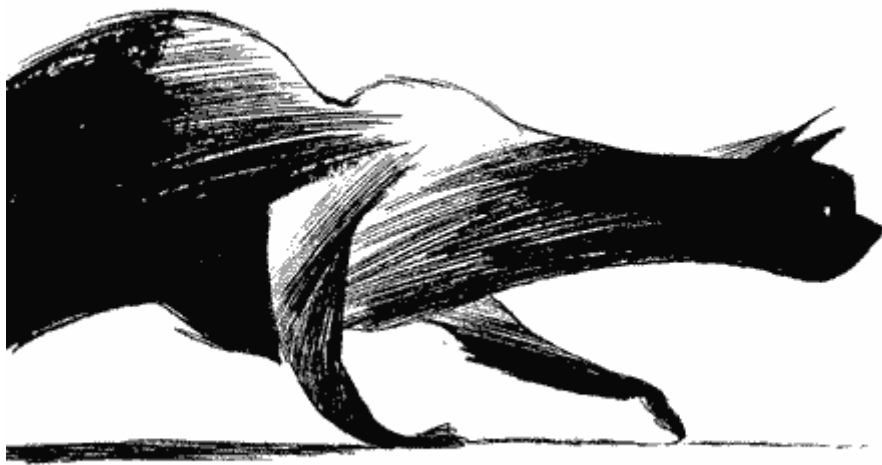


Translating Children's Literature: *Varjak Paw*



Floris Bouwman, 4135830
BA Thesis English Language and Culture
April 20, 2017
Universiteit Utrecht
Supervisor: dr. Onno Kusters
Second reader: Anniek Kool, MA

Abstract

This BA thesis explores the translation of children's literature. It discusses the effect of translation norms on the equivalence between source and target text, as well as approaches to and opinions on the translation of names in the literary genre. Furthermore, it features three chapters of SF Said's novel *Varjak Paw*, which have been translated into Dutch and are accompanied by an annotation. A translation-relevant text analysis explores the possible difficulties the source text might pose the translator.

Contents

Abstract	2
Introduction	4
Chapter One: Translating Children’s Literature.....	6
Chapter Two: Translating Names.....	11
Name Translation Strategies	11
Translating Names in Children’s Literature	12
Chapter Three: Translation-oriented text analysis.....	16
Pragmatic Problems.....	16
Cultural Differences	17
Linguistic Problems.....	20
Text-Specific Problems	22
Names	23
Other Text-Specific Problems	27
Conclusion.....	30
Translations	32
Chapter One.....	32
Chapter Nineteen.....	38
Chapter Thirty-Five.....	43
Appendix	47
Plot Summary	47
Source Text.....	50
Bibliography.....	56

Introduction

In 2003, David Fickling Books published SF Said's debut novel, *Varjak Paw*. The book tells the story of its namesake character, Varjak Paw, a Mesopotamian Blue kitten. Varjak must go "Outside"¹ for the first time in his life: he has to find a dog in order to save his family from the malicious character called the Gentleman and his two mysterious black cats. Along the way, Varjak meets new friends and, in his dreams, he is visited by his legendary ancestor Jalal, who teaches him all the skills he needs to survive on the streets and defeat the Gentleman.

The book has won multiple awards and several adaptations exist, among which an opera. *Varjak Paw* has also been translated into several languages, such as Italian and Finnish. To date, however, a Dutch translation has yet to be published.

This BA thesis aims to be a preparation for the translation of *Varjak Paw* in its entirety and to explore the surface of the phenomenon of translating children's literature. The contents of this thesis consist of a theoretical framework, three translated chapters of *Varjak Paw*, and a concluding statement. These are accompanied by an appendix, which contains copies of the translated source text and an in-depth plot summary.

The theoretical framework consists of three chapters. The first chapter explores the ways in which translation norms govern the translation of children's literature, and their effects on the level of equivalence between source and target texts. The second chapter discusses several name translation strategies, and presents several views on whether or not names should be translated in children's literature. The third chapter consists of a translation-oriented text-analysis, drawing on the theory presented by Christiane Nord in her article "Tekstanalyse en de moeilijkheidsgraad van een vertaling". It considers the ways in which textual elements cause pragmatic, cultural, linguistic, and text-specific translational difficulties. It also sheds

¹ The Paw family has lived with the Contessa for generations and the world beyond the garden wall is unknown to them. They refer to it as "Outside", emphasising that it is foreign to them.

light on the translation of the twelve character names that occur in the translated chapters.

The three chapters of *Varjak Paw* that have been translated are the first, nineteenth, and the final thirty-fifth chapters. They are accompanied by an annotation, which discusses several decisions made during the translation process. These chapters were specifically chosen. The first chapter offers an introduction of the main characters and the way Varjak is treated by his family sets the tone for the rest of the novel. The interaction between Varjak and his family is very different in the final chapter, during which Varjak's growth as a character becomes evident as he engages in conversation with his family. Furthermore, the dog Cludge, whose idiolect is rather particular, makes an appearance in this chapter. The nineteenth chapter was chosen because it presents a number of specific textual difficulties. There are several passages that might confuse the reader: some information that is required to imagine a scene vividly is provided by the source text only inexplicitly. The translation oriented text-analysis and annotation explain several translation strategies utilised in the translation process as well as the occurrence of several minor translation shifts.

The cover of *Varjak Paw* states it is suitable for nine-to-twelve-year-olds. It is therefore reasonable that the translation's target audience consists of the same age group. The mock commission is that the translation will be published by Uitgeverij De Fontein. This publishing house should be suitable for the publishing of *Varjak Paw*, because it is well-known for publishing the translated works of Roald Dahl, whose children's literature is rather dark and explores similar themes as *Varjak Paw*. Furthermore, in 2017 De Fontein will publish the first of Frauke Scheunemann's *Winston* series, which centres around a feline detective.

This BA thesis lists seven sources whose author is SF Said. If a reference to Said does not specify the title of the source, the reference is to *Varjak Paw*.

Chapter One: Translating Children's Literature

Gideon Toury introduced translation studies to the terms “adequate translation” and “acceptable translation”. These two concepts can be used to determine the level of equivalence between a source text and its translation. An adequate translation stays true to its source text, while an acceptable translation adapts a text's foreign elements to its target culture: distinctive elements that indicate a translation's origins in another culture are lost in an acceptable translation, but maintained in an adequate one. In terms of equivalence, an adequate translation is more equivalent to its source text than an acceptable translation is. During the translation process, the translator's decisions are guided by translation norms, which reflect a society's cultural values. These sociocultural factors play a fundamental role when it comes to deciding how textual elements unfamiliar in the target culture should be translated, adequately or acceptably. The translator's surroundings are decisive of the shape norms take and therefore, each translation is different from the next (Toury 321-31).

Children's literature often has didactic functions (Puurtinen 18). Because of its possible value in the education of children, the translation of this literary genre is subject to heavy regulations. Target culture adults determine which texts are suitable for translation (Oittinen, *No* 35-6). Their decision whether or not a text should be translated is often decisive of whether or not children will read it: because the text might be translated, it can be assumed that target culture children are unfamiliar with the source language and therefore cannot read the original. The translation of children's literature might be considered to be an institution with “personal or group interests at heart, with stakes to defend, with power struggles to negotiate” (Hermans, *Translation* 11), at the heart of which lies the target culture's image of the child (Oittinen, *No* 41-2; Oittinen, *Translating* 41; Puurtinen 18). If the “moral imperative” (Lathey 9) of the target culture determines that a source textual element is unfit for its children, that specific element will most likely not be present in a published

translation. If it is, it will be translated acceptably rather than adequately in order to protect the target audience from “anything culturally unfamiliar or morally unbecoming” (Tabbert 308). Acting on an “instinct to define and protect” (Ang 3) children from what adults consider unsuitable for their eyes, translated children’s literature becomes an “ideological and educational instrument” (Puurtinen 22).

The use of children’s literature as a means of education “in response to or in anticipation of demand” (Hermans, *Translation* 15) of target culture values results in the preference to translate acceptably for children rather than adequately (Shavit 172). The “intentions, feelings and moral values” (Oittinen, *No* 37) that govern the institution of translating children’s literature are prescriptive factors in children’s education. Translations of Astrid Lindgren’s *Pippi Långstrump* offer much insight into the moral imperative and strict policies that determine the process of translating children’s literature. The early French and German translations of the book show “major changes” (Surmatz 24) in the novel’s content, clearly favouring an acceptable translation over an adequate one. Göte Klingberg calls this phenomenon “purification” (qtd. in Tabbert 313): the texts are deliberately changed in order to avoid topics adults consider unsuitable for children. This might be considered a form of censorship. The 1949 German translation heavily changes the attic scene during which Pippi shows her friends Tommy and Annika two guns she owns. She fires them and then enthusiastically hands them over to her friends, who also fire them. In the German version, however, Pippi refuses to hand the guns to her friends, as she considers them “nichts für Kinder” (Lindgren qtd. in O’Sullivan 197): “not right for children” (O’Sullivan 197). Surmatz and O’Sullivan agree that the reasoning behind this change towards an acceptable rather than an adequate translation displays aversion to Pippi’s careless behaviour: the translator wishes to discourage children from displaying similar attitudes towards guns and anti-authoritarianism in the years after the Second World War (Surmatz 24-5, O’Sullivan 197-8).

The 1951 and 1962 French translations were perhaps even more extreme, as they remove from the text almost everything distinctive element of Pippi's character – among which her superhuman strength and her anarchism – because the French translators considered these elements “dangerous” (Surmatz 25) and “harmful” (25). Moreover, the French claimed that French children, unlike Swedish ones, would not believe that Pippi could lift a horse (Stolt 13). The changes made by German and French translators of *Pippi Långstrump* remove textual elements that the target cultures likely disapprove of. These translations are acceptable rather than adequate, as they are divergent from the source text rather than equivalent to it. These cases show that ethics and ideology “go hand in hand in translating for children” (Oittinen, *No* 43) and illustrate Shavit's claim that acceptable translations are generally preferred over adequate translations.

Birgit Stolt observes in such changes a lack of respect towards children's literature (9-11). Many scholars, among which Rita Ghesquire, point out that in general, despite a recent increase in prestige, children's literature has traditionally been considered a lesser literary genre (18-22). The idea that children's literature is somehow inferior to other forms of literature allows translators and publishers to freely edit a text to their liking, without their consciousness objecting to it (Stolt 11). Astrid Lindgren, among many other authors of children's literature, considered this incredibly offensive and heavily criticised the established trend of freely adapting the contents of her books. She pointed out the insincerity of this practice, and wondered how adults would respond if they were to discover that the contents of prestigious literature was so heavily changed by translators and publishers (Lindgren qtd. in Stolt 11). Stolt explains Lindgren's taking offense by referring to two American translations in which Lindgren's books² were heavily altered: one involves the omission of an entire

² Stolt specifies the books' titles nor the translations' dates of publication. The runny nose scene occurs in the *Madicken* series, and the manure pile in the *Barnen på Bråkmakargatan* series.

chapter because a character has a running nose, in the other a manure pile becomes a pile of dried leaves (12-3). It appears that common and natural things such as a runny nose and manure are considered taboo-like in the target culture and have therefore been censored.

