left him.

After hearing the story, Mowgli would like to see the treasures with his own eyes, so he and Kaa set off to the Cold Lairs. They speak with the cobra and Mowgli sees an ankus studded with jewels. Mowgli does not get why all the treasures are embellished like that, since it makes them quite useless, but he does take an interest in that ankus. He thinks it makes for a good weapon and he likes the look of it as well. Mowgli asks the cobra if he can have it and the cobra tells him he can, until he leaves the cave. The white cobra warns him that he should not take any of the treasures out of the cave, but Mowgli does not think it will do any harm to take the ankus. The cobra then tells Mowgli the ankus is death. After a confrontation resulting in the white cobra letting the two leave, Mowgli wants to show his new object to Bagheera. After speaking with him, Mowgli decides to throw the ankus away, as Bagheera tells him the cobra may be right. Later on, the two notice the ankus is gone and they follow the trail of the person who took it. While doing so, they stumble upon some human bodies. It turns out that what the cobra said about the ankus being death is true. Eventually, they find it near the last body and Mowgli returns it the next day so no one else will die.

6.2.1 Context

The short story was first published in *St. Nicholas Magazine*, as is often the case with the stories from *The Jungle Books*. “The King’s Ankus” appeared in the magazine in March of 1895. It also featured illustrations by W.A.C. Pope. It is also published in *The Second Jungle Book*, which appeared first in 1895.

(KiplingSociety.co.uk)

This translation is the only one in this thesis of which the source text is a language other than English. It is originally written in Italian, as Geronimo Stilton is an Italian character. With this adaptation, we enter a well-known franchise. Geronimo Stilton is an orange mouse and is most known for his books and TV series. These books are both original stories as well as retellings of well-known tales, such as *The Three Musketeers*, *Treasure Island* and *The First Jungle Book*.

The name of the specific translator of this book is not noted anywhere. Instead, it reads “Baeckens Books,” which is a publisher of literature for children and older youth. They are most well-known for the *Geronimo Stilton* books and the *Warrior Cats* series. (LinkedIn.com) I tried to find how who exactly translated this book, so I sent an email to Baeckens Books, but to no avail: they did not respond. I then contacted De Wakkere Muis, which is the Dutch publisher of the Geronimo Stilton books, as Baeckens Books does the Belgian publishing. They did respond and that email can be found in Appendix D. Unfortunately, they could not provide any answers to my questions and I am therefore not able to do research on the specific translator.

6.2.2 Paratext

On the dustcover of this book, a short biography of both the character Geronimo Stilton and the real author, Rudyard Kipling, are included. At the

end of the book, there is a more extensive biography of Rudyard Kipling. There is also an introduction in which Geronimo Stilton tells about the general plot of *The Jungle Book*. What stands out here, is that Mowgli is immediately introduced not as a human child, as he is in the original, but as a young mouse.

The story is heavily illustrated and some specific words have their own special font and color, giving the child enough to look at if this story was read to them. At the end of the book, a map of the jungle and the nearby village in which a couple of stories are set, is included.

No poems and songs are included in this translation.

6.2.3 Text

The first noticeable difference in this translation is the fact that it is significantly shorter than the original story. The original occupies seventeen pages in a small, dense font. This version spans sixteen pages in a very large font and six of these pages are illustrations. It can immediately be expected that the contents have changes quite a bit and that the plot has been weeded out. Furthermore, this is not just a one-piece story, like the original, but it is now divided into three chapters; "Terugkeer naar de Koude Krotten," "Een vreemd dier," and "De witte cobra had gelijk."

When looking at the contents, our first noticeable shift, other than the fact that this is a retelling and the story is therefore written in a completely different style and a fair amount of information has been left out, influences the third dimension; that of the exotic. It is mentioned that Kaa has changed his skin for "the two-hundredth time since his birth." (235) It is explained by the editor in the endnotes that pythons normally live up to fifty years. This means that Kaa is significantly older than realistically possible, which thus adds to the exotic elements of the story. In this translation, the "two-hundredth time"

becomes “zoveelste keer,” which leaves the child to make his or her own assumptions. If children would already know of the lifespan of a python, they would probably not supersede its limits. Because of this, Kaa changes from a mythical python into a regular python.

Then, in the original story, it is explained that Mowgli and Kaa now have a special relationship since Kaa saved Mowgli’s life in “Kaa’s Hunting.” Kaa also accepts Mowgli as the master of the jungle and now sees him as an adequate sparring partner. In this translation, Mowgli is still saved by Kaa, but the result is that they are now the best of friends and they regularly play games together. (161-2) All senses of status in the Jungle are thus omitted, leaving the world free for the child to interpret as a world in which Mowgli plays freely.

This change of the first dimension is used consistently, as all instances of death and killing are censured. Whereas Kaa first mentioned to Mowgli that he was hunting in the Cold Lairs when he found an old cave that was inhabited by a white cobra that guards a gigantic treasure, Kaa now was merely exploring the Cold Lairs. This cobra is then called “mijn vriend de cobra (164), while Kaa did not entirely trust the creature in the source text. Once they have arrived at the cave and met the cobra, Mowgli tells him “good hunting,” as he “carried his manners with his knife, and that never left him.” (240) In the Dutch translation, Mowgli nog only wishes his good hunting, but also introduces himself. There is no mention of the knife. When looking at the treasure, Mowgli originally does not understand the significance of the gold, since they are not edible. He does remember seeing some brown coins when he was with the humans in “Tiger! Tiger!” In the Dutch translation, Mowgli has seen “gouden voorwerpen en kostbare stenen” at the time and also knows that these things cause nothing but fights. (167) As soon as Mowgli wishes to take the ankus he has found, since it is adorned with little elephants, (he wants to see it in daylight in the source text,

and show it to Hathi in the target text) the cobra states that it has to stay in the cave. Mowgli and Kaa then attack the cobra after he has made some mean and snide remarks. In the source text, Kaa urges Mowgli to kill the cobra, but Mowgli states that he will never kill again except for food. (244-5) In the target text, Kaa does not say anything while he holds the cobra down. (169) After they find out the cobra's poison is useless as he is dried up, the cobra is so ashamed he wants Mowgli to kill him after all, while in the adaptation, the cobra is just embarrassed and Mowgli feels like that treasure now belongs to him as he has won it fair and square. (170) Still, the cobra warns Mowgli that the ankus is Death, while in the translation, the cobra only warned Mowgli that it was bad luck. The ankus is explained to be used to stab elephants in the head in order to teach them Man's Law, while now it is only used to poke them because the mice (the equivalent of humans) are cruel to both animals and their own kind. (171) As soon as Mowgli learns it is a tool to inflict damage, Mowgli throws it away because he it has caused Death, like the cobra said. In the translation, Mowgli does not want to own an object that has hurt creatures in the past. Later, when Bagheera and Mowgli set out to look for it, they find dead bodies in the source text, while in the target text, they only find signs of fights and eventually sleeping mice. (178) Mowgli then decides to return the ankus to the cobra. In the original story, his reasoning is that it causes death, while in the translation it causes fights, and Bagheera then teaches him a lesson that he does not learn in that way in the source text: "Broertje, het is niet het voorwerp dat kwaad sticht, het zijn de verlangens van de muizen die fout zijn!" (178-9)

As is clear, all these instances are examples of a sort of censorship. The harsh elements like death and killing are left out or replaced by something else, while new morals are inserted and emphasized. For example, all the Death that is caused by the ankus is now presented as mere bad luck, and Mowgli learns

that greed is bad.

6.2.4 Translation profile

As could be expected from an adaptation in which immediately is obvious that quite a variety of elements have changed regarding the original, especially because of the target audience, practically all shifts pertain to the second dimension; that of the moral. This means that moral elements are both inserted and adapted from other shifts. These of the latter kind are generally elements that used to belong to the third dimension; the exotic. Not only is Kaa turned into a regular python, but the fact that an object could cause Death is now replaced with another side effect, which can be lead back to a moral of the story; that greed caused fights. Furthermore, some elements from the third dimension are simply left out, like the fact that the cobra in the source texts still believes that there is a large and blossoming city above his cave, while in reality, the city has been overtaken by the Jungle and the Bandar-log; the monkeys.

In short, the story is heavily simplified, which has caused for the compiler of the Italian original of this adaptation to filter out a great variety of plot elements. Mowgli has been turned into a very likeable and very naïve little boy, whereas he was a very strong and determined boy in the original, made to survive among wild beasts. The target audience are still children, but the image of this children has significantly changed when compared to the expectations of the target audience of Kipling's original works. Now, these children are no longer presented with such serious themes as death and survival of the fittest. The story is safe and shields these children from the dangers of life. It is meant for enjoyment and learning moral lessons only.

One of the strategies from Klingberg's model is obviously most similar to the strategy used in this adaptation, and this is purification, because the text is

now far more suited for children than for adults.

6.2.4.1 Reading level

As I explained in the previous half of this chapter, I will not categorize this story into one of the levels created by Theo Witte. This children's book would simply have to be ranked below level one because of the difficulty of that starting level.

6.3 Comparison of Indirect Translations

Princen-Hagen has translated "Mowgli's Brothers" in a way that has caused shifts in all three dimensions. The identification between the child reader and Mowgli is increased, the lessons that can be learned from reading the story are more clearly found and explained, the harsher elements are neutralized to make the story less provoking, and finally, the exotic elements are changed into other exotic elements, which are slightly more familiar to the child reader.

Geronimo Stilton's version of "The King's Ankus" is quite different from Kipling's original version; more so than the extent of dissimilarity between the source text and Princen-Hagen's target text. In this case, most shifts concern the second dimension. Aside from the obvious alterations, like how all humans have been turned into mice, which affects the first dimension, mainly all changes have a moral nature. Not only is the story more of a fable now all characters are animals, but their personalities have also changed to be of more of an agreeable nature. The most significant alterations, however, are concerning death. Death is no longer present in the story and Mowgli learns lessons that were not present in the source text. A range of exotic elements are omitted. This story is extremely simplified and this has cost the adaptations a great amount of plot. The target audience are still children, but the image of

these children has significantly changed when compared to the expectations of the target audience of Kipling's original works. Now, these children are no longer presented with such serious themes as death and survival of the fittest. The story is safe and shields these children from the dangers of life. It is solely meant for enjoyment and learning moral lessons.

The most striking feature that these two adaptations have in common is their censoring of harsh topics like death and their emphasis on the moral lessons the child reader can glean from the translations. These moral lessons are also more easy to discern as they are mentioned explicitly, whereas Kipling favors the implying of those moral lessons. Furthermore, these moral lessons are changed: they are either added or altered. This similarity of approach has also become apparent when comparing them to Klingberg's model. Both translators seem to have adapted a purifying strategy.

The first translation can be deemed as a level one story because of the degree of simplification that is present. It is still adequate enough in difficulty to be placed in the model by Witte, but only barely. As for the Geronimo Stilton story, this falls entirely below level one and can thus not be inserted in the model.

Chapter 7: Intersemiotic Translations

7.1 *Het laatste Jungleboek: 2. De belofte* by Henri Reculé

This series tells Mowgli's stories in the form of a frame story. A now elderly Mowgli looks back on his life in the jungle. Their order of appearance is changed and sometimes the stories are even combined into one. This is the case with "How Fear Came," "Tiger! Tiger!" and "Red Dog," as they appear in part two of the series: *De Mens*. In this part of the chapter I will look at how these three stories are told and combined into one. I have already given summaries of both "Tiger! Tiger!" and "Red Dog" in this thesis, so now I will only provide one for "How Fear Came."

The story is set in a particular year when there was a drought and the animals had trouble finding water to drink without getting killed by other predators. Hathi the elephant ordered a truce; animals were not to be killed at the few spots where water could be found. Everyone could drink in peace until the next rain. One day, Mowgli and the animals were gathered by a river, when Shere Khan showed up to drink. He told the others he had killed a man. According to the Law of the Jungle, there are only a few circumstances under which it was permitted to kill a human, so the group thought the tiger had violated the law. Shere Khan then answers that it was his right and his Night. He also claimed that Hathi knew he was right. Mowgli then asked Hathi what that meant. Hathi then tells the story of a time when there was peace everywhere in the jungle. No one was killed, as even predators such as tigers and lions were vegetarians. The jungle was ruled by Tha, the first elephant, and he appointed the first tiger as master and judge of the jungle. The wise tiger took his job very seriously, but could not contain himself one day and he impulsively killed a buck. Because of this, death was allowed in at the jungle.

Tha then proclaimed that there was a new master in the jungle; Fear. The other animals set out to find Fear and they found a hairless creature in a cave of which they assumed it was Fear. The first tiger went into the cave, meaning to kill Fear. While he did so, branches ran along his back and left the stripes the tiger is known for. As soon as the tiger laid eyes upon the hairless creature, he ran away with fear. The first tiger was very unsettled by what happened and noticed that he was now feared by the animals that once revered him. He asked Tha for help and the elephant granted him a favor. He told the tiger that the hairless creature is called Man and that there would be one night every year when man would fear the tiger. Tha advised the tiger to show mercy on these nights. However, when that night finally came, the first tiger killed Man. He believed this would undo what he had let happen by killing the buck and that Fear would now be gone, but the opposite was true. Tha warned the first tiger that there were other men, and that the first tiger had shown them how to kill by killing one of them. Soon after, the first tiger was killed by a man.

7.1.1 Context

“Tiger! Tiger!” was first published in the *St. Nicholas Magazine* in February of 1894. It was published in *The Jungle Book* in the same year. “Red Dog” was published in *Pall Mall Gazette* and *McClure’s Magazine* in 1895 before eventually appearing in *The Second Jungle Book* in the same year. “How Fear Came” was first published in *Pall Mall Budget* in 1894. In this particular edition, the story was preceded by the introduction and verses of “The Law of the Jungle.” It was later also featured in *Pall Mall Gazette* before appearing in *The Second Jungle Book* in 1895. (KiplingSociety.co.uk)

The comic series is a product stemming from the cooperation between Stephen Desberg who wrote the scenario, Henri Reculé who provided the

storyboards and pencil sketches, and Johan de Moor, who made the final versions of the illustrations. I contacted the publisher, Le Lombard, and asked whether they could provide any information regarding the translator of the comic book. Unfortunately, they did not respond.

7.1.2 Paratext

No extra text is added to this translation. It is merely comprised comic versions of several of the stories from both *Jungle Books*.

7.1.3 Text

Because this adaptation does not feature a text like the ones I have analyzed before, I am forced to use a different approach. I will look at the global themes and contents of the adaptation as this is more likely to answer the research question than to look at the small amounts of text themselves. In some cases, the specific texts will be included to illustrate the point. In this case, it is more beneficial to the research to analyze the entire comic book than to just take one story and compare it to the original, as the original stories are not presented the same here. They flow over into each other, so there is generally no clear ending or beginning to them.

The comic starts with a scene from “How Fear Came,” where the reader is told that long ago, when the First Tiger did not have stripes yet, there was no killing. He then meets two fighting stags and tells them to stop their useless battle. He fails and the fighting continues, until he is hit by the antlers of one of the stags and starts bleeding. In a rage, he snaps the stag’s neck with his jaws. The other stag is shocked and threatens to tell all the other animals. As he starts shouting, the tiger pushes him off a cliff. He runs away and the other animals find the first killed stag. The First Elephant declares that the jungle will

mark the killer and at that point the tiger becomes striped through the touch of the branches in the jungle. The First Elephant also states that on that day, fear has come to the jungle. Then, the flashback is over, as the story moves to Shere Khan killing the animals around him. "De vloek trotseerde de tijd, tijgers waren tot doden voorbestemd. In de jungle is een tijger niemands broeder, en ofschoon de jakhals en sommige wolven af en toe samen met hem jagen.... Dient hij tot elke prijs gemedend te worden, want hij zal altijd een eenzame moordenaar blijven." (8) After a short intermission in which other things happen outside of the framework of "How Fear Came," the animals go the Waingunga river in a drought, as Hathi has declared that killing is now banned from that area. Shere Khan arrives, covered in blood because he has killed a stag. He declares that he will go off to hunt in the village. The other animals know that he is looking for Mowgli, as he is currently staying at this same village. This is the end of how "How Fear Came" is incorporated into the comic. After this, the story transitions into an adaptation of "Tiger! Tiger!"

Though the general idea of the First Tiger being responsible for the presence of fear and being destined to kill throughout time is the same, almost all other plot points from the stories have been changed. Mankind does not play a role in this version, and so Shere Khan does not have permission to kill a human on a specific night. The First Tiger furthermore does not die in the story, so there are no real consequences to his actions. Plot-wise, a lot of things are lost, like what happens before the flashback, the presence of Mowgli, mankind, the First Tiger's regret and eventually the First Tiger's death. The presence of mankind can be seen as one of the major plot points in the original, as it clearly influences the relationship between Shere Khan and Mowgli. Though a lot of the original story is lost, the most important change is not that of the contents, but that of the implications. As this story did not directly contribute in the

identification of the child reader with Mowgli, the first dimension is not necessarily altered. The second dimension, that of the fable and the moral, is. Shere Khan's statements about his reasoning do not ring true anymore as he does not make those statements at all in the adaptation. He does not reflect on his actions, as in the next part, he simply is upset that Mowgli succeeded in chasing him away with fire. There are no moral lessons concerning the killing of mankind as mankind is not killed. Animal affairs stay animal affairs, which also results in the fact that Mowgli is not seen as part of the heritage of the jungle. He is seen as even more of an intruder. This is also part of the third dimension, that of the exotic. As there actually is a legend concerning the absence and appearance of fear, a rudimentary emotion that cannot be eliminated from life, this is an example of an element that should be categorized in the third dimension, and so the third dimension is significantly altered in the adaptation. It becomes more simplified and also affects Mowgli's world less as it does in the original story. Especially since Mowgli is not even physically present in this story, as he lives with the humans now as he does in "Tiger! Tiger!" Shere Khan does not remind the other animals of his right to kill a human on a specific night, but simply goes off to kill Mowgli. This makes the tiger seem impulsive, while he still is a cunning being in the original *Jungle Books*.

The comic then moves on to Mowgli, who is busy herding the bucks. He is then told by another boy from the village that the lone hunter Buldeo is coming to that village. He is very well-known for his wild stories about the Jungle. Meanwhile, Shere Khan is nearing them. Buldeo tells a story about a limp tiger, who is supposed to be a reincarnation of Purun Dass, an old wizard. Mowgli calls his bluff and the two both swear to kill the tiger themselves. Mowgli is then met by Grey Brother who tells him that Shere Khan is coming for him. Then Shere Khan attacks and kills the boy who warned Mowgli earlier.