Edward Rosenheim encourages critical thinking on what children read, yet would argue fervently against heavy-handed editing. He considers the principle to deny children foreignness in literature to be “a pretty frail one” (10), thus allying himself with Lindgren, who frequently posed the foreign publishers of her work questions on why they had altered a book’s contents (Stolt 13). Both agree that a children’s book should not be “unsullied by the adult vision of reality” (Rosenheim 11): a child should be confronted with books that do not shy away from the realities of life, such as a running nose or a manure pile, or simply are intended to be “safe, sane, antiseptic ... mere superficial mirrors of what we *think* children are or ought to be” (12, my italics).

Translators adapt many textual elements in order to create acceptable translations. This process is guided by translational norms and cultural conventions based around ideas about what a child should or should not read. Source text elements that a child, according to target culture conventions, should not read, are likely to be either adapted into something the target audience would accept, or it might be entirely omitted. In some cases, such as the aforementioned German translator of *Pippi Långstrump*, it is understandable why an acceptable translation was preferred over an adequate one. The decision to remove a runny nose from one of Lindgren’s other stories, however, is something to raise an eyebrow at.

Varjak Paw is an explicit novel. It describes in great detail how the main character hunts for food and how he fights other cats. Dave McKean’s illustrations amplify the book’s explicit violence. There might be individuals who, on these grounds, would argue that *Varjak Paw* is unsuitable for children. The question is, as Shavit might pose it, whether the book’s “moral norms are allowed in the children’s system” (174). German and French translators of

Pippi Långstrump clearly believed that Pippi's morality would be unfit for children of their time and adapted it to "fit [their] ideology" (177), resulting in acceptable rather than adequate translations. The case of *Varjak Paw* is different. The book is a coming-of-age story and the Way of Jalal that Varjak masters throughout the story is besides practical also philosophical. Jalal teaches Varjak to be "aware" (Said 77) of the world, to "learn" (106) of his mistakes, to "cause harm only when there is no alternative" (110), to "take enough, and no more" (163), and finally he tells Varjak to "Trust [Himself]" (217). At the end of the book, Varjak shows to have mastered the skills of the Way as well as its philosophy. He shows constraint, for example, when facing his older brother Julius: he has the chance to "finish him" (206) but considers it "enough" (206) to beat Julius. Moreover, Varjak felt "sorry" (124) for a mouse he catches, but acknowledges that he had "to eat" (124). As Jalal taught him, he takes "enough and no more" (124) to survive. Furthermore, it is never Varjak who instigates violent behaviour towards other cats – it is always the antagonists that strike first. Despite the novel's graphic violence, the morality at its core is accessible and its lessons do not go against a contemporary Dutch "moral imperative" (Lathey 8). There is very little to no need to censor the book's violence – or any other textual elements – and it is possible to aim for a translation that represents these elements equivalently to the source text.

Chapter Two: Translating Names

In literature, the first and foremost function of names is the identification of objects they refer to, which are usually characters (Van Coillie 123). Peter Newmark claims that names often “‘mean’ as well as ‘name’” (70-1): a name may invoke “word-images and general sound echoes” (71) that imply a further level of meaning beyond the object it signifies. Christiane Nord argues that such connotations may be assumed “to be intentional in fiction” (Proper 183). Lincoln Fernandes uses *Artemis Fowl* to explain the “fundamental role” (44) names play in conveying character traits and plot involvement. The surname Fowl conveys a semantic message of the character’s foul intentions and, as a signifier, draws the audience’s attention to this aspect of the character (46).

Name Translation Strategies

A translator can utilise several strategies to translate names. In his article “On Translating Proper Names, with reference to *De Witte* and *Max Havelaar*”, Theo Hermans presents four of these translation strategies. He begins his article by quoting Sir John Trevisa, a 14th-century translator, who claimed that “words and names of countries, of lands, of cities, of waters, of rivers, of mountains and hills, of persons, and of places, must be set and stand for themselves as their own kind” (Trevisa qtd. in Hermans 11). Trevisa claimed that, even though he changes the source text during the translation process, the translator should not touch names. Hermans sympathises with Trevisa’s claim, but asserts that the matter is not as “perfectly simple” (11) as it appears to be.

While Trevisa believed names should not be touched by translators, Hermans presents four translation strategies to transfer “names from one language to another” (13). The first strategy is Trevisa’s: simply copying the name from source text to target text unchanged, maintaining the original name. A different strategy is transcription: somewhat changing a name so it will fit the target language’s phonology or spelling. The third strategy Hermans

presents is substitution: altering a source name that bears no (significant) meaning into a name acceptable in or adapted to the target culture. The fourth and final strategy is translation itself: changing a meaningful name in such a way that it is “enmeshed in the lexicon” (13) of the target language. It might require the use of more than one of these strategies to successfully transfer a name from a source to target text.

Hermans acknowledges the existence of specific “translational norms” (14) that influence the translator’s decisions on how to transfer a name. These norms affect the translator simultaneously with the “macro and microstructures of each text” (Cámara Aguilera 53). The influence of these norms and structures combined with the translation’s imagined target audience, might result in the omitting of a name in a translation, or the addition of one where none exists in the source text (Hermans 13).

Names are one of the primary indicators that a text might be a translation. A name that appears to be unfamiliar or foreign reveals to the reader the existence of the “cultural other” (Hejwowski qtd. in Fornalczyk 95) and that the text “originated in a different culture” (Fornalczyk 95). The way in which a name is transferred from source to target text heavily impacts the equivalence between source and target text: in adequate translations, most names may be expected to be copied, whereas it is likely that many names are transcribed, substituted, or translated in an acceptable translation.

Translating Names in Children’s Literature

Even though translation scholars agree that names often carry important meaning in children’s literature, there is an ongoing debate whether names should be translated: there are those who argue in favour of translating names as much as possible, and those who would rather names were left untouched.

Lincoln Fernandes argues in favour of translating names in order not to “alienate children from reading” (48). His main concern is the possibility that the presence of “many

foreign names and an abundance of unusual phonological sequences or even rare spellings” (48) creates a target text far too difficult for its intended audience. He refers to and supports Tiina Puurtinen’s concept of readability. A name is often too difficult because it cannot easily “be read aloud” (Puurtinen, *Linguistic* 23) in the target language: Puurtinen advocates for children’s books to be easy to read out loud. Fernandes and Puurtinen fear that the presence of difficult names in (translated) children’s literature results in children turning away from reading: “[W]hat may be a mild hazard for an adult may be an obdurate barrier for a child”(Sutherland qtd. in Puurtinen, *Linguistic* 22).

Birgit Stolt, on the other hand, prefers to maintain source text names in translation. She argues in favour of copying names from source to target text. She expresses concern that translated children’s literature might have become oversimplified through the domestication of names and other cultural elements, wholeheartedly agreeing with Astrid Lindgren and Edward Rosenheim that “the commonplace is the commonplace and therefore the most unexciting object to the imagination” (Rosenheim 10). However, Stolt acknowledges the possible problems associated with difficult names. A name’s difficulty level is determined by “its structure, referentiality, significance, and the reader’s background knowledge” (Spiro et al qtd. in Fernandes 49). She endorses Helen Painter’s encouragement to translators and publishers to explain the pronunciation of foreign names (and other textual elements possibly unknown to the target audience) through the use of textual clues or editorial notes.

In the debate on the translation of names in children’s literature, Stolt is outspoken: in a translation, she prefers to keep the original names. However, she does not condemn name translation – as long as the translation does not interfere with the source culture it attempts to convey. She refers to the Dutch and German translations of Astrid Lindgren’s *Emil i Lönnebarga*, in which the titular character has been renamed ‘Michiel’ and ‘Michel’ respectively. Stolt considers the use of these names a “collision with the couleur locale” (13,

my translation), a concept she believes should be avoided. Because there exists no variants of ‘Michiel’ or ‘Michel’ in Swedish and the Swedish language does not feature the ‘ch’ sound that is present in both names, it is unlikely a Swedish boy would carry one of these names (13). The translations thus convey an improbably image of a foreign culture, which should be avoided. Moreover, she considers these changes inappropriate because of Emil’s significance in the story. In the Netherlands, this caused unnecessary confusion when a movie of Lindgren’s book was produced, whose main character was called Emil: it had to be explained to the audience that Emil and Michiel were the same character.

Akiko Yamazaki argues more radically against the change of names in translated children’s literature than Stolt. She recounts how she felt “cheated” (54) by the German translation of *Emil i Lönneberga* when she discovered that its main character was called ‘Emil’ rather than ‘Michel’ in the original text. She consequently developed a sceptical wariness towards translations, wondering what other aspects of books translators might have changed. Through her explanation of how Japanese children enjoy and do not struggle with the foreign settings of Astrid Lindgren’s books, Yamazaki’s vocal opposition of a localising translation strategy becomes apparent. She believes this strategy of “cultural context adaptation” (57) reveals an attitude of disregard towards “children, children’s books, and their authors” (59), but more importantly “lack of respect for other cultures” (57). Yamazaki acknowledges that all translation involves “a certain degree of cultural context adaptation” (57), but believes it is pointless to translate a book if it loses all of its distinctive foreign aspects in the translation process. While Fernandes emphasises the importance of a name’s specific connotation, i.e. the foul character of Artemis Fowl, and the accessibility of a translation to its target audience, Yamazaki considers it most important that a name conveys foreignness itself. Yamazaki’s argument implies that she believes it is more important that a name in a translation radiates foreignness than that the name’s original connotation is clear to

the target audience. If a name is hard to read, she considers that a lesson to the book's audience and, like Stolt and Painter, believes there are ways to explain a name's pronunciation in the text. She concludes her article with the statement that localisation greatly undermines the potential translated children's literature has to teach its target audience about cultural diversity.

If a translator comes across a name in a text, there are several ways to approach its transfer to the target text. The scholars mentioned above are but a few of the opinionated many that have written on the subject. Hermans and Cámara Aguilera state that translational norms and the micro and macrostructures of the text heavily influence the translator's decisions. But Yamazaki's account of her discovery that 'Michel' was originally called 'Emil' suggests that perhaps the expectations of the target audience – children – rather than a translational norm or textual structure, should be the factor that most heavily influences translation decisions.

Chapter Three: Translation-oriented text analysis

Christiane Nord recognises four categories that create translation problems: the differences between source text (ST) and target text (TT) situations; differences between ST and TT cultures; linguistic differences between source language and target language; and elements of the specific ST (Tekstanalyse 147). Translation-oriented text analysis helps the translator to create a better understanding of the source text and the translation strategies that might be utilised in order to adjust it to target audience standards and expectations.

Pragmatic Problems

Nord's first category consists of pragmatic translation problems, which originate from differences in situation (time and place) and assumed general or background knowledge between the source text (writer) and the target text reader. The concept of the "horizon" (Brillenburger 272) is helpful in creating an understanding of Nord's category.

According to Kiene Brillenburg Wurth, an intangible wall of differences in "codes, traditions, and conventions" (272, my translation) exists between the author, source text, and target audience that might interfere with the audience's understanding of the text. The greater these differences become, the higher the wall. How an audience might understand a text is thus tied to the audience's culture, which in turn determines the audience's referential frame.

Everything that the audience knows or understands is positioned within this frame and can be described as the audience's horizon. Everything the target audience does not know or understand is situated outside this frame, beyond the horizon. Pragmatic translation problems occur when textual elements are known to the ST audience, but unknown to the TT audience: these elements exist beyond the horizon of the TT audience. Accordingly, if there is a textual element in *Varjak Paw* that is familiar to an English-speaking child, but unfamiliar to a Dutch child, that element will cause a pragmatic translation problem.

In 2003, *Varjak Paw* was published in the United Kingdom for an intended audience –

as stated on the book's cover – of nine-to-twelve-year-olds. The translation's audience is similar: Dutch nine-to-twelve-year-olds, reading from 2017. There exist but few pragmatic translation problems in the text.

An element of the novel that might strike the reader as unfamiliar is the Mesopotamian Blue cat breed – which was specifically made up by Said for the novel (Olasubomi). It will quickly become clear to the reader, however, what a Mesopotamian Blue is: the text itself solves this pragmatic problem. Moreover cats are common pets in both the United Kingdom and the Netherlands and it can be assumed that children are aware of the existence of multiple breeds of cat.

The novel's setting is a modern but unspecified city. Descriptions³ of the city might imply a London setting: the fountain and column encircled by four lion statues in the centre of a square surrounded by tall, white buildings bring to mind images of Trafalgar Square and the Victoria Monument. There is, however, no concrete evidence for the novel's setting and it might therefore take place in any large city the target audience is familiar with. Because of the familiarity of the setting, there are few – if any – elements of the source text that the target audience might struggle with in terms of Nord's category of pragmatic translation problems.

Cultural Differences

Translation difficulties resulting from differences between source and target cultures – such as speech conventions, politeness, or measurements (Nord, *Tekstanalyse* 147) – are somewhat more prevalent in *Varjak Paw*. The cats (and dog) in the novel are, of course, anthropomorphic: they are animals that display human qualities. First and foremost among these qualities is the fact they speak English. Therefore they follow English speech conventions, which are different from Dutch speech conventions. The Mesopotamian Blues,

³ “[T]here were tall, white buildings arranged in a square. In its centre was a water fountain, and a huge stone column pointing up at the sky. Around the column's base there were four statues, one at each corner. They were statues of lions, made of gleaming bronze. They were giants. Each paw was the size of a man” (Said 134).

Holly, Tam, and Sally Bones all speak proper English. Translating their speech into Dutch is rather straightforward, as it is not a defining element of their character. Cludge the dog and Ginger, a gang leader, however, have speech that should not be translated into standard Dutch. Cludge, for example, refers to himself in third-person and his grammatical conjugation is often incorrect⁴, while Ginger speaks with an accent that might be recognised as lower class accent or as street gang sociolect⁵.

Jeremy Munday presents the presence of sociolects and idiolects in a text as a “prominent” (272) translation issue. The use of non-standardised language distinguishes the speaker as a member of a specific social group (Langeveld 134). In literature, non-standardised language is often a tool used by the writer to convey the speaker’s characteristics (136). In the case of *Varjak Paw*, Ginger’s use of sociolect distinguishes him as a street gang member, while Cludge’s idiolect conveys much of his character. If these distinguishing speech characteristics would not be acknowledged in the translation, the authenticity of the characters and the source text would be undermined (136).

The translation of non-standardised language is difficult because the target language often lacks an equivalent of it. If the target language cannot express what the source language expresses, Langeveld claims the non-standardised language is essentially untranslatable (135). Ton Heuvelmans’ 1996 translation of *Trainspotting* illustrates this claim. The Dutch translation of *Trainspotting* was not nearly as vulgar as the source text. According to Heuvelmans, Dutch did not lend itself for conveying Welsh’s characters’ vulgarity. Over the course of twenty years, however, Dutch evolved in such a way that it is now far more capable of equivalently expressing the vulgarity present in *Trainspotting*, and in 2017, De Arbeiderspers published a revised edition of Heuvelmans’ translation. Heuvelmans argues much in favour of translating character ST idiolect into a comparable TL idiolect, in order to

⁴ “Cludge chase cars” (Said 185), “Cludge sorry ... Want to help, Varjak” (192).

⁵ “THESE ARE OUR BINS SONNY” (100), “Friend of yours, is he, Holly?” (102).

stay closer to the source text and “because those words add so much to the character” (Heuvelmans qtd. in NOS, my translation).

Cludge’s idiolect and Ginger’s sociolect require different approaches. While Cludge’s speech has no connotation with a specific social group, Ginger’s social status is very much implied by his speech. To maintain this association, Ginger’s speech should be replaced by a Dutch sociolect that has a comparable status to Ginger’s original sociolect. Possible options might be Amsterdams or Stad-Utrechts, two dialects spoken in the cities of Amsterdam and Utrecht respectively. In order to preserve the character of Cludge’s idiolect in the target text, his translated speech features incorrect word order, word deletion, and he refers to himself in the third-person as well. For example, “wall scare Cludge. But friends need Cludge” (Said 251) becomes “muur Kluts bang maakt, maar vrienden Kluts nodig”. In this sentence, the word order is incorrect, the dog refers to himself in third-person, and prepositions do not appear in his speech.

The book’s sixth chapter opens with “Varjak could see for miles and miles” (Said 48). In the Netherlands, the mile is not a commonly used to measure distance. At first glance, ‘kilometers ver’ might come to mind as a proper translation for “miles and miles”. This idiomatic expression which has its own translation: “mijlenver”. Because the mile is an uncommon unit of measurement in Dutch culture, the use of the expression has literary qualities: the foreignness of the idiom emphasises the symbolic distance between the familiarity of the Contessa’s house and the unknown Outside. While the expression “mijlenver” enhances the literary qualities of the TT, its use is not old-fashioned: rather, its use is still widespread even though mile-measurement is not. Therefore, despite the cultural difference in measurement conventions between England and the Netherlands, the appearance of a word or term that is unconventional should not immediately be removed from the TT.

Linguistic Problems

These translation problems originate from the differences between a language pair (Nord, *Tekstanalyse* 147). *Varjak Paw* offers the translator many of these linguistic problems. The English progressive verb forms perhaps accounts for the most problems in English-Dutch translation: although in Dutch the present participle or the progressive form “aan het [full verb]” are often suitable to translate a progressive, this becomes more difficult the longer the ST sentence is. The progressive offers the English writer flexibility in creating long sentences that is hard to match in Dutch, causing difficulties in the translation process. This is the case with the novel’s final sentence⁶. This sentence emphasises Varjak’s eye colour, which is an important plot element: unlike the rest of his family, Varjak has inherited Jalal’s amber eyes. It is possible to preserve the original position of this comment with the use of the Dutch present participle “opkomend” and “schijnend”, but the use of these words results in a very stretched and off-sounding Dutch sentence⁷. Because there exist “no general rules” (Nord, *Text* 160) that prescribe how linguistic problems should be solved, the translator is allowed to find a creative way around the progressive in order to maintain the ST as much as possible.

Another linguistic problem is Said’s use of punctuation. English-Dutch translators should be aware that several punctuation marks are used differently in English and Dutch. Transferring English usage of punctuation marks into Dutch might cause severe complications in sentence structure. For instance, Said often utilises the dash to create sentences that – if the dash remains in the translation – might be difficult for the target audience to read. In Dutch, the dash is not used as commonly as it is in English. The Taalunie, an authoritative international Dutch language policy organisation, advises against the overuse of the dash in Dutch texts: the punctuation mark is considered a rather severe literary tool to fix the

⁶ “And up in the clear blue sky, the sun was rising with the promise of a new day, dawning on the wide world, shining bright and amber, like the eyes of Varjak Paw” (255).

⁷ For example: ‘Hoog in de heldere, blauwe hemel bracht de zon de belofte van een nieuwe dag met zich mee, opkomend boven de wijde wereld, schijnend met een stralende amberkleur die ook te vinden was in de ogen van Varjak Klauw.’

audience's attention on a specific detail. Its overuse, moreover, clutters the text and gives it an air of restlessness (Taalunie), resulting in a text that is more difficult to read. The Dutch dash might be considered a more 'advanced' punctuation mark than its English counterpart. It is likely that the target audience has not come across the dash as often as the source audience, simply because the target language uses the punctuation mark differently and less often. Less exposure to the dash implies that the target audience will not be overly familiar with its uses, and might therefore experience difficulty reading the translation if it maintains all of Said's dashes.

Said often utilises short sentences. These sentences, such as those that describe Varjak climbing on top of the garden wall in the fifth chapter⁸, often lack a subject and are sometimes comprised of just a single word. They are tense and precise. Such expressiveness is often difficult to convey in Dutch: the English language utilises shorter words than Dutch does and is capable of conveying brevity far more efficiently. For example, when Said can simply use a single word to describe an action, such as “[h]eaved” (46), Dutch requires at least three words to create a grammatically acceptable translation: “trok zich op” would be an acceptable translation, whereas “trok op” would be unacceptable due to its grammatical incorrectness. A solution would be Chesterman's translation strategy S8: Paraphrasing. There are other verbs that might convey the action “heaved”: “kreunde”, “zuchtte”, and “steunde” are Dutch verbs that express sounds Varjak could make while heaving himself up the wall. Paraphrasing “heaved” in such a way, the brevity of the source text is maintained. This option becomes more appealing when the rhythm of the source text is taken into account: the entire paragraph⁹ intricately and vividly describes how Varjak climbs the wall. The short sentences

⁸ “Latched onto a ledge. Heaved. And made it to the top of the wall” (46).

⁹ “He turned to the wall. One. Two. Three. Varjak exploded into motion. Back legs uncoiled. Front paws reached out for a grip. Found it. Back legs pushed, pumped, powered up, up, and like the wind, Varjak Paw flew up the face of the wall, up, through the trees, higher than the curtains, higher than the house, up, beginning to tire, muscles aching, vision blurring – how much further? – up, grip after grip, paw over paw, slipping ... Latched

offer a contrast to the much longer preceding sentence, creating a textual rhythm that represents the act of climbing. Moreover, it adds an element of suspense. The loss of the brief “heaved” would have major consequences for the motion Said’s words manage to convey: it upsets the rhythm of the text and the suspense is lost.