As Mowgli runs towards the massacre, Grey Brother is left behind and then also attacked by the tiger. Buldeo is told that the tiger is near and readies himself for battle, while Mowgli himself is now attacked by Shere Khan. Then, Akela arrives and chases the bucks towards where the two are fighting. Mowgli is unharmed, but Shere Khan is trampled by the animals and dies after telling Mowgli he will lose his innocence one day. Buldeo arrives to claim Shere Khan's skin, but then comes to believe that the wizard's ghost has now transcended into Mowgli's body and runs off. Mowgli cuts off the skin and walks towards the Council Rock. Here he declares he will hunt alone in the future and Grey Brother, who apparently survived, Baloo and Bagheera join him.

Though most of the story is fairly similar to the original story, more so than was the case with the representation of "How Fear Came," there are still significant changes to be seen in this version. The first is that Mowgli apparently has befriended another boy from the village, while in the original story, Mowgli was still an outcast, even with his own species. Whereas the contradictions of different kinds of family are very clear in Kipling's version, they become muddled here. This signifies a change in all three dimension, depending on the specific child reader. It is possible that the child feels alienated from his or her parents, peers and other family members, and finds true consolation with animals, like a dog or a cat. In this way, the change influences the first dimension; that of the child's world. The second one, that of the fable, is also influenced as the animals are not seen as Mowgli's only friends and true family anymore. Now, Mowgli finds himself in-between two worlds; that of the humans and that of the jungle. In both worlds he has friends and enemies, and therefore becomes more like the wizard Buldeo suspects he is; a human with the soul of an animal. This, consequently, also influences the third

dimension; that of the exotic. As the child reader would never experience these things, and the third dimension is therefore the complete opposite of the first dimension, the third dimension is still very exotic, but in a different way. The dimensions that are more significantly altered by this change are therefore the first and the second. Additionally, in this version Mowgli has no human parents, or at least no humans who could be his parents, as he does have in the original story. This skews the sense of belonging even more. Whereas Mowgli does have a legitimate reason to try and live with the humans in Kipling's original, he is now not bound to them by anything other than his own species. He is less motivated to see his battles through. This changes his image as a character significantly, which would contribute in turn to a shift in the first dimension, as the child reader identifies with Mowgli in a different way.

Another striking difference is the way Shere Khan is led to his death. In Kipling's original story, Mowgli and Grey Brother devise a plan in which Akela will also play a role. It is a cunning plan, and is based on the fact that Shere Khan has already eaten and so his reflexes are not as good as they normally would be. Grey Brother and Akela intentionally make the bucks trample him. Here in the comic, Grey Brother only warns Mowgli that the tiger is near, Tabaqui the jackal also makes an appearance, Grey Brother is attacked, another boy is killed, Akela causes the stampede on his own in the spur of the moment, and Mowgli and Shere Khan are physically fighting. The plot changes that impact the three dimensions most are the killing of the boy, Grey Brother's inactivity and Akela's sudden actions. Kipling's Shere Khan would not kill another boy from the village as he had already eaten and only sought to take revenge on Mowgli. He is very determined, whereas this tiger seems impulsive, though with different intentions than his other self. "Zijn dood is onbelangrijk, dat heb ik je al gezegd. Het zijn z'n illusies die ik wil doden. Ik geef hem pas de

genadeslag wanneer hij nergens meer in gelooft! De wolvenclan heeft hem weggejaagd, ik zal zorgen dat ook de mensengemeenschap hem verstoot," states this Shere Khan to Tabaqui. (18) While Kipling's Shere Khan is set on killing the boy as he believes that he is rightfully his, Shere Khan now sees crushing Mowgli's hopes and dreams as his priority. "Wanneer hij begrepen zal hebben dat hij wolf noch mens is, zal hij voelen wat het betekent om alleen te zijn, waarlijk alleen. Dan zal de tijd gekomen zijn!" (18) Again, the presence of a shift in character image is what causes changes in the dimensions of the story. That of the fable is mostly altered, as Shere Khan's purpose as a character was to be the antagonist, whose sole purpose is to bother and kill Mowgli. His intentions were clear and it was obvious from earlier on in the general plot of the Mowgli stories that Mowgli would take him on in battle in a cunning way instead of in a physical fight. Here, Shere Khan becomes a more complex character, a tiger doomed to hunt alone because of the actions of the First Tiger, a tiger who would rather kill Mowgli's hopes and dreams than kill the boy himself. Depending on the child reader, this Shere Khan could be seen as a more or less evil character than Kipling's Shere Khan. A mental battle is added, and its impact on the child reader depends on the views of this particular child. Whereas Shere Khan now becomes more intricate of a character, Grey Brother is heavily simplified as a character. He is just the one who warns Mowgli and is not seen until the end of the story where he joins Mowgli after the latter declared that he will hunt alone from that moment onwards. In the original story, Grey Brother does not only warn Mowgli, but also spies on the tiger and helps with devising a plan to defeat the tiger once and for all. He is the instigator of the whole killing plot. This means that now, Mowgli does not have a true friend and family member to symbolize his connections to the jungle. This takes away from both the first and second dimension, as Mowgli is now

more alone than ever and the symbol itself was heavily ingrained in the second dimension as the animal fulfilled a role that was very important for his own choices and motivations. Akela, on the other hand, arrives out of the blue, like a *deus ex machina*; when all seems to go bad, suddenly a solution appears by itself, saving the day. That is exactly the role Akela here fulfils. "Mijn schuld aan het menskind inlossen. En mijn rekening met die mankepoot vereffenen!" he answers when Tabaqui asks him why he has come. (26) He refers back to when Mowgli saved his life by chasing away Shere Khan and his followers by using fire. Shere Khan wanted to have Akela killed so he could be the pack leader instead. He then chases Tabaqui away and causes the stampede that kills Shere Khan on his own.

The comic then moves on to the scene where Buldeo confronts Mowgli and flees, followed by the part where Mowgli brings the tiger's skin back to the Council Rock and declares that he will hunt alone in the future. Then, the older Mowgli tells a younger boy about the animals that used to live in the jungle. There is a very short flashback to the events from "Kaa's Hunting" and the moment where Mowgli was seen as the master of the jungle. Next, the story "Red Dog" is retold.

Mowgli and Akela hear the pheeal (here "phial"), the call for help. The wolves gather and see another wolf nearing. This is Won-tolla, the injured wolf who was attacked by the dhole. The wolf pack initially decides to flee, but Mowgli tells them to fight. He then goes to see Kaa for advice and the two swim to where the bees live. Kaa suggests leading the dhole there as well. Mowgli then finds the dhole, taunts them, cuts off the tail of their leader, and leads them to the bees. He jumps off a cliff into the river, where Kaa waits for him. The dhole are stung by the bees as they crash down. The wolves are waiting on the breeches and a battle ensues. At the end, Mowgli is informed that Won-tolla has

died and finds Akela, who also is dying. He tells Mowgli to go back to the humans and that he will drive himself there. The comic is concluded with a scene in which the elderly Mowgli reminisces about what will happen next. It is very clear that this adaptation, out of the stories featured in this comic book, is most true to its original version. Almost all elements from the original have been incorporated here, except for the more intricate details, like Mowgli's use of garlic to fend off the bees and the fact that Kaa relives his own life in his mind in order to come up with the solution in the first place. Also, the female wolves do not engage in battle. "Wees blij dat je gedood wordt door mijn mes. De wijfjes van de clan hadden je urenlang laten lijden!" Mowgli tells one of his victims as he slashes his throat. (45) Surprisingly, especially towards the end of the story, all dialogue is a direct translation of the original, though with some tweaking to make the sentences short enough to fit into the text balloons. The shifts that occur then, are only those of lesser impact, as the main plot points are still present in the adaptation. The aforementioned omitted elements do not greatly influence the story in the original version, so their absence does therefore not make a significant difference. The result is that the third dimension, that of the exotic, is less intricate and detailed than in Kipling's original. The other two dimensions stay relatively the same, as there is no tampering with Mowgli's world and how that could be compared to that of the child reader, and the overall moral also stays the same.

7.1.4 Translation profile

Analyzing a comic book was a very interesting experience. Except for the last story that was incorporated, the adaptation has shown great shifts in both content and implications. The shifts regarding the dimensions differ per story, as the last one only featured alterations in the third dimension, while the other

two stories mainly show shifts pertaining to the first and second dimension. Though all separate stories show similarity to Kipling's original stories, the target audience is significantly different. By omitting the more intricate details from the stories, the adaptation reaches out to children who prefer an easy read. This is almost always the case with comic books as the illustration play an important role and could even be seen as more important than the written text the reader comes across. Furthermore, there is simply no room to incorporate all details found in the original works as the drawings are of such great importance. We could thus regard this general simplifying of the plot as a genre-specific phenomenon.

The other shift that do not pertain to the simplifications are nevertheless highly interesting with regards to the image of the child reader. The educational aspect which is transferred through the second dimension, has become of less importance due to the omitting of moral lessons. This is most clearly present in the adaptation of "How Fear Came," as its core lessons, that of the impact the presence of mankind has on the animals in the jungle, especially the First Tiger, are absent here. This sparks the greatest shifts that also influence the other dimensions, but its impact is most clear in the second dimension, as the child reader is originally told that mankind, though sometimes inactive, can still be seen as a destructive kind. By deleting this human presence, the child image of Mowgli has significantly changed as he now does not have a legitimate place in the jungle. Humans are not part of the jungle legends anymore.

As for the adaptation of "Tiger! Tiger!" the greatest shifts pertain to Mowgli's child image, as his problems are solved by others and his reasoning has changed to a great extent. His world is different, and so he acts differently. This mainly influences the way in which the child reader identifies with him. It

is harder for them now, since he had become less independent and less tied to both the jungle and the humans. He stands even more apart now.

In short, the changes that can be found in this adaptation mostly differ with regards to the moral lessons the child reader can learn from reading this comic book versus Kipling's original stories.

It is quite difficult to compare Klingberg's model to what has been altered in this intersemiotic translation, as the plot has changed dramatically and the form of the text is also completely different. Purification could be seen as relevant here, since the domain of comic books is a separate entity from the domain of novels. As the target audience for this particular series is no longer a combined one of both children and adults, but only one of children, this appears to be a logical option. Didactization would not be entirely accurate when trying to describe the applied strategy, as the increasing of readability is mostly caused by the change of form rather than a change in strategy.

7.1.4.1 Reading level

As was the case with both translations discussed in chapter 6, I will not be able to categorize this adaptation with regards to Theo Witte's model. Again, this adaptation would simply have to be graded below level one.

7.2 *Het Jungle Boek, retold by Jane Carruth*

Mowgli is seven years old in "Kaa's Hunting." As described in the summary of "Mowgli's Brothers," he is raised by wolves and educated by Baloo. Baloo endeavors teaching him the Law of the Jungle, but Mowgli is not paying attention. Baloo hits him for that and Mowgli runs off. Bagheera does not agree with Baloo's method of punishing, which is physical and he talks Mowgli into going back to recite his lessons to Baloo. Bagheera is satisfied when he notices

Mowgli's progress, but then Mowgli tells him and Baloo about the Bandar-log (Monkey-People). These monkeys have approached him earlier on and promised him to make him their leader. Bagheera and Baloo answer that these Bandar-log are too careless and erratic for laws and leaders and that that's the exact reason why they are shunned by the other animals in the jungle. Soon after, Mowgli is kidnapped by these monkeys who take him to the ruins where they live. While Mowgli is being taken on a wild journey of swinging along the tree tops, he sees Chil the Kite flying above him. Mowgli gives Chil the Master Word of the kites, a phrase that shows the speaker is a friend, and tells him to go get Baloo and Bagheera. These two already are trying to follow the Bandar-log, but they are not able to keep up. They ask Kaa the python for help since the Bandar-log only fear him. Kaa is not interested in helping them at first, but Bagheera talks him into it by using the insults of the Bandar-log against him. Chil then finds them and passes on Mowgli's message and tells them that he is being taken to the Cold Lairs, the ruins of a human city.

While being there, Mowgli finds out that Bagheera was right, since the Bandar-log are not that interested in him for long and do not follow his advice. However, they do not want to let him go. Kaa and Bagheera arrive to save Mowgli and the latter is thrown into a pit of snakes. Mowgli, who luckily also knows the Master Word of the snakes, succeeds in preventing them from striking. Baloo and Bagheera attack the Bandar-log and there is a heated battle going on. The two friends are far more strong, but they are outnumbered. Kaa has trouble getting past some old walls but soon joins them and manages to free Mowgli. Kaa also manages to hypnotize the Bandar-log with his dance so they cannot flee, but also hypnotizes Baloo and Bagheera in the process. Mowgli, however, is immune to the dance and wakes up the bear and the panther. Baloo is in favor of letting Mowgli off, but Bagheera wants to punish him since he

caused all the trouble. In the end, Bagheera feels like corporal punishment is suitable, while Baloo does not agree. Still, Mowgli receives a couple of “love-taps” from Bagheera, which are quite soft hits for Bagheera, but they are still quite painful for Mowgli. After that, they go home.

7.2.1 Context

I came across this picture book in my local thrift store. It is not to be found in the databases of the KB and PiCarta. Typing “Jane Carruth” in the search box results in a list of approximately forty entries in both databases, and it turns out Carruth has written similar books about other stories that have also appeared in a Disney movie. Whereas those, like Cinderella, Pinocchio and Aladdin, can easily be found in both databases, the *Jungle Book* one is missing. Moreover, determining whether Jane Carruth really is the author of this edition is not as easy as it seems. Inside the book, it states “[n]averteld door Jane Carruth,” while on the back it says “naverteld door Jackie Andrews.” Since only Carruth provided hits on Google that referred to the edition we are analyzing here, and the combination of Jackie Andrews and *Jungle Book* did not come up while searching, I think it is safe to conclude that Carruth is the author. As for the translator, that was harder to determine. Nowhere it was stated who had produced the Dutch translation, so I decided to email the publisher, Kalshoven Productions, directly. This email can be found in Appendix B. I was told that the story had been published as a special edition for the Dutch Kruidvat stores. The translator is Elly Groeneveld, though she wrote under the pen name of Johan Kalsbeek.

Originally published in English in 1993, this indirect translation was published in Dutch in 2005, which is twelve years later. It could be possible that

the Dutch translation was adapted again in order to delete any elements that might have been seen as outdated.

7.2.2 Paratext

Included in this edition is a shortened version of “The Law of the Jungle,” which originally appeared in *The Second Jungle Book*. I assume Carruth thought it useful since in “Kaa’s Hunting,” these rules play a significant role, as they are just as important as the Master Words. It seems only the ones she deemed most useful and least confusing for children have made it into this edition. Only the some of the ones regarding personal hygiene, independence, consideration, routine and obedience have been included. In Kipling’s version, there are plenty more of laws, of which a fair share are about prey, kill and hunting grounds.

7.2.3 Text

In this edition, Carruth has retold three stories from *The First Jungle Book*; “Mowgli’s Brothers,” “Kaa’s Hunting” and “Tiger! Tiger!” Carruth has retold them in a way that is much less extensive than how they were originally written by Kipling, as she has to leave enough room for the illustrations. Most likely because of this, there has been some serious cutting in the stories as a lot of elements have been lost. The general plotlines are still the same, though with a few alterations. While the events in the stories are more or less the same, Mowgli’s personality has changed. This is by far the most significant difference when comparing this book to the original. Whereas Mowgli in the original stories by Kipling is a very stubborn boy, Carruth’s Mowgli is much more reasonable and much more obedient. In “Kaa’s Hunting,” in which Mowgli refuses to recite the Master Words Baloo taught him, Mowgli also boasts about

how the Bandar-log, the monkey people, want him as a leader. In Carruth's version, Baloo is impressed by how well Mowgli can recite the Master Words and only mentions the Bandar-log to tease Baloo. Baloo is not happy with Mowgli communicating with the Bandar-log and makes this very clear. Still, Baloo mainly blames himself since he should have warned Mowgli about them. In both versions, Bagheera states that it should have been Baloo's task to tell Mowgli they were no good. (n.pag.) This change is an obvious example of a shift in both the first and second dimension. The first, the child's world, is changed in the way that Mowgli faces different reactions to his actions than in the original, changing the effect on the child reader. Mowgli is now seen as a child who cannot be held responsible for all his actions. Baloo thinks that it is the job of the teacher to prepare the child for real life, while in Kipling's original, Mowgli had to make up his own mind on what was wise and what was right. The change on the second dimension, which pertains to moral lessons that the child reader can learn from this story, is caused because of the shift in the child's world. The moral of the story has changed; first Mowgli's independence was something the children should take after, but they should also learn from Mowgli's mistake. In this translation, Mowgli is not seen as being mistaken, or at least not as much as in the original. The moral is therefore taken out almost completely.

Other than Mowgli's personality change, the personalities of Baloo and Bagheera have also changed in a way that seems to resemble their personalities in the Disney movie. In the original stories by Kipling, Baloo the bear is Mowgli's teacher. He is quite strict and even uses corporal punishment when Mowgli does not obey. Bagheera the panther, on the other hand, is a bit more relaxed. In the Disney movie, Baloo is a carefree bear that likes to sing songs. He does take on a role of a teacher, but he only teaches Mowgli the things that are

important to Baloo himself, such as which fruits are good to eat. Bagheera is the stern chaperone who is to lead Mowgli to the human village. The two animals seem to have switched their personalities and this is also the case in Carruth's picture book. Though not as pronounced as in the movie, Baloo has softened in the picture book and Bagheera has become a bit more serious. Going back to Baloo blaming himself for Mowgli's contact with the Bandar-log, there are significant differences between Kipling's version and Carruth's. In Kipling's version, Baloo retorts "'I--I? How was I to guess he would play with such dirt. The Monkey People! Faugh!'" (42) Here, Baloo assumed Mowgli would notice by himself that the Bandar-log were not to be dealt with. In Kipling's version, it is clear that Baloo, the schoolmaster, expected Mowgli to not only listen to what he taught him, but also to be able to deduce things. Baloo tells Mowgli he has never spoken of the Bandar-log and that it was for a good reason. The fact that Baloo never spoke of them, while he taught Mowgli about all other animals, should have been enough indication that Mowgli should not interact with the Bandar-log. Baloo here teaches the child reader to not only listen to what is said, but also to what is implied. In Carruth's version, Baloo retorts "'I..ik? Hoe kon ik weten, dat hij met zulk uitschot zou willen spelen?' snoof Baloo. 'Hoe kon ik dat raden? De Bandar-log hebben geen wetten!'" (n. pag.) This addition of information, in which Baloo does refer to the mistake he made himself, shows that Baloo does not think it is his fault entirely, but he leaves room for interpretation. Again, we encounter a shift in the second dimension; the moral aspects. Moreover, Baloo is not as curt and defensive as in Kipling's edition, which leaves room for self-blaming. This is a stepping stone to the next instance where Bagheera asks Baloo why he did not warn Mowgli. In the original story by Kipling, their conversation looks like this:

“Why didst thou not warn the man-cub?” he roared to poor Baloo, who had set off at a clumsy trot in the hope of overtaking the monkeys. “What was the use if half slaying him with blows if thou didst not warn him?”