Further linguistic translation problems occur during the translation of colloquial speech. Dutch uses far more particles than English does to express “a variety of attitudes such as urgency, casualness, politeness or uncertainty” (Shelter 130). Particles such as “eens”, “toch”, and “even” are common in Dutch colloquial speech and add “shades of meaning” (130), such as casualness, surprise, or politeness, as well as a contribution “to the rhythm and cadence of natural speech” (130). In order for characters to sound as if they were speaking Dutch naturally, such particles might be added. When Tam notices “that fishy smell again” (Said 145), she is surprised by it and calls out to Varjak and Holly to stop¹⁰. The addition of the particle “eens” indicates this surprise more explicitly than when the particle is left out, and it conveys ‘Dutchness’ in Tam’s speech. This is a deliberate change from the source text and it might therefore be classified as Chesterman’s translation strategies PR2: Change in explicitness and S7: Change in emphasis, because the particle “eens” marks Tam explicitly as a speaker of colloquial Dutch, while it also adds emphasis to her exclamation.

Text-Specific Problems

Varjak Paw offers an abundance of translation problems specific to the text. These problems have been divided into two categories: names and other text-specific problems.

onto a ledge. Heaved. And made it to the top of the wall. Outside! For the first time since Jalal, a Paw stood on the edge of the world” (Said 45-7).

¹⁰ “‘I’m still hungry,’ said Tam. Her nostril twitched. ‘Wait, you two! It’s that fishy smell again!’” (Said 145).

Names

The translated chapters of *Varjak Paw* in this thesis feature twelve named characters¹¹. Some of these characters have been renamed in the translation, while others have kept their original name. The various reasons behind this are explored below. The book's title page presents *Varjak Paw*'s first text-specific problem – the title, which is also the name of Said's main character: the name “Varjak Paw” itself is a translation problem.

The author discusses and comments on several translations in his blog series “Varjak Paw Around The World”. In Germany, the book is called *Titus Tatz*; in Italy, *Artiglio lucente*; in Turkey, *Varjak Pençe*; in Poland, *Sny kota Warlapa*; and in Finland, *Varjak Kämpälä*. The German, Turkish, and Finnish translations have changed the main character's name, resulting in the book receiving a different title. Varjak's Turkish and Finnish surnames, Pençe and Kämpälä, are translations of “claw” and “paw”. While Varjak's name remains unchanged in Finnish, there is a slight shift in meaning in Varjak's Turkish name, but it remains essentially the same. In the German edition, Varjak Paw becomes Titus Tatz. “Die Tatze” is German for “the paw”¹², but apart from the alliteration, there is no apparent reason why “Varjak” becomes “Titus”. The Italian and Polish translations completely change the book's title to “Shining Claw” (Said, #6) and “The Dreams Of Warlap The Cat” (Said, #7) respectively. While the Italian version does not change Varjak Paw's name at all, the Polish version changes his first name into Warlap, but Said gives no grounded explanation¹³ for these decisions.

Translating the name “Varjak Paw” might have a considerable effect on the TT because the name carries meaning. The first name emphasises that he is different from his

¹¹ In order of named appearance: the Elder Paw, Jalal, Varjak, aunt Juni, Julius, Jasmine, Jay, Jethro, Jerome, Holly, Tam, and Cludge. This list does not include the Contessa, Father, Mother, or the Gentleman, as these may be considered titles given to characters rather than names.

¹² ‘Die Tatze’ usually refers to the paw of a larger mammal, such as a bear. ‘Die Pfote’ is the common word for a cat's paw.

¹³ In his entry on the Polish translation, Said writes that he was once told that ‘varjak’ means warrior in Polish. User ‘Olaf Sz’, however, comments on this post that “Varjak does not mean Warrior in Polish, “Wojownik” does” (Said, #7)

family members, whose names all start with a J: Jalal, Juni, Julius, Jasmine, Jay, Jethro, Jerome. If the name is changed and this distance between the names of Varjak and his family is lost, so is the name's literary significance. The surname "Paw" hints at the importance of family legacy: Varjak follows in Jalal's footsteps.

There are no convincing arguments that Varjak's first name should be changed in a Dutch translation. The name is pronounceable and its foreignness reminds the audience of Varjak's heritage, which is a key plot element. His last name, however, should be changed. The word "Paw" might be difficult to pronounce. Moreover, the symbolic meaning of Paw should be present in the text, even though the target audience might not notice its significance. The Finnish, German, and Turkish translations of *Varjak Paw* have changed the surname into a target language equivalent of the word "paw": the Finnish editions used a direct translation ('käpälä'), while the German and Turkish surnames refer to a larger mammal's paw and a claw, respectively. The Dutch word "poot" is the literal translation of "paw" but was rejected due to stylistic reasons in favour of "klauw", "claw".

Jalal is an almost mythical, god-like creature to the Mesopotamian Blues. When people might use the name 'God', such as in the Dutch expression "godzijdank", the cats use Jalal's name. This occurs, for example, when Varjak's mother exclaims, "thank Jalal that's over" (Said 250). Translations that combine 'Jalal' with "godzijdank" (i.e., Jalal-zijdank or Jalalzijdank) are difficult to read, adding an unnecessary reading obstacle. The construction "bij Jalal" sufficiently covers the mythical status of Jalal's name. Similar constructions occur in more texts the target audience might be familiar with, such as the translations of *Astérix*.

Despite sounding distinctively foreign in Dutch, the pronunciation of "Jalal" or "Varjak" should not cause any problems for the target audience. Their names also remind the reader of the characters' ties to the mysterious land of Mesopotamia, conveying much of the novel's atmosphere. The significance of these characters and their names throughout the story

are another reason not to change them. Said has mentioned that a film based on his book might be released in the future (Said, *Interesting*). If names of major characters such as “Varjak” and “Jalal” were to be changed, this might replicate the confusion after Lindgren’s *Emil i Lönneberga* was released as a film.

The names “Jalal”, “Varjak”, “Juni”, “Julius”, “Holly”, and “Tam” remain unchanged from their source text counterparts. In these cases, the names are not too difficult to read and should offer the target audience little to no pronunciation problems. Their preservation in the target text balances the changes made to names of the other half of the named characters.

In Dutch, the word “juni” refers to the month of June. Aunt Juni’s name, however, should not necessarily be changed because of this connotation: she is a minor character and shows little to no character development. Furthermore, according to the Nederlandse Voornamenbank¹⁴ there are several women in the Netherlands called Juni. The name is uncommon and has a possibly out-of-context connotation, but these offer no solid grounds to base a name change on. Wherever the source text refers to her as “aunt”, the translation refers to her as with its proper Dutch translation, “tante”.

“Julius” is a name that should be known and pronounceable to the target audience and is therefore copied into the translation. The name’s connotation with the Roman dictator Julius Caesar invokes images of a proud, strong, and dangerous cat, which Julius lives up to. As the book’s first antagonist, his name’s connotation emphasises his central position in the book. It is also an ironic name, as Julius – like the dictator – is in the end overthrown by his own family.

Holly and Tam are two of the most important characters in the novel, but their names are not common in the Netherlands (Meertens). Furthermore, the final consonant in “Holly”, the Y, might be mispronounced by some of the target audience as the Dutch /ei/ sound rather

¹⁴ Dutch Register of First Names.

than /ie/. Moreover, “Tam” and the Dutch word “tam” (“tame”) are spelled in exactly the same way. The target audience might therefore think that Tam is a pet. Tam, however, is a street cat in heart and soul. The target text might incorporate one of Helen Painter’s suggestions to explain the names “Holly” and “Tam” to the target audience, but this might not be necessary. This possibly foreign aspect of these two names creates a distinction between the Paw family and the street cats: the Paws all have names that are either common in Dutch, such as “Jeroen”, or that are known to the target audience, such as “Julius”. The street cats, which live Outside, in a world unknown to the Blues, have names that are unusual in Dutch, which emphasises the different lifestyles of the pedigree and the street cats.

“Cousin Jasmine” is translated into “nicht Jasmijn” in the first chapter, and “nichtje Jasmijn” in the final chapter. “Jasmijn” is the Dutch counterpart to “Jasmine”, while “nicht(je)” refers to a female cousin in Dutch. “Nichtje” refers to a younger cousin, while “nicht” refers to an older cousin. The source text implies that Jasmine is older than Varjak, and therefore she is referred to as “nicht Jasmijn” in the opening chapter of the novel. However, at the end of the novel, Varjak is far more mature than his cousin. The use of “nichtje” emphasises his maturity compared to that of his peers.

Jay, Jethro, Jerome are also background characters with names that might be difficult to read for the target audience. Apart from what they add to the ambience of the book, their role is very minor. It is not necessary to maintain their original names in order for them to fulfil their role of excluding Varjak from their kitten games. In order to remove the possibility of stumbling over a difficult name such as “Jethro”, Varjak’s litter brothers have been renamed to “Jeroen”, “Joris”, and “Jurriaan” respectively. The target audience should know these names and these substitutions should therefore not slow down their reading of the translation.

Finally, “Cludge” becomes “Kluts” in the translation. The large dog is very clumsy

and has difficulty speaking properly, but Cludge is incredibly loyal to his friends. His memorable name has a “comic effect” (Fernandes 44) and is excellent at conveying its character’s personality. The Dutch transcription of “Cludge” attempts to bring across the character’s personality as effectively as the original name. The difference between the descriptions of Cludge when he first appears¹⁵ and in the final chapter¹⁶ is remarkable: at first, Cludge is very scared and confused whereas at the end of the novel, he is happy and confident. He is “de kluts kwijt” (“shaken”, “confused”) at first, but overcomes this through his friendship with Varjak. Moreover, the pronunciations of “kluts” and “kluns” (“oaf”) are very similar, indicating that Cludge is indeed a “kluns”.

Half of the named characters in the translated chapters have received a new name, while the names of the other half have been copied into the target text. This approach aims to maintain a certain level of adequacy by copying names such as “Varjak” and “Tam”, while also offering the target audience a smoother reading experience by adapting names such as “Cludge” or “Jethro” in such a way that they become more accessible to the target audience. This way, the number of adequately transferred names is equal to the amount of acceptably transferred names. Moreover, no collision occurs with the “couleur locale” (Stolt 13), as the adapted names do not clash with the unspecified cultural setting depicted in the book.

Other Text-Specific Problems

The anthropomorphic nature of the book also presents a challenge: its characters have human qualities, but they are still animals. When Varjak first encounters the Gentleman, Said writes that he raised his “head” (13), a word that is applicable to the human as well as the animal body part. Dutch makes a distinction: the word for human head is “hoofd” and the word “kop” usually refers to an animal’s head. The use of “hoofd” portrays Varjak as far

¹⁵ “[Varjak] looked into [Cludge’s] eyes. They were cloudy black. There was pain in [his] eyes – and there was fear, almost terror, in its scent” (Said 175).