‘Haste! O haste! We--we may catch them yet!” Baloo panted.” (46)

(...)

‘Arrula! Whoo! They may have dropped him already, being tired of carrying him. Who can trust the Bandar-log? Put dead bats on my head! Give me black bones to eat! Roll me into the hives of the wild bees that I may be stung to death, and bury me with the Hyena, for I am most miserable of bears! Arulala! Wahooa! O Mowgli, Mowgli! Why did I not warn thee against the Monkey-Folk instead of breaking thy head? Now perhaps I may have knocked the day's lesson out of his mind, and he will be alone in the jungle without the Master Words.’

(...)

‘Fool that I am! Oh, fat, brown, root-digging fool that I am,’ said Baloo, uncoiling himself with a jerk, (...) (46-7)

After this, their conversation goes on for a bit, after which Baloo and Bagheera decide to call in the help of Kaa the python. In Carruth's version, the conversation went on as follows:

De arme Baloo zette een sukkeldrafje in, maar was binnen de kortste keren buiten adem. Uiteindelijk kreunde hij, ‘Mowgli, Mowgli! Waarom heb ik je niet voor de apen gewaarschuwd?’ ‘Maar hij weet in ieder geval de

Meesterwoorden,' zei Bagheera. 'Hij kan de taal spreken van de vogels en de slangen, de buffels en de olifanten. Dat heb je hem goed geleerd, Baloo, en hij is snel.' 'Idioot, die ik ben! Oh, dikke wortel zoekende idioot!' riep Baloo plotseling uit. (n. pag.)

In Kipling's original, the passage is much longer and it takes Baloo a longer time to realize he played a vital part in the events that happened, since he should have warned Mowgli. Not only does he eventually blame himself for failing to warn Mowgli, he also blames himself for using corporal punishment. In Carruth's version, Mowgli has not been beaten by Baloo and neither will he be. Baloo immediately blames himself, but Bagheera tries to brighten his mood by telling him he did something right; teaching Mowgli the Master Words. They trust Mowgli to take care of himself until they get there to rescue him, while in Kipling's version, it seems like they do not think Mowgli has any chance of salvation without them and Kaa. These differences are most likely caused by the differences between the two Mowglis as he has become more obedient in Carruth's edition than his Kiplingesque self. These adaptations cause changes in both the first and second dimension, as we have seen before while analyzing this translation. The child's world is changed because the way Mowgli is regarded by his teachers, who can also be seen as parental figures, and the second dimension is changed because the child is, again, faced with consequences not necessarily of his own actions, but of the teachers' failing.

After being scolded by Baloo for having contact with the Bandar-log, Mowgli's emotions are different in Carruth's version than in Kipling's original.

"(...) Therefore [the Bandar-log] followed Baloo and Bagheera and Mowgli through the jungle very quietly till it was time for the midday

nap, and Mowgli, who was very much ashamed of himself, slept between the Panther and the Bear, resolving to have no more to do with the Monkey People." (43-44)

This is how Mowgli feels in Kipling's version. He is ashamed of himself and that means Baloo's scolding was successful. Mowgli feels he was wrong. Before this part, the last thing uttered is "'I--I? How was I to guess he would play with such dirt. The Monkey People! Faugh!'" (42), as discussed before. After this, an extensive description of the Monkey People follows, and finally after that, there is the part about taking a nap. Carruth describes this scene differently:

"Mowgli zei niets. Hij had Baloo en Bagheera nog nooit zó kwaad gezien, hij had het gevoel, dat hij geen vrienden meer had. Hij had genoten van het gezelschap van de grijze apen maar durfde dat niet te zeggen en dus hield hij zijn mond, in de hoop, dat Baloo hem liet gaan.

'Begrijp je het goed?' sprak Baloo weer. 'Denk eraan, de apen zijn verboden; verboden voor de bewoners van de jungle!'

'Verboden!' echode Bagheera.

'Ik heb het begrepen,' zei Mowgli met een benepen stem. 'De grijze apen zijn verboden voor de bewoners van de jungle.'

Zonder dat ze het wisten, volgden de grijze apen Baloo, Bagheera en Mowgli door de jungle totdat het tijd was voor een middagdutje. Mowgli zette zich tussen Baloo en Bagheera en besloot, dat hij niet meer met de apen wilde spelen." (n. pag.)

As is clear, Carruth's version has several elements that Kipling's original does not contain. Baloo and Mowgli are both more stubborn when written by Kipling, whereas they value clarity in Carruth's version and are more likely to talk about their arguments. In Kipling's original, Mowgli's education partly relies on him coming to conclusions by himself, as Baloo does not only explain, but he also implies certain things, such as the Bandar-log being unfit to be friends with Mowgli. Carruth is more straightforward and uses more explaining in the educational process of Mowgli. Other than that, here Baloo and Bagheera form a unified front, whereas they argue amongst the two of them in Kipling's original story. Bagheera there blames Baloo for not warning Mowgli. In Carruth's version, Bagheera supports Baloo by echoing him. Another interesting part of this fragment is that "no more to do" has been translated as "niet meer wilde spelen," as Mowgli's actions are now seen as child's play. Here, he is more innocent than in the original, which, for the same reasons as mentioned before, causes shifts in both the first and second dimensions.

Moreover, instead of Baloo, Bagheera uses corporal punishment: "Laten we naar huis gaan,' zei Baloo rustig. 'we hebben de mensenwelp.' 'Ja!' zei Bagheera kwaad, 'maar hij zal weten, dat we daar een dure prijs voor hebben betaald.' En hij gaf Mowgli een paar forse tikken met zijn poot, zodat hij op de grond viel. Mowgli stond zwijgend op." (n. pag) This could also be done so this adaptation would have more in common with the Disney movie, which would have most likely been the primary incentive for someone to buy this book at all.

7.2.4 Translation profile

As has become clear, this adaptation of Kipling's "Kaa's Hunting" features more structural changes than we have seen before in any translation discussed

in this thesis. Most strikingly, the greatest changes can be attributed to two factors: the Disney movie and wanting to create a story that could be in sync with it, and changing Mowgli's character to make him more childlike. This second factor has caused great changes in the first and second dimensions, which entail the child's world and moral aspects. These shifts in the child's world are great, but then again, the child's world created in this translation is more like what children nowadays are faced with than the child's world created in Kipling's original. In a way, this translation is modernized and adapted to the children of this time. The moral aspects are greatly weakened, which can also be attributed to this adapting to modern times, though it is neutralized in a way that a child can learn significantly less from this story, and will see it more as a form of entertainment. This is also in accordance with the more modern opinions on children's literature, as didactic properties are less important in popular children's books than in Kipling's day and age.

Because of this, the strategy from the model by Klingberg that is most similar to the strategy used in this translation is purification.

7.2.4.1 Reading level

Even though I have put all discussed translations into one of Theo Witte's categories regarding reading levels, I will not do that in this chapter. This is because while those translations were still stories that can be seen as (somewhat) high-brow literature, these adaptations simply cannot since they are specifically aimed at children. Trying to match them with a reading level that was designed for higher level secondary school students therefore is illogical. I would have to go below level one.

7.3 Comparison of Intersemiotic Translations

When analyzing the comic book by Henri Reculé, all stories present in that particular part of the series have been analyzed. Overall, it can be concluded that mostly moral lessons are altered in a way that they become more apparent. This is also a result of the extreme degree of simplification necessary to adapt these stories into a comic book without making it too extensive. Furthermore, there are a variety of differences concerning the plots of the stories, which also contribute in the shifts in the second dimension. The different target audience also causes this. As the pictures obtain a more important role in this kind of adaptation, the texts only come second. Most changes can thus be seen as genre-specific.

The adaptation by Jane Carruth also sees a great variety of changes when it is compared to Kipling's "Kaa's Hunting." Most of these changes concern the identification process of the child reader and the lessons that can be learned from reading the story. Possible motives for the phenomenon could be the popularity of the Disney movie, as it shows quite some similarities with it. The difference in the identification process is mostly caused by the more modern approach of Carruth. Furthermore, the moral lessons are greatly diluted, causing the work to be more suited for just entertainment. This is similar to the more modern opinions on children's literature.