¹⁶ “Cludge’s tail wagged merrily. That cloudy look was completely gone now. They were the clearest black now, and sparkled with a new life” (251).

more human than the use of “kop”. Varjak is a cat, but he displays very human behaviour, creating a text specific translation problem. In a medical text on cats, “kop” would be the right choice to translate “head”, but the questions whether the convention should be influenced by Varjak’s anthropomorphism complicates the matter. It is arguable that “hoofd” might be fitting because of Varjak’s human personality, but that personality still exists within a body that is explicitly described as a cat’s. The choice for “kop” is therefore appropriate.

Chapter 19 features two passages that have been translated using one of Chesterman’s pragmatic translation strategies. In the source text, Said does not explicitly state how Varjak and his friends take up their positions for the pigeon hunt. The reader has to read this description more than once in order to fully understand what Said is describing. In his description of the hunt, Said successfully conveys the hunt’s chaotic course of action: the words that describe the hunt are as chaotic as the hunt itself. In order to present to the target audience a clearer image of how the hunt unfolds, the translation adds to the text the details that Varjak and Holly are standing on the other side of the square, and that their formation forms a triangle.

When the cats retreat to their alleys during the aftermath of the unsuccessful hunt, it is unclear how the cats move in relation to each other¹⁷. The text states that Varjak and Holly are ahead of Tam, but Tam does engage in their conversation, implying that Tam is either close behind them or next to the other two. Again, the translation adds information in order to remove the vagueness from the original description, and it is explicitly stated that Varjak and Holly are walking next to each other, with Tam following close behind. Both of these shifts might be defined by Chesterman as translation strategy PR2: Changes in explicitness; both shifts do not necessarily add new information to the target text, but they offer information

¹⁷ “‘Why bother?’ Holly said. ‘The plan didn’t work. It was a stupid idea.’ ‘No, it wasn’t,’ said Varjak, keeping pace with her, ahead of Tam. ‘And you did everything you could-’ ‘How about me?’ said Tam. ‘Did I do alright, Varjak?’” (144-5).

present in the source text more explicitly to the target audience in order to facilitate to its reading experience.

Conclusion

Varjak Paw offers an abundance of translation problems. Most of them, such as Said's writing style and the use of the name "Jalal" by characters in the book, are specific to the novel itself. The differences between the English-Dutch language pair also cause several difficulties. Some problems originate from cultural differences between the English and Dutch cultures, but these are relatively minor compared to linguistic or text-specific problems. There are even fewer pragmatic translation problems, simply because the target audience might be expected to have a horizon very similar to the target audience of the source text.

The translation would aim to be an equivalent of its source text. It is difficult to create a truly adequate Dutch translation of *Varjak Paw*. This difficulty originates from Nord's categories of translation problems: language pair specific translation problems, for example, force the structure of sentences to change in order for the text to be acceptable in Dutch. While it is important for a translation to remain faithful to its source text, it is perhaps equally important to present the target audience with a text that is accessible. In the case of *Varjak Paw*, it might be arguable that localising some elements might be favourable over the preservation of all foreign elements of the text: it creates a text that is more easily read by the target audience – any text should be readable for its intended audience. Foreign elements in *Varjak Paw* might not be impossible to overcome for the target audience, but the removal or adaptation to target culture of some minor foreign elements allows the translation to be just somewhat more accessible. To this end, for example, some names of lesser characters have been changed. Names that might have been intended to strike the audience as foreign or unfamiliar, such as "Varjak", have been copied into the target text: they serve as a reminder of the legacy of the Paw family.

Child image plays a major role in the writing and translation of children's literature. Many adults are concerned with what they believe their children should read and have written

extensively on the subject, but perhaps they should focus more on discovering what children actually want to read. I believe that children are often far more intelligent and capable than they are given credit for by adults. The most challenging aspect of translating *Varjak Paw* is therefore likely to be its intended audience.

For the scope of this BA thesis, the target audience has been defined as nine-to-twelve-year-olds, but each child is unique and has its own reading level. Should I continue to translate *Varjak Paw* entirely, perhaps it is a better strategy to think of the target audience as readers of a certain level with a certain interest, rather than readers of a certain age. That offers the possibility to adapt *Varjak Paw* in a way that might be more consistent than translating with the assumption that the reader might be any child with an age somewhere between nine and twelve.

Translations

Chapter One

Hoofdstuk één

De Oude Klauw vertelde één van de allerbeste verhalen over Jalal. Varjak genoot met volle teugen wanneer zijn grootvader zo'n verhaal vertelde. Jalal was Varjaks legendarische voorvader: hij had het tegen de gevaarlijkste kattenstrijders opgenomen, was de allerbeste jager en had op zijn reizen vanuit Mesopotamië meer van de wereld gezien dan welke kat dan ook.¹⁸

Maar vandaag kon het verhaal hem niet boeien.¹⁹ Hij werd er alleen maar²⁰ rusteloos van: zo iets zou hij toch nooit van zijn leven meemaken? Jalal had zijn laatste dagen bij de Gravin gesleten en zijn nageslacht, de Mesopotamische Blauwen, was daar nooit meer weggegaan.

Vroeger, in de tijd van Jalal, was dit oude huis ongetwijfeld gevuld geweest met leven en licht. Maar nu, generaties later, was het oud en muf. Overal lag stof. De ramen stonden nooit open en de deuren zaten altijd op slot. De tuin werd omringd door een torenhoge stenen muur, waar na Jalal niemand meer overheen was geweest. Zijn nazaten hadden de Gravin nooit meer verlaten.

Varjak was de enige die naar het verhaal luisterde. De namiddagzon viel door de dikke, groene ramen naar binnen. Vader en Moeder lagen er met Tante Juni wat te dutten.

¹⁸ Said somt de verhalen over Jalal op met gebruik van een *how-how-how*-opsomming. Het gebruik van eenzelfde constructie in het Nederlands klinkt echter uitermate repetitief en is niet bevorderlijk voor de leesbaarheid van de vertaling. In dit geval volstaat een simpele opsomming.

¹⁹ De brontekst beschrijft niet letterlijk dat het verhaal over Jalal Varjak niet interesseert. Dit sentiment is echter op te maken aan het element 'so what' (7), waarmee de tweede zin van de originele tekst van deze alinea begint. Volgens Chesterman valt deze verandering onder vertaalstrategie S7: verandering in nadruk, omdat het element 'so what' (7) sterker naar voren komt in de vertaling.

²⁰ Deze noot borduurt voor op de vorige. Ook de beschrijving 'alleen maar' is toegevoegd op basis van interpretatie van de brontekst: de tekst suggereert dat Varjak rusteloos wordt omdat hij het verhaal niet interessant vindt. Zonder deze extra toevoegingen lijkt de Nederlandse tekst iets essentieels te missen, wat ten grondslag ligt aan talenpaar specifieke verschillen: in het Nederlands worden partikels vaak gebruikt om een uitspraak te nuanceren, terwijl dat in het Engels (veel) minder gebeurt. Chesterman zou deze verschuiving kunnen definiëren als 'PR2: Verandering in explicietheid' vanwege het expliciteren van Varjaks gevoelens: deze worden in de vertaling uitgebreider en specifiekere beschreven met behulp van de focuspartikels 'alleen maar' dan in de brontekst).

Julius, zijn oudere broer, stond zijn spieren aan te spannen. Nicht Jasmijn speelde wat met haar halsband. Zijn nestbroertjes Jeroen, Joris en Jurriaan speelden een dom kattenspelletje waar hij niet aan mee mocht doen.

Niemand lette op hem – dit was zijn kans! Hij was wel eens in de tuin geweest, maar zijn familie vond het daar niet prettig. Hij mocht er daarom nooit lang blijven.

Zo stilletjes²¹ als Jalal zelf stond Varjak op en sloop²² naar het kattenluikje. Hij zag de tuin aan de andere kant liggen. Frisse lucht blies al haast door zijn snorharen. Hij duwde het deurtje open...

‘Varjak Klauw! Waar ga je naar toe?’ Klonk zijn vaders stem. Varjak draaide zich vliegensvlug om. Na afloop van het verhaal waren zijn ouders²³ wakker geworden en hadden ze hem betrapt. Maar zo makkelijk zou hij het deze keer niet opgeven!

‘We mogen toch wel in de tuin komen?’ zei hij.

‘Liefje,’ zei Moeder. Ze kwam naar hem toe en deed zijn halsband recht. ‘De tuin is een nare, vieze plek. Je bent een kat van goede komaf – een rasechte Mesopotamische Blauwe. Wat heb je daar te zoeken?’

Varjaks blik gleed over het stoffige meubilair, de grote kasten en de gordijnen waar hij niet in mocht klimmen. Hij was nooit ergens anders geweest, maar dit was ongetwijfeld de saaiste plek op aarde.

²¹ In de brontekst beweegt Varjak ‘stealthy as Jalal himself’ (9) richting het kattenluikje. *Van Dale* oppert ‘heimelijk’ als meest passende vertaling voor *stealth*, gevolgd door ‘geheim’. Voor het verwachte doelpubliek (dat een jaar of tien oud is) zou het woord heimelijk te hoog gegrepen kunnen zijn. Het gebruik van een zinsconstructie waarin geheim voorkomt, levert echter Nederlandse zinnen op die ietwat vreemd klinken, zoals ‘Zo geheimzinnig als Jalal zelf stond Varjak op en sloop hij naar het kattenluikje.’

²² De eerste keus voor het vertalen van ‘padded’ (9) was ‘trippelde’. De uiteindelijke keus voor ‘sloop’ kwam tot stand doordat er meerdere woorden in de zin met een S beginnen, waardoor er een allitererend effect ontstaat. Hierdoor wordt bovendien de samenhang tussen ‘stilletjes’, ‘stond’ en ‘sloop’ benadrukt. In de brontekst wordt duidelijk gemaakt dat Varjak zowel tijdens het opstaan als het bewegen naar het kattenluikje zo ‘stealthy as Jalal’ is, een element dat mogelijk verloren is gegaan door het veranderen van de zinsconstructie. Met behulp van de alliteratie wordt een poging gedaan om Saïds beschrijving zo goed mogelijk te laten doorschijnen in de Nederlandse vertaling.

²³ De brontekst specificieert niet wie er precies wakker wordt, er staat slechts ‘they’ (9). Dit verwijst hoogstwaarschijnlijk naar Varjaks ouders (en tante) die lagen te slapen. De andere katten kunnen op dit moment helemaal niet wakker worden, omdat zij niet lagen te slapen. Het zou dan ook incorrect zijn om hier te beweren dat het gezin of de familie van Varjak wakker werd.