When it comes to the features that have been adapted in these intersemiotic translations, it is clear that both moral lessons are added, omitted and altered, and that the plot has significantly changed in both cases in order to harbor a more clear moral lessons for the child reader to learn. Due to the focus on the drawings in these adaptations, the text has been given a less important role than in Kipling's original works. Both works are now more suited for entertainment as the moral lessons are not only more explicitly present, but also

less in number. The focus is on adventure and reading experience. Both works are heavily altered in order to fit the modern opinions on children's literature, which are that these books do not necessarily have to be educational, contrarily to the opinions on children's literature in Kipling's day and age, where this was a more important aspect. In both adaptations, the dual readership properties are lost. Again, both translations, or adaptations, show a used approach most similar to purification, when comparing them to Klingberg's model.

Both these adaptations cannot be scored according to Theo Witte's model as they simply would have to be deemed below level one.

Chapter 8: Conclusion

In this chapter I will compare all translation profiles and answer my research question, which is the following:

How do the different translations and adaptations of Rudyard Kipling's *The Jungle Books* in Dutch express opinions throughout the twentieth and twenty-first century about the child and society in relation with the colonial view of the source text?

The unabridged direct translations that have been analyzed show two different approaches: on the one hand a more neutralizing strategy when it comes to exotic elements and on the other hand a more drastic change in the overall difficulty and readability of the text due to a specific target audience. It is apparent that Duyvewaert has altered his target audience based on the opinion on the child and children's literature in the Dutch speaking world whereas Van Altena has remained faithful to the techniques used by Kipling, which implies that he envisioned a target audience more similar to the one Kipling himself wrote for. This is not necessarily in accordance with the opinions on children's literature in the Dutch speaking world during the time the translation was published.

Van Altena's strategy shows similarities with that of Sötteman, as they both opt for a more neutral use of exotic elements. This cannot be said for Tervooren, who has made changes in his translation, compared to the source text, that cause the child reader to be less readily able to identify with Mowgli due to shifts in personality and actions, and thus distances this child from the story. This implies that Tervooren did not necessarily mean for his target

audience to be immersed in the story by the identification process, and therefore values the moral lessons that can be learned as less important than Kipling. This strategy implies that his translation has the primary purpose of entertaining its reader rather than also creating an educational environment. This is, as described, also generally the case with Duyvewaert's translation. Ultimately, when analyzing the direct translations, both unabridged and abridged, two translation strategies can be identified and linked to certain ideas concerning the child and children's literature. One is that of the dual readership, though with the neutralization of the most exotic elements of the stories, and the other is that of the child reading the story for entertainment.

When analyzing the indirect translations, I found that Princen-Hagen's adaptation is relatively comparable with the translations from the former two categories, concerning its general contents, but with the difference that the plot has been censored in a way that the moral lessons are made more explicit and that it is easier for the child reader to identify with Mowgli due to the deletion of the more exotic elements. The story is simplified, but to a larger extent than the translations by Van Altena and Sötteman. Princen-Hagen has opted for an approach even more focused on creating a pleasurable reading experience and making the text more easily accessible. There are fewer lessons to be learned, and those lessons have been formulated very explicitly. As for Geronimo Stilton, we encounter an even more child-friendly approach. The plot of the story has been significantly changed and shortened. The presence of the moral lessons are stronger, but those are not the same lessons as the child reader of Kipling's original story is likely to learn. Again, we find a heavily censored approach, protecting the child reader from the more provoking and harsh elements of the original, neutralizing them. The indirect translations thus seem to focus on entertaining the child and inserting some different lessons, which

can easily be spotted. Their difficulty is significantly lower than that of the direct translations.

As for the intersemiotic translations, we enter an entirely different genre; one in which the pictures maybe even play a more important role than the text. This causes, in both cases, for the adaptations to have a significantly shortened plot. Again the moral lessons and their shifts regarding the original works take an important focal point when analyzing them. The plot, and therefore its length and intricacy, seem to have been subjected to give these moral lessons a more prominent and obvious place. Their primary function, though, seems to be to entertain the reader, as the focus lies on adventure and the implementing of a higher degree of enjoyment, which is in compliance with the more modern views on the role of children's literature, and also their respective medial forms. In both cases, the dual readership properties are thus lost.

When taking Klingberg's model into consideration, it becomes clear that the further we stray from *The Jungle Books* with respect to general similarity, as the unabridged direct translations are most true to the original, and the intersemiotic translations are least so, the more the strategy of purification is used. This is mostly done with regards to the target audience, as the dual readership of the original is altered and the target text are aimed towards a target audience that consists of children. Whereas Van Altena used didactization, Duyvewaert's approach is most similar to purification, even though his translation falls in to the category of unabridged direct translations. Sötteman favored cultural context adaptation, but he was the only translator to do so from the works that have been analyzed. Tervooren combines both didactization and purification in his approach, and all translations from the categories of indirect translations and intersemiotic translations have adapted purification as their strategy as well.

As for the dimensions, the second one, that of the moral, has been altered most. This is mostly done with regards to providing the child reader with clearer lessons, which goes hand in hand with the strategy of purification, as mentioned before. All translations which have been created with this strategy, see most changes in the second dimension. I have made a table to illustrate this. In it, the analyzed translations are listed in groups of two, which is accordingly to the categories they have been sorted in. Then, I have stated which of Klingberg's strategies they have used and which dimension is most altered in their translation.

	Klingberg	Dimension
Van Altena	Didactization	Third
Duyvewaert	Purification	Second
Sötteman	Cultural context adaptation	Third
Tervooren	Didactization + Purification	First
Princen-Hagen	Purification	Second
Stilton	Purification	Second
Reculé	Purification	Second
Carruth	Purification	Second

Table 8.1

As for the worlds I have discussed in chapter 2, it is not possible to incorporate them into the table above, as it will need some explaining. The three worlds that play a part in *The Jungle Books* are India, Great Britain and the Jungle. In most cases, the Jungle is most affected in the translations, because most of the analyzed stories are set there. The shifts are therefore inherent to the plot and less so to the translation strategy. The exception is Sötteman's translation of "The Miracle of Purun Bhagat," as this story is set in all three worlds. The shifts that occur in the translation are mostly ones that pertain to Great Britain, as cultural terms and titles have been altered to make the text more easy to comprehend for the Dutch target audience.

Still, it is important to take these worlds into consideration, as they provide a framework in which the shifts can be viewed. For example, the first dimension, that of the child's world, would originally have taken place in Great Britain, or maybe even India. In the target text, the child's world would not be any of these three predetermined locations, but a fourth one, the Dutch-speaking world, which would geographically most likely be the Netherlands and Belgium. The second dimension, that of the fable, is mostly present in the Jungle, as fables are linked to animals. The exception is the story "Her Majesty's Servants," which I have discussed before in this thesis. Here, the animals are outside of the Jungle, and are present in India. The third dimension, that of the exotic, could be linked to all three worlds for the Dutch reader audience, while the readers of the source text would only view the Jungle as exotic. Non-colonials would also view India as exotic.

In conclusion, the further we stray from the original form of *The Jungle Books*, the more the adaptations become focused on entertainment and explicitly stated moral lessons instead of implied moral lessons, and thus the original purpose of the source text. This can be attributed to the fact that these other

forms are more modern themselves, like the picture book and the comic book. Their timeline is clear and this is similar to the timeline of the ideas on the child and children's literature as they were discussed in the first chapter of the thesis. The colonial aspects have not been as greatly altered as expected, mostly due to the limited presence of colonial aspects that would nowadays be considered politically incorrect. Instead, the moral lessons that have been altered have generally nothing to do with differences between human races or geographical superiority, but with life lessons. Instead, the general focus of the translations lies with the target audience and making the target text more suitable for these readers in accordance with the more modern views on what children's literature should be like. This is intrinsically linked to the category the translation belongs in and the year in which the translation was published.

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Appendices

Appendix A - Overview of Translation History

The different kinds of translation of *The Jungle Book* can be divided into four categories: unabridged direct translations, abridged direct translations, indirect translations, and intersemiotic translations. I will provide an overview of all translations, sorted by kinds of translation and within those categories, all editions will appear in chronological order.

1. Unabridged direct translations

The First Jungle Book (1894)

jaar:	1934
titel:	Het eerste djungel-boek
Declaratie:	Vert. uit het Engels door
vertaler:	Jan Duyvewaert
uitgever:	Antwerpen: Boekengilde Die Poorte

Edities	1 ^e druk	1934	
	2 ^e druk	1946	Brussel: De Pijl

The Second Jungle Book (1894)

jaar:	1934
titel:	Het tweede djungel-boek
Declaratie:	Vert. uit het Engels door

vertaler: Michiel Duyvewaert

uitgever: Antwerpen: Boekengilde Die Poorte

Editie

1 ^e druk	1934	
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Jungle Book (1894)

jaar: 1949

titel: Het djungelboek

Declaratie: Vert. uit het Engels door

vertaler: Jan Duyvewaert & Michiel Duyvewaert

uitgever: Antwerpen: Boekengilde Die Poorte

Editie

1 ^e druk	1949	Wereldbibliotheek;
2 ^e druk	1954	
3 ^e druk	1956	
4 ^e druk		
5 ^e druk	1962	
6 ^e druk		
7 ^e druk		
8 ^e druk		

9 ^e druk	1974	
10 ^e druk		
11 ^e druk	1978	
12 ^e druk	1978	

Jungle Book (1894)

jaar: 1980

titel: Het jungleboek

Declaratie: Vert. uit het Engels door

vertaler: Jan Duyvewaert

uitgever: Amsterdam: Wereldbibliotheek

Edities

1 ^e druk	1980	
2 ^e druk	1980	Nederlandse Boekenclub
3 ^e druk	1982	Becht
4 ^e druk	1993	Reader's Digest 's Werelds meest geliefde boeken, deel 14
5 ^e druk	2012	Reader's Digest 's Werelds meest geliefde boeken, deel 133

Jungle Book (1894)

jaar: 1992

titel: Het jungleboek

Declaratie: Vert. uit het Engels door

vertaler: Ernst van Altena

uitgever: Antwerpen, Dronten; Facet

Edities

1 ^e druk	1992	
2 ^e druk		
3 ^e druk	1995	
4 ^e druk	2001	
5 ^e druk	2004	
6 ^e druk	2012	Antwerpen; Rotterdam: De Vries-Brouwers

Jungle Book (1894)

jaar: 1995

titel: Jungleboek

Declaratie: Vert. uit het Engels door

vertaler: Benita de Man

uitgever: Harmelen: Ars Scribendi
Eke: ADC

Editities

1 ^e druk	1995	
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2. Abridged direct translations

The Jungle Book (1894)

jaar: 1918

titel: Dieren in de wildernisen

Declaratie: Verhalen uit: Jungle Books

vertaler: Guilette de Lange-Willeumier

uitgever: Amsterdam: Van Holkema & Warendorf

Editities

1 ^e druk	1918	
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Door wolven opgevoed: de geschiedenis van Mowgli in de wildernis

jaar: 1920

titel: Door wolven opgevoed: de geschiedenis van Mowgli
in de wildernis / [door] Rudyard Kipling

Declaratie: Verhalen ontleend aan The djungle book. Bew. Naar
het Engels door

vertaler: Arthur Tervooren

uitgever: Amsterdam: J.M. Meulenhoff

Edities

1 ^e druk	1920	
2 ^e druk	1936	
3 ^e druk	1957	Amsterdam [etc.]: Wereld- bibliotheek
4 ^e druk		
5 ^e druk	1968	

Rikki-Tikki-Tavi, Toomai of the elephants (1894)

jaar: 1950

titel: Toemai van de olifanten en Rikki Tikki Tavi / Rudyard
Kipling

Declaratie: Reeks: Avontuur en techniek; no. 4

vertaler: Guillette de Lange-Willeumier

uitgever: Amsterdam [etc.]: Van Ditmar [etc.]

Edities

1 ^e druk	1950	
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Jungle Book (1894)

jaar: 1965

titel: Door wolven opgevoed

Declaratie: Reeks: "Margriet" pocket-serie. Verhalen ontleend aan The Jungle Books. Vert. uit het Engels.

vertaler: ?

uitgever: Amsterdam: De Geïllustreerde Pers

Editie

1 ^e druk	1965	
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The Miracle of Purun Bhagat (1894)

jaar: 1965

titel: Meesters der Engelse vertelkunst

Declaratie: Inclusief "Het wonder van Poeroen Bhagat"

vertaler: Guus Söteman

uitgever: Amsterdam: Meulenhoff

Editie

1 ^e druk	1965	
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Rikki-Tikki-Tavi (1894)

jaar: 1994

titel: Rikkie-tikkie-teevie: Een verhaal uit het Jungleboek van Rudyard Kipling

Declaratie: Keuze uit: Het jungleboek. - Antwerpen ; Dronten :
Facet, 1992

vertaler: Ernst van Altena

uitgever: Doornik, Dronten: Casterman

Edities	1 ^e druk	1994	
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Toomai of the Elephants (1894)

jaar: 1997

titel: Toemai van de olifanten

Declaratie: Genomen uit: Het jungleboek. - Antwerpen ; Dronten :
Facet, 1995. - (Klassieke bibliotheek). Vert. van een
keuze uit: The jungle book. - London : Macmillan, 1894

vertaler: Ernst van Altena

uitgever: Rotterdam: Lemniscaat

Edities	1 ^e druk	1997	
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3. Indirect translations

Jungle Book (1894)

jaar: 1917

titel: De witte zeehond en andere verhalen

Declaratie: Bevat ook: Toomai van de olifanten, de mugger van Mugger-Ghaut. Naverteld door:

vertaler: Nienke van Hichtum (pseud. Van Sjoukje Maria Diderika Troelstra-Bokma de Boer)

uitgever: Rotterdam: Nijgh & Van Ditmar

Edities	1 ^e druk	1917	
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Jungle Book (1894)

jaar: 1967

titel: Het Jungle-boek: naar de verhalen van Rudyard Kipling / Walt Disney; verteld door Mary Carey

Declaratie: Vert. door

vertaler: Johan Peels

uitgever: Antwerpen: Zuid-Nederlandse Uitgeverij
Harderwijk: Centrale Uitgeverij

Edities	1 ^e druk	1967	
	2 ^e druk	1971	

Jungleboek/Walt Disney; naar de oorspronkelijke Mowgli-verhalen

jaar: 1968

titel: Jungleboek/Walt Disney; naar de oorspronkelijke Mowgli-verhalen

Declaratie: Opnieuw verteld door Annie North Bedforth

uitgever: Amsterdam: De Geïllustreerde Pers

Edities	1 ^e druk	1968	
	2 ^e druk	1972	Antwerpen: Zuid-Nederlandse Uitgeverij Harderwijk: Centrale Uitgeverij

Jungle Book (1894)

jaar: 1970

titel: Het Jungle-boek / [naar] Walt Disney

Declaratie: Naar het oorspronkelijke boek van Rudyard Kipling.
Bew. Naar het Engels door

vertaler: Johan Peels

uitgever: Antwerpen: Zuid-Nederlandse Uitgeverij

Edities	1 ^e druk	1970	
	3 ^e druk	1979	Aartselaar: Zuidnederlandse Uitgeverij

		Harderwijk: Centrale Uitgeverij
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The jungle book (1894)

jaar: 1971

titel: Het Jungle-boek: naar het boek van Rudyard Kipling / Walt Disney

Declaratie: Reeks: Walt Disney tekenverhalen; 1

vertaler: ?

uitgever: Antwerpem: Zuidnederlandse Uitgeverij
Harderwijk: Centrale Uitgeverij

Edities	1 ^e druk	1971	
	2 ^e druk	1974	[herdruk]

Jungle Book (1894)

jaar: 1976

titel: Het Jungle-boek / [naar] Walt Disney

Declaratie: Naar het oorspronkelijke boek van Rudyard Kipling. (reeks: Walt Disney omnibussen; 4) bevat tevens: Bambi, Peter Pan. Bew. door

vertaler: Johan Peels

uitgever: Aartselaar [etc.]: Zuidnederlandse Uitgeverij [etc.]

Edities	1 ^e druk	1976	
	2 ^e druk	1980	

Walt Disney presents the jungle book

jaar: 1979

titel: Het Jungle-boek / [naar] Walt Disney

Declaratie: Naar de oorspronkelijke Mowgli-verhalen van Rudyard Kipling; met tekeningen uit de gelijknamige Walt Disney film.

vertaler: ?

uitgever: Haarlem: Oberon

Edities	1 ^e druk	1979	

Jungle Book (1894)

jaar: 1993

titel: Jungle Boek

Declaratie: Naar het verhaal van Rudyard Kipling. Reeks: De wondere wereld van Disney.

vertaler: ?

uitgever: Aartselaar [Oosterhout]: Deltas

Edities	1 ^e druk	1993	

Jungle Book (1894)

jaar: 1993

titel: Het jungle boek

Declaratie: Vert. gebaseerd op: The jungle book/Rudyard Kipling.
Uit: Disney vertelt.

vertaler: ?

uitgever: Aartselaar [Harderwijk]: Deltas

Edities

1 ^e druk	1993	
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Jungle Book (1894)

jaar: 1993

titel: Jungleboek, of Het verhaal van Mowgli

Declaratie: Vrij naar Rudyard Kipling

vertaler: Jan de Vuyst

uitgever: Antwerpen: Standaard

Edities

1 ^e druk	1993	
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Jungle Book (1894)

jaar: 1994

titel: Disney's betoverende sprookjeswereld

Declaratie: Bevat ook Aladdin, Peter Pan en Belle en het Beest

vertaler: ?

uitgever: Aartselaar [Oosterhout]: Deltas

Edities	1 ^e druk	1994	
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Jungle Book (1894)

jaar: 1996

titel: Jungle boek

Declaratie: Vert. van Disney

vertaler: Hetty van Vught

uitgever: Aarstelaar; [Oosterhout]: Deltas

Edities	1 ^e druk	1996	
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Jungle Book (1894)

jaar: 2005

titel: Jungleboek: Mowgli's verhaal

Declaratie: Vert. uit het Engels en bew.