‘Ik wil jagen,’ zei hij. ‘Dat horen we toch te doen? In de verhalen –‘

‘Verhalen!’ Zijn grote broer Julius snoof. Zijn groene ogen glinsterden. Jalal zou groene ogen gehad hebben. Iedereen in de familie had groene ogen. Iedereen behalve Varjak. ‘Verhalen zijn voor kittens,’ spotte Julius; Jasmijn giechelde. Varjaks vacht stond recht overeind.

‘Jalal leefde heel, heel erg lang geleden,’ zei Moeder. Ze aaide zorgzaam door Varjaks zilverblauwe vacht. Hij stribbelde tegen en verlostte zich. ‘Maar goed. Jalal had een goede reden om bij de Gravin te blijven. Volgens de verhalen zijn er Buiten²⁴ namelijk gigantische monsters: honden. Zelfs mensen zijn bang voor ze, zo woest zijn ze.’ Ze huiverde. ‘Gelukkig houdt de Gravin van ons en wonen we hier.’

Julius onderbrak haar. ‘De Gravin houdt van *sommigen* van ons.’ Varjak wist dat wat er nu ging komen. Erger nog, het zou nog wel eens waar kunnen zijn. Julius ging verder: ‘Toen ik nog een kitten was, kwam de Gravin iedere dag naar beneden. Ik mocht op haar schoot spelen. Ze knuffelde met me. Nu komt ze nauwelijks meer beneden, alleen nog maar om ons eten te geven. Soms doet ze dat niet eens. Eigenlijk zien we haar nooit meer sinds die rare Varjak geboren werd.’

Jasmijn giechelde weer, maar deze keer deden ook Varjaks broertjes Jeroen, Joris en Jurriaan mee.

‘Dat komt door zijn ogen,’ voegde Julius toe. ‘Die hebben de verkeerde kleur. Een Mesopotamische Blauwe zonder groene ogen. Een schande.’

Varjak kon er niet meer tegen. Julius was ouder en groter, maar dat maakte hem niet meer uit. Zijn vacht stonden overeind van woede. Hij keek Julius recht in zijn gezicht aan.

‘Ik geloof je niet. Je liegt.’

‘Varjak!’ zei Vader. ‘Zo praat je niet tegen je broer!’

²⁴ In de brontekst wordt ‘Outside’ (10) geschreven. Dit benadrukt dat de katten alleen bekend zijn met het huis van de Gravin en de mysterie van alles wat zij niet kennen. Om het contrast te behouden tussen datgene wat de katten wel en niet kennen, wordt er in de vertaling ook gebruik gemaakt van een hoofdletter.

‘Maar Julius zei dat –’

‘Ja, ja,’ spotte Julius. ‘Hoor dat onderkruipertje²⁵ nou zeuren.’

‘Julius, plaag hem niet zo,’ zei Vader. ‘De Gravin is er zo weinig omdat ze ziek is. Meer is er niet aan de hand. Maar, Varjak Klauw, je moet leren hoe je je als een fatsoenlijke Mesopotamische Blauwe moet gedragen. We zijn bijzondere, edele katten. We noemen elkaar geen leugenaar. We praten niet over verachtelijke zaken als jagen. We krijgen geen modderige poten in de tuin. Dat hoort een Blauwe niet te doen. Begrijp je dat?’

Zijn staart krulde op. Het was altijd hetzelfde liedje. Julius kon alles maken, maar Varjak helemaal niks.

‘Je vader praat tegen je,’ zei Tante Juni streng. ‘Luister je?’

Varjak staarde stilletjes naar de koude, stenen vloer. Hij had niets te zeggen.

‘Prima,’ zei Vader. ‘Je gaat je gang maar. Maar geen avondeten tot je je gedraagt als een fatsoenlijke Blauwe.’ Hij likte zijn lippen af. ‘Kom allemaal, etenstijd.’

Iedereen liep door de gang naar de keuken. Ze lieten Varjak in zijn eentje tussen de trap en de voordeur achter. Als laatste kwam de Oude Klauw, het hoofd van de familie. ‘Trek het je niet aan, Varjak.’ Hij fluisterde zo zachtjes dat niemand hem kon horen. ‘Vanavond zal ik je nog een verhaal over Jalal vertellen, deze keer over zijn grootste gevecht.’ Hij knipoogde en liep de keuken in.

Varjak vrolijkte een beetje op. De verhalen over Jalal waren fantastisch, hoe rusteloos hij er soms ook van werd. In dit huis zou hij toch niets beleven wat spannender kon zijn. Hij bekeek de houten trap. Die was oud en er lag een stoffig tapijt op. Sinds de Gravin ziek was geworden, mochten de katten niet meer naar boven. Haar deur zat altijd dicht,

²⁵ *Van Dale* oppert ‘onderkruiper’ als vertaling voor ‘insect’ (11). Of dit de juiste vertaling is voor de tekst, staat ter discussie – tot nu toe heb ik er nog geen woord gevonden dat beter past. Het is echter wel belangrijk om hier een goede oplossing voor te vinden, aangezien Julius Varjak verder in het boek vaker aanspreekt met ‘insect’.

net als het huis. Niemand kwam ooit langs en niemand ging ooit weg. Er gebeurde nooit iets nieuws of spannends. Een kat kon toch geen saaier leven hebben?

kraaaaaak²⁶

De voordeur vloog open. Een windvlaag deed al het stof opwaaien. Varjaks haar stond overheid.

Klik KLAK

Twee glimmende zwarte schoenen. In de deuropening. Elk zo groot als een kat.

Varjaks hart bonsde. Om te zien van wie de voeten waren, richtte hij zijn kop op. Langs twee lange, lange²⁷ benen hingen twee gigantische handen. Ze zagen er groot genoeg uit om zijn hele lichaam op te tillen en sterk genoeg om zijn nek te breken.

Pas toen hij zijn hals zo ver uitrekte dat het pijn deed, kon hij het gezicht zien. Het was een vreemde man. Zijn wenkbrauwen waren zo donker dat Varjak zijn ogen nauwelijks kon zien. Vochtige, rozige lippen glommen in de schemering.

De lippen openden zich. Ver boven Varjaks hoofd donderde een stem als onweer. De man kwam naar binnen.

Varjak werd duizelig en keek weer omlaag. Langs de glimmende schoenen van de man slopen twee zwarte katten het huis van de Gravin binnen. Hun vacht had een zachte glans.²⁸ De katten waren anders dan de Mesopotamische Blauwen. Ze waren veel groter en zagen er veel sterker uit, sterker zelfs dan Vader of Julius. Er was iets aan hun

²⁶ Door het weglaten van hoofdletter en leesteken(s) wordt de originele opmaak van de brontekst behouden.

²⁷ Said beschrijft deze passage als 'up a pair of legs, up some more' (13). Het gebruik van 'langs twee lange, lange benen' poogt over te brengen hoe hoog de handen van de man zich bevinden. Met het verlies van 'up some more' verliest de vertaling een typisch benadrukkend aspect van het Engels, maar het allitererend effect voegt op haar eigen manier nadruk toe aan de tekst.

²⁸ In de brontekst worden de katten omschreven als 'two sleek black cats' (14). Dit wordt medegedeeld bij hun binnenkomst (in dezelfde zin). Als deze informatie in het Nederlands samengehouden wordt, levert dat een lange zin op. Deze zin presenteert dan veel informatie die van de kern van de zin (het binnenkomen van de katten) kan afleiden. Om te voorkomen dat de zin van informatie lijkt over te lopen, wordt er een extra zin gebruikt om de katten nader te beschrijven. Hierbij wordt ook in het achterhoofd gehouden dat Varjak later in het boek zijn vacht bewust dof en slordig laat worden, omdat hij een nette vacht associeert met een huisdier.

bewegingen wat Varjak angstaanjagend vond. Ze bewogen alsof ze dat samen deden, alsof ze samen een perfecte twee-eenheid waren. Varjak kon ze niet van elkaar onderscheiden.

Ze kwamen naar hem toe. Ze keken op hem neer met identieke ogen, zo effen en zwart als hun vacht. Het deed hem huiveren.

‘Wie zijn jullie?’ Hij zag geen reactie of teken van begrip in hun ogen, enkel leegte. De katten duwden hem opzij alsof ze zich niet van hem bewust waren. Ze gingen voor de trap zitten.

Toen kwamen er andere mannen het huis binnen. Hun glimmende zwarte schoenen maakten klakkende geluidjes terwijl ze hem één voor één passeerden. Hij zag alleen hun schoenen. Hij kon zich niet bewegen, maar zijn hoofd tolde. Hij zag hoe de reuzen langs de zwarte katten liepen, hoe ze de trap beklommen – hij zag hoe ze de kamer van de Gravin betraden. De Blauwen mochten daar niet komen.

Chapter Nineteen

Hoofdstuk negentien

Varjak praatte de hele nacht met Holly naast de reusachtige, bronzen leeuwen. Op het gedruppel van de fontein en het gekoer²⁹ van de duiven na, was er niks dat ze kon afleiden.

Zoiets had hij nog nooit meegemaakt.³⁰ Niemand had ooit met Varjak over jagen willen praten. Hij kon nauwelijks geloven dat iemand daar interesse in had, in plaats van in zinloze kittenspelletjes zoals Jeroen, Joris en Jurriaan. Toch was het zo. Het was ook makkelijk om met Holly te praten: ze vonden dezelfde dingen interessant en ze hadden soortgelijke gedachten.

Soms kon hij haar niet bijhouden. Steeds wanneer hij dacht ergens een oplossing voor te hebben, stelde ze hem een volgende lastige vraag: waarom moest het juist zó, en niet anders? Hoewel ze ideeën had waar hij nooit op zou zijn gekomen, had hij ook zo zijn eigen inzichten. Samen smeedden ze een plan.

Die nacht voelde Varjak iets wat hij nog nooit eerder had gevoeld. Eigenlijk voelde hij juist iets niet: hij voelde zich niet langer alleen.

Vlak voor zonsopkomst maakten ze Tam wakker en legden ze het plan aan haar uit. Angstig zette ze grote ogen op.

‘Ik?’ stamelde ze, ‘jullie willen dat ik dát ga doen? Waarom ik?’

‘Kun jij mijn deel van het plan uitvoeren?’ vroeg Holly. ‘Of dat van Varjak?’

‘Nou ja, nee, maar -’

‘Jij moet het doen, Tam,’ zei Varjak, ‘anders is het onmogelijk.’

²⁹ Dit is geen directe vertaling van het Engelse *trilling*: er vindt hier een betekenisverschuiving plaats. Het doel hiervan is het toegankelijker maken van de tekst. “Gekoer” is een onomatopée: de klank van het woord evenaart het geluid waar het woord voor staat. Dit is een veel voorkomend verschijnsel en het gebruik van “gekoer” schetst dan ook een duidelijk beeld.

³⁰ Een directe vertaling van “it was strange at first” (140) zou bijzonder Engels aanvoelen. Door middel van Andrew Chestermans vertaalstrategie S8: Parafraze is een nieuwe zin tot stand gekomen, die in het Nederlands natuurlijker klinkt. Hoewel de vertaling als (zeer) vrij beschouwd kan worden, wordt de volledige lading van Varjaks gevoelens gedekt: een nieuwe ervaring is immers nog nooit eerder meegemaakt.

‘Meen je dat?’ zei ze.

‘Maar natuurlijk,’ zei Holly. ‘En als je meehelpt, dan beloof ik dat ik *haar* naam niet meer zal uitspreken.’

‘Vooruit,’ zei Tam opgewekt. ‘Waar wachten we dan nog op?’

Terwijl de eerste zonnestrallen uiteen spatten op de witte gebouwen en het plein vulden met licht, namen ze hun posities in. Alles begon te glimmen: de grond, de lucht, zelfs het water in de fontein. Varjak en Holly beslopen de duiven, elk vanuit een eigen hoek van het plein. Tam stond aan de overzijde van het plein en zo vormden ze een driehoek rond de duivenzwerm.³¹

Op Holly’s signaal sprong Tam op de duiven af. In de zwerm begonnen wel honderd vogels woest en gevaarlijk met hun vleugels te slaan, maar Tam was zo geconcentreerd dat niets haar kon afremmen. Toen sprongen Varjak en Holly uit de morgenzon tevoorschijn.

Het had eenvoudig moeten zijn: de vogels waren door Tam afgeleid en hadden Varjak en Holly vanwege het verblindende licht niet zien aankomen. Dat was het plan geweest. Maar toen Varjak de zwerm in dook en de adrenaline van de jacht door zijn aderen gierde, begon het al de mist in te gaan. Tam was recht tussen de duiven door gerend, maar de vogels zaten nog te dicht op een kluitje. Hijzelf en Holly stonden beide aan de rand van de zwerm, maar konden niet dicht genoeg bij een vogel komen om toe te slaan.

³¹ De jacht van Varjak en zijn vrienden verloopt even chaotisch als Saïds beschrijving ervan. In de brontekst is het (wellicht met opzet) niet meteen duidelijk wat er precies gebeurt: het segment moet meerdere keren gelezen worden om te begrijpen wat er staat. Door te specificeren dat de katten een driehoek om de duiven heen vormen, wordt het makkelijker om de jacht te visualiseren. Het tekstuele element dat bijdraagt aan de chaos gaat verloren, maar hierdoor wordt de tekst duidelijker voor de jonge lezer.

Met fel flapperende vleugels en gekromde klauwen richtten de vogels zich op Holly. Ze vluchtte niet, maar deed haar best om moedig te blijven staan. Ze werd omsingeld door schel krijsende³² duiven die haar te lijf gingen met scherpe snavels.

Holly zat in de penarie. Ze zat gevangen tussen de vogels, die aan alle kanten aan haar trokken en haar krabden en openreten. Varjak zag dat ze in paniek raakte. Tam stond hulpeloos aan de andere kant. Hij moest snel iets doen!

Langzame Tijd, de Vierde Vaardigheid: *alles om je heen zal langzamer lijken te gaan. Maar jij zal snel zijn. Sneller dan wat dan ook.*

Zou het in de echte wereld werken? Hij haalde adem in-twee-drie-vier. Uit-twee-drie-vier.

En de vleugels...flapperden...langzamer.

Varjak kon zien hoe iedere vogel langzaam met een klauw uithaalde. Soepel dook hij richting Holly en, heel eventjes maar, week de duivenzee uiteen.

‘Holly!’ riep hij. Ze keek op en hij zag de angst in haar ogen verdwijnen. Ze stootte door de ontstane opening heen richting Tam, naar de veiligheid.

Varjak begon weer normaal te ademen nu het gevaar was geweken. Hij gleed de Langzame Tijd uit. Het had gewerkt: de Vierde Vaardigheid werkte echt!

‘Hebben ze je pijn gedaan?’ vroeg Varjak hijgend toen hij zich weer bij de anderen had gevoegd.

‘Niks aan de hand,’ zei Holly bevend. ‘Bedankt dat je me er uit hebt gekregen,’ voegde ze zachtjes toe.

‘Geen dank.’

‘Hij heeft je gered, Holly!’ zei Tam stralend.

³² De brontekst impliceert dat de duiven geluid maken: “[the pigeons] were surrounding her, pecking at her with shrill, sharp beaks” (142). De *beaks* zijn hier *shrill* en worden dus gepersonifieerd, iets wat in het Nederlands niet mogelijk is. Daarom wordt er toegevoegd dat het de duiven zijn die geluid maken terwijl ze Holly belagen.

‘Dan staan we nu quitte,’ mompelde ze.

‘Daar deed ik het niet om,’ zei Varjak.

Holly keek hem niet aan, maar Varjak dacht dat hij haar eventjes zag glimlachen.

‘Kom op,’ zei ze terwijl ze het plein schuchter begon te verlaten. ‘We moeten opschieten. Ik wil hier niet in het volle daglicht zijn. Veel te gevaarlijk.’

‘Wil je het niet nog eens proberen?’ vroeg Varjak. Hij wist dat ze erg geschrokken was: haar vacht stond nog overeind. Maar misschien zou het juist helpen om het opnieuw te proberen.

‘Waarom zouden we de moeite nemen?’ zei ze terwijl ze terug de stad in trippelde.

‘Het plan werkte niet. Het was een stom idee.’

‘Nee, dat was het niet,’ zei Varjak. Hij ging naast haar lopen, schouder aan schouder.

Tam liep vlak achter hen. ‘Je hebt alles gedaan wat je-’

‘En ik?’ Tam onderbrak hem. ‘Deed ik het goed, Varjak?’

‘Je was fantastisch. Jullie waren allebei erg dapper.’

‘Ik was fantastisch,’ herhaalde Tam. Ze glunderde.

‘Het waren er deze keer gewoon te veel,’ zei Varjak. ‘Maar dat betekent niet dat het onmogelijk is.’

‘Misschien,’ zei Holly. Ze ging wat sneller lopen. ‘Misschien als we het anders zouden aanpakken ...’³³

Ze begonnen een nieuw plan te smeden terwijl ze terugliepen. De stad begon weer rommelend tot leven te komen. Bekende straten flitsten aan hen voorbij.

³³ Het gesprek tussen Varjak en Holly gaat verder, maar wordt niet beschreven: het vindt als het ware “off screen” plaats. Said gebruikt een gedachtestreepje om dit aan te geven, maar in het Nederlands is dit leesteken niet voor dat doeleinde geschikt. Het beletselteken kan echter wel gebruikt worden om aan te geven dat een gesprek nog verder gaat en vervangt daarom het gedachtestreepje van Said.

‘Ik heb nog steeds honger,’ zei Tam. Haar neusvleugels trilden. ‘Jongens, wacht eens even! Daar is die vissige geur weer!’ Ze stond stil voor een zijstraat, dezelfde waarin Varjak de muis had gevangen. Zelfs overdag boog de schimmige straat het duister in.

‘Kom mee, Tam,’ zei Holly over haar schouder.

‘Maar het is die heerlijke geur weer,’ zei Tam. ‘En er was niets te eten in het park, de jacht is mislukt, en ik heb nog steeds honger.’

‘We kunnen hier niet blijven,’ zei Holly. ‘Als je er achteraan gaat, sta je er alleen voor.’ Ze richtte zich weer tot Varjak om hun gesprek voort te zetten. Ze liepen samen weg en gingen verder met het plannen van hun volgende jacht. Tam bleef achter bij de zijstraat.

‘Moet je zelf weten!’ riep Tam. ‘Ik zie jullie wel in onze steegjes.’

Chapter Thirty-Five

Hoofdstuk vijfendertig

De Heer was verdwenen. Onder luid gejuich denderden de bevrijde katten de trap af.

Varjak Klauw zakte op de vloer in elkaar. Tegen beter weten in wilde hij niet meejuichen.

Hij wilde alleen maar een rustig plekje vinden om bij te komen, maar helaas...

‘Het is je gelukt, Varjak Klauw!’ zei Julius.

Met bewonderende groene ogen omringden de Mesopotamische Blauwen Varjak en zijn vrienden. Ze werden opgetild en op de schouders van Varjaks familie rondgedragen. Ondertussen werd het huis van de Gravin door de straatkatten overgenomen: overal om hen heen vierden ze hun ontsnapping³⁴ en genoten ze van hun vrijheid.

‘Bij Jalal, gelukkig is het voorbij!’ zei moeder boven het kabaal uit. ‘Maar hoe wordt alles weer het oude?’

‘Gelukkig is al dat droge eten er nog,’ zei vader. ‘Het is geen kaviaar, maar we zullen het er maar mee moeten doen.’

Verbijsterd keek Varjak zijn ouders aan. ‘Na alles wat er gebeurd is, willen jullie hier toch niet blijven?’

‘We kunnen niet naar Buiten,’ zei vader.

‘Hier is ons thuis,’ zei Jasmijn, ‘hier, bij de Gravin.’

‘Maar de Gravin is er niet meer,’ zei Varjak. ‘En de Heer ook niet. We staan er alleen voor: er is niemand op de wereld die voor ons gaat zorgen.’ Hij hoorde Jeroen, Joris en Jurriaan wat snotteren. ‘Wees niet bang,’ zei hij. ‘We beginnen gewoon opnieuw. We vinden wel weer een nieuw thuis, net als Jalal toen hij vertrok uit Mesopotamië. Alleen dan écht van ons, want we gaan het zelf vinden.’

³⁴ De vertaling is hier verschoven van ‘vrijlating’ naar ‘ontsnapping’, omdat de herhaling ‘vrij’ dubbelop en oncreatief klinkt. Bovendien is ‘ontsnapping’ niet incorrect: de katten zijn immers door Varjak gered en zo aan de Heer ontsnapt.

‘Var! Jak! Klauw!’

‘Kluts!’ De kolossale hond sprong door het raam naar binnen en het gezin stooft haastig aan de kant. Tam draaide zich met grote ogen naar Holly.

‘Ik geloof er niets van,’ fluisterde ze. ‘Is het hem daadwerkelijk gelukt om met een hond te praten? Een échte hond?’

‘Hij heet Kluts,’ zei Holly. ‘En hij is onze vriend.’

Kluts stond opgewekt te kwispelen. De verwarde blik in zijn ogen was helemaal verdwenen. Er fonkelde nieuw leven in zijn heldere, zwarte ogen. ‘Man weg,’ bracht hij hijgend uit. ‘Niet terug komt.’

Varjak grijsde. ‘Je hebt ons allemaal gered, Kluts. Maar hoe ben je over de muur heen geklommen?’

Kluts ging op zijn achterpoten staan en richtte zich volledig op. ‘Muur Kluts bang maakt, maar vrienden Kluts nodig.’ Hij haalde zijn schouders op. ‘Kluts dus klimt muur.’

Er werd nog meer gejuicht. Een aantal straatkatten had de kaviaar van de Heer gevonden en waren aan een ongekend feestmaal begonnen. Anderen stroomden door het kapotte raam naar Buiten, terug naar hun eigen oude vertrouwde³⁵ leventjes. Na de lange, donkere nacht begon de zon weer op te komen.

Varjak wendde zich toch zijn familie. ‘Ik ga ook naar Buiten³⁶, want daar hoor ik thuis.’

‘Maar – jij en je vrienden, jullie hebben ons gered,’ zei Julius. ‘Je bent nu het hoofd van de familie. Je kan niet weggaan.’

³⁵ Nu de Heer verslagen is, kunnen de straatkatten weer terug de stad in zonder zich zorgen te hoeven maken om de Verdwijningen: alles wordt voor hen dus weer oud en vertrouwd. De toevoeging zorgt voor een contrast tussen de straatkatten en de familie Klauw, waarvoor alles juist nieuw en onbekend zal zijn.

³⁶ Vanwege de aanwezigheid van de *progressive* in de laatste zin van de voorgaande alinea is deze in de doeltekst van structuur veranderd (deze is in tweeën gesplitst), wat extra tekstuele afstand heeft gecreëerd tussen de naar Buiten stromende katten en Varjak die mededeelt dat hij ook naar Buiten wil gaan. Het originele ‘there’ is vanwege deze afstand gespecificeerd naar ‘Buiten’.

Varjak glimlachte naar zijn oudere broer³⁷. ‘Misschien wordt het wel tijd dat er helemaal geen hoofd van de familie meer is,’ zei hij. ‘Het kan allemaal op een betere manier.’

‘Hoe dan, Varjak?’ vroeg Jasmijn.³⁸

‘Als jullie met me meegaan, zal ik jullie laten zien hoe je moet jagen, vechten – hoe je Buiten moet leven.’

Hij keek zijn familieleden één voor één aan, maar ze keken allemaal naar de grond. Hij voelde zich echter niet alleen: hij voelde zich vrij.

‘Varjak, bedankt dat je ons hebt gered,’ zei vader. ‘Je had gelijk over de Heer en wij hadden ongelijk over je vrienden. We hadden ongelijk over heel veel dingen. Maar we kunnen niet met je mee naar Buiten. Althans, nog niet.’

‘Als je ons ooit nodig hebt, kun je ons hier vinden,’ zei moeder.

‘Ik begrijp het,’ zei Varjak. En hij begreep het daadwerkelijk, misschien op dat moment pas voor het eerst.

Ze namen afscheid van elkaar, waarna Varjak zich tot Holly en Tam richtte.

‘Dus, willen jullie bij een bende?’ vroeg hij. Tam knikte grijnzend.

‘Er is maar één bende waar ik bij zou willen horen,’ zei Holly. ‘En dat is die van ons!’

‘Kluts ook!’ blafte de grote hond.

³⁷ De toevoeging ‘oudere’ weerspiegelt de bijzondere situatie waarin Varjak zich bevindt: hij is, ondanks zijn leeftijd, tot hoofd van de familie uitgeroepen. Tevens is dit de laatste directe verwijzing naar Julius: de toevoeging benadrukt ook hoe verschillend de relatie tussen Varjak en Julius nu is ten opzichte van het eerste hoofdstuk (zowel de eerste als de laatste verwijzing naar Julius in de vertaling omschrijft hem als Varjaks oudere broer).

³⁸ In de brontekst zegt Jasmijn ‘show us’ (Said 252) tegen Varjak: hij heeft net geopperd dat het misschien beter is om zonder familiehoofd verder te gaan en ze wil weten op welke manier dat zou werken. In de Nederlandse spreektaal is het gebruikelijker om te vragen hoe iets werkt of moet, dan om te vragen of iemand iets zou willen laten zien.

Kluts droeg Varjak, Holly en Tam op zijn rug het huis uit. Onderweg hadden ze het lachend over wat ze allemaal hadden gedaan en over wat ze zouden gaan doen. Ze werden gevolgd door een groot aantal van de bevrijde katten, alsof ze een echte bende leidden.

De toekomst had zo veel te bieden. Alles was nu mogelijk.

Het was een mooie ochtend en het beloofde ook een prachtige dag te worden. Dauwdruppels bedekten de aarde en hoog in de frisse, strakblauwe hemel had de opkomende zon dezelfde heldere, amberkleurige tint als de ogen van Varjak Klauw.

Appendix

Plot Summary

Varjak Paw and his family of Mesopotamian Blue cats – his grandfather the Elder Paw, his parents, his old brother and bully Julius, his litter brothers Jay, Jethro, and Jerome; and his aunt Juni and cousin Jasmine – live a comfortable and lazy life with the Contessa, a woman who adores cats. The Blues have lived at the Contessa's house for generations – ever since their ancestor Jalal came to live with her. But Varjak is not content with his life and, to the disgust of his family, wishes to go Outside, into the world beyond the Contessa's garden wall.

Recently, the Blues have seen very little of the Contessa and one day, an unknown Gentleman enters the house with two sleek black cats. This Gentleman treats the Blues suspiciously well, and Varjak senses that something is off. His family, with the exception of the Elder Paw, refuses to believe him. During the family council, they fall out with the rest of the family: Varjak's suspicions are dismissed and Varjak's father usurps the Elder Paw's as the head of the family.

In secret, Varjak and his grandfather meet in the garden and hatch a plan to dispose of the Gentleman: Varjak is to go Outside to find a dog – whatever that might be – talk to it, and bring it back to the house to chase off the Gentleman and his two cats. The Elder Paw tells Varjak about the legendary Way of Jalal. The way comprises of seven secret martial arts for cats that he should try to master – but the skills of the Way have been forgotten by the Paw family. Suddenly the black cats approach. When the Elder Paw attempts to talk to them, they attack him. Both Paws realise they cannot beat the black cats, and the Elder Paw orders Varjak to immediately start climbing the wall. Varjak is obedient and, for the first time since Jalal, a Mesopotamian Blue has been Outside – but in the meantime, the black cats have killed the Elder Paw.

Varjak struggles to survive Outside, but soon befriends the two street cats Holly and Tam. They teach him how to live like a street cat and make him aware of the many dangers

that exist in the city: big streets, people, gangs led by cats such as Razor and the ferocious Sally Bones, and – worst of all – the many disappearances of street cats known as the Vanishings. Meanwhile, a mysterious cat visits Varjak in his dreams and teaches him the Seven Skills of the Way. But as Varjaks hones his skills and becomes adjusted to life as a street cat, food is starting to become scarce in the city. Varjak and his friends soon go hungry. In the aftermath of a desperate attempt to catch a pigeon, Tam decides to go off after a strange fishy smell on her own. But when days pass and Tam still has not returned, Varjak and Holly begin to fear that Tam has also “Vanished”. In search of their friend, they cross the entire city – venturing even into the territory of Sally Bones. They come across several off-looking cats, but are unable to find Tam. At night, Sally Bones and her gang track Varjak and Holly down. As Sally confronts the two friends, fate has it that a monster shows up and scares off the Bones gang.

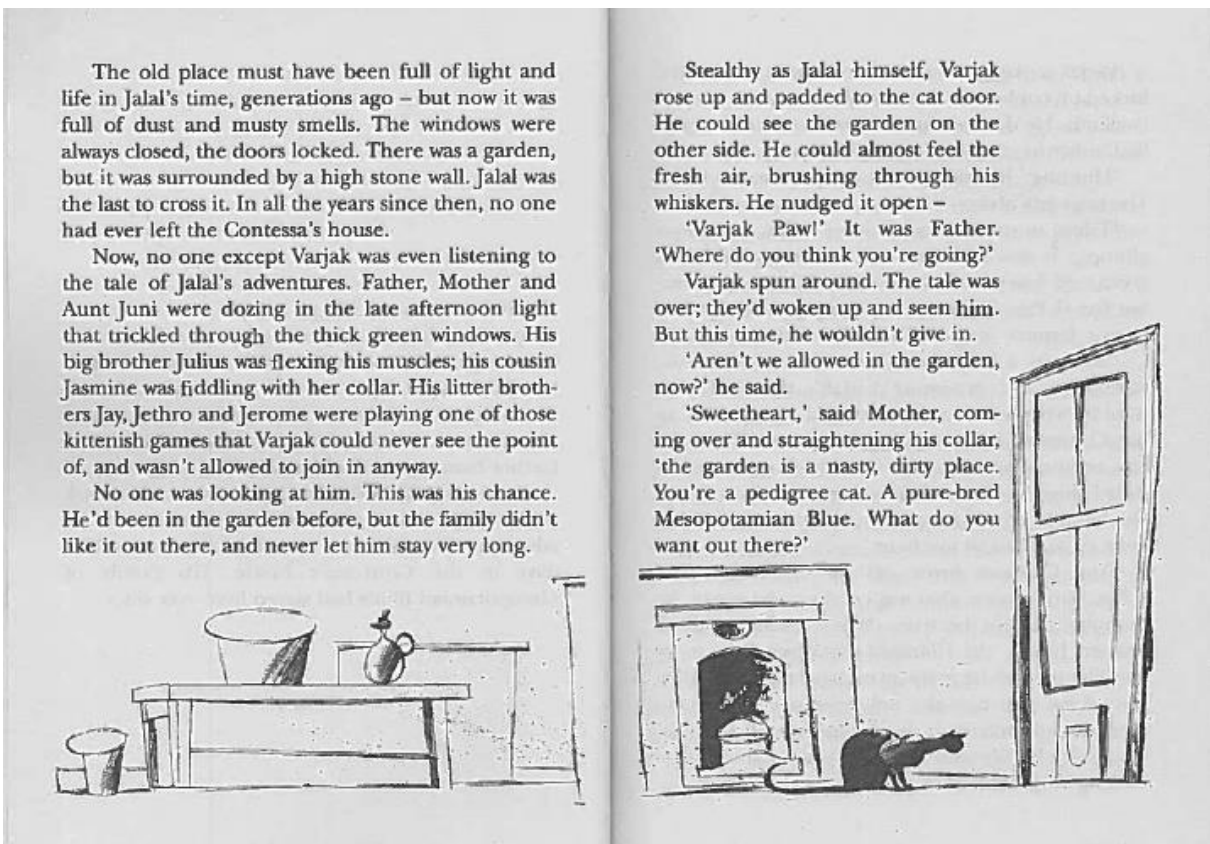