vertaler: Andrea Princen-Hagen

uitgever: Zeist: Christofoor

Edities

1 ^e druk	2005	
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Walt Disney's Jungle Book (1894)

jaar: 2008

titel: Walt Disney's Jungle Book

Declaratie: Gebaseerd op de Mowgli verhalen in The Jungle Book en The Second Jungle Book

vertaler: Mascha de Vries

uitgever: Amsterdam: Rubinstein

Edities

1 ^e druk	2008	
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Il libro della giungla (2008)

jaar: 2010

titel: Het jungleboek van Joseph Rudyard Kipling

Declaratie: Vrij bewerkt door Geronimo Stilton; vert. uit het Italiaans

vertaler: Baeckens Books

uitgever: Amsterdam: De Wakkere Muis

Edities

1 ^e druk	2010	
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Jungle Book (1894)

jaar: 2012

titel: Jungleboek

Declaratie: Gebaseerd op The Jungle Book

vertaler: Aby Hartog

uitgever: Amsterdam: Zirkoon

Edities

1 ^e druk	2012	
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4. Intersemiotic translations

Comic books:

Walt Disney's Jungle Book (Allan Hubbard)

jaar: 1993

titel: Walt Disney's Jungle Boek

Declaratie: Vert. gebaseerd op *The Jungle Book* – Eerder verschenen in: Donald Duck, 1979-1980. – Oospr. Uitg. in andere vorm: 1968.

vertaler: Al Hubare

uitgever: Haarlem: De Geïllustreerde Pers

Edities	1 ^e druk	1993	
	2 ^e druk	2001	Hoofddorp: VNU Tijdschriften

Le dernier livre de la jungle (2011)

jaar: 2011

titel: Het laatste jungleboek

Declaratie: Gebaseerd op het boek van Rudyard Kipling

Scenario: Stephen Desberg

Storyboards: Henri Reculé

Reeks: Het laatste jungleboek

Vertaler: ?

uitgever: Brussel: Le Lombard

Edities	1 ^e deel	2004	
	2 ^e deel	2006	

3 ^e deel	2006	
4 ^e deel	2007	

Picture books:

The Jungle Book (1993)

jaar: 2005

titel: Het Jungle Boek

Declaratie: Naverteld door Jane Carruth

uitgever: Almere: Kalshoven Productions

Edities

1 ^e druk	2005	
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Sound recordings:

Walt Disney's verhaal van Jungle boek

jaar: 1969

titel: Walt Disney's verhaal van Jungle boek

Medium: Grammofoonplaat

Declaratie: Met liedjes uit de film gezonden door Joop v.d. Marel

uitgever: Aartselaar [Harderwijk]: Deltas

Edities

1 ^e editie	1969	
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Jungle boek

jaar: 1989

titel: Jungle boek (luistercassette)

Reeks: Kijk en luister. Kijk- en luisterverhalen: S 12

Declaratie: Met liedjes uit de film gezonden door Joop v.d. Marel

uitgever: Aartselaar [Harderwijk]: Deltas

Edities

1 ^e editie	1989	
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Jungle Boek: een reuzeleuk hoorspel

jaar: 2008

titel: Jungle boek: een reuzeleuk hoorspel

Declaratie: Naverteld door Jane Carruth

uitgever: Zuidnederlandse Uitgeverij; Aartselaar [Oosterhout]:
Deltas

Edities

1 ^e editie	2008	
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Book with vinyl:

Jungleboek/Walt Disney; naar een verhaal van R. Kipling

jaar: 1967

titel: Jungleboek/Walt Disney; naar een verhaal van R. Kipling

Declaratie: Met liedjes uit de film gezongen door Joop v.d. Marel

uitgever: Amsterdam: De Geïllustreerde Pers

Edities

1 ^e druk	1967	
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Movies:

Jungle Book (1967)

jaar: 1979

titel: Jungle boek

Reeks: Disney Classics

uitgever: Buena Vista Home Entertainment

Edities

1 ^e editie	1976	
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2 ^e editie	2000	
3 ^e editie	2007	(Platinum edition)

Jungle Book (1995)

jaar: 1996

titel: Jungle boek

Declaratie: Geschreven door Larry Hartstein

uitgever: Cosmos Home Entertainment

Edities

1 ^e editie	1996	
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Jungle Book 2 (2003)

jaar: 2001

titel: Jungle boek 2

Reeks: Disney Classics

uitgever: Buena Vista Home Entertainment

Edities

1 ^e editie	2003	
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Jungle Book (1997)

jaar: 2004

titel: Jungle boek

Regie: Toshiyuki Hiruma Takashi

Reeks: Goodtimes

uitgever: RCV Entertainment

Edities

1 ^e editie	2004	
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Television series:

Janguru bukku shonen Mōguri (1894)

jaar: 1993

titel: Jungle boek

Declaratie: Vert. Uit het Japans door Peter Calicher

uitgever: Video Film Expres

Edities

1 ^e editie	1993	
--------------------------	------	--

The Jungle Book (2011)

jaar: 2011

titel: Jungle boek

Declaratie: Gebaseerd op het boek van Rudyard Kipling

Regie: Tapaas Chakravarti

Reeks: Televisieserie voor Z@pp en Ketnet

uitgever: Amsterdam: Just4Kids

Edities

1 ^e deel	2011	
2 ^e deel	2011	
3 ^e deel	2012	
4 ^e deel	2012	

Computer games:

Jungle Book (1894)

jaar: 2003

titel: Disney's Jungle boek (Groep 3 – 1^e leerjaar)

Medium: Cd-rom met avonturenspeel

vertaler: ?

uitgever: Haarlem: Mindscape

Edities

1 ^e druk	2003	
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Jungle Book (1894)

jaar: 2004

titel: Disney's Jungle boek (Groep 4 – 2^e leerjaar)

Medium: Cd-rom met avonturenspeel

vertaler: ?

uitgever: Haarlem: Mindscape

Editities

1 ^e druk	2004	
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Appendix B - Wereldbibliotheek

L.S.,

(2-7-2015)

Op het moment werk ik aan mijn masterscriptie voor de studie Literair Vertalen aan de UU. Hier doe ik onderzoek naar de vertaalgeschiedenis van *Jungle Book* van Rudyard Kipling. Bij mijn onderzoek betrek ik de vertalingen van Jan en Michiel Duyvewaert die lange tijd (van 1949 tot 1978) door Wereldbibliotheek is uitgegeven.

Ik stuit alleen op een probleem: er is niets te vinden over deze vertalers. Ik vroeg me dus af of deze namen misschien pseudoniemen zijn voor twee vertalers, of misschien zelfs maar één. Ik weet dat u deze vertalingen al geruime tijd niet meer heeft uitgegeven, maar u bent wel de eerste uitgeverij die het na de eerste heeft gedaan. Dit was Boekengilde Die Poorte en die bestaat tegenwoordig niet meer. Ik hoop dus dat u ergens kunt vinden wie deze personen waren zodat ik daar melding van kan maken in mijn scriptie.

Alvast bedankt en met vriendelijke groet,

Alexandra Kist

Beste Alexandra,

(6-7-2015)

Helaas kan ik je persoonlijk niet verder helpen, en ook mijn collega's werken nog niet lang genoeg bij Wereldbibliotheek om hier iets relevants over te kunnen zeggen. Ik heb je vraag even bij de oud-uitgever, Joos Kat, neergelegd, maar vrees het ergste.

Hartelijke groet,

Machteld

Appendix C - Kalshoven

L.S.

Momenteel schrijf ik een masterscriptie over de vertaalgeschiedenis van Jungle Book. Ik ben in het bezit van "Het Jungle Boek," dat naverteld is door Jane Carruth. Dit boek is bij jullie uitgegeven in 2005. Ik zou dit boek heel graag willen gebruiken voor de vergelijkingen in mijn masterscriptie, maar helaas kan ik nergens vinden wie dit boek vertaald heeft. Kunt u mij daar iets meer over vertellen?

Bij voorbaat dank,

Alexandra Kist

Beste Alexandra,

Deze titel is toentertijd als special voor Kruidvat gepubliceerd. De vertaling is gedaan door Johan Kalsbeek, alias voor Elly Groeneveld (04-02-1940).

We hopen je hiermee van dienst te zijn geweest.

Met vriendelijke groet,

met vriendelijke groeten/with kind regards/mit freundlichen Grüßen,

Evelyn Gerards– KP kalshoven productions

Appendix D – Wakkere Muis

L.S.

Op het moment werk ik aan mijn masterscriptie voor de research master Literair Vertalen aan de UU. Hierbij doe ik onderzoek naar de vertaalgeschiedenis van *The Jungle Book* van Rudyard Kipling. Op het moment heb ik ook *Het Jungleboek* van Geronimo Stilton bij mijn onderzoek betrokken. Ik zou graag weten wie dit werk vanuit het Italiaans heeft vertaald en ik hoopte dat u me hier iets meer informatie over zou kunnen geven. Voorin het boek staat namelijk dat de vertaling is verzorgd door Baeckens Books, maar zij beantwoorden mijn email helaas niet.

Alvast bedankt.

Vriendelijke groet,

Alexandra Kist

Beste mevrouw Kist,

Ik heb uw mail gekregen van Maussen PR.

Helaas kan ik u niet veel verder helpen aangezien de Vlaamse editie niet door ons is uitgegeven.

Als er vertaling Baeckens Books in het boek staat, dan is de kans groot dat die vertaling door iemand die daar werkt of toen werkte.

Succes met de scriptie.

Met vriendelijke groet,

Namens De Wakkere Muis,

Petra Muller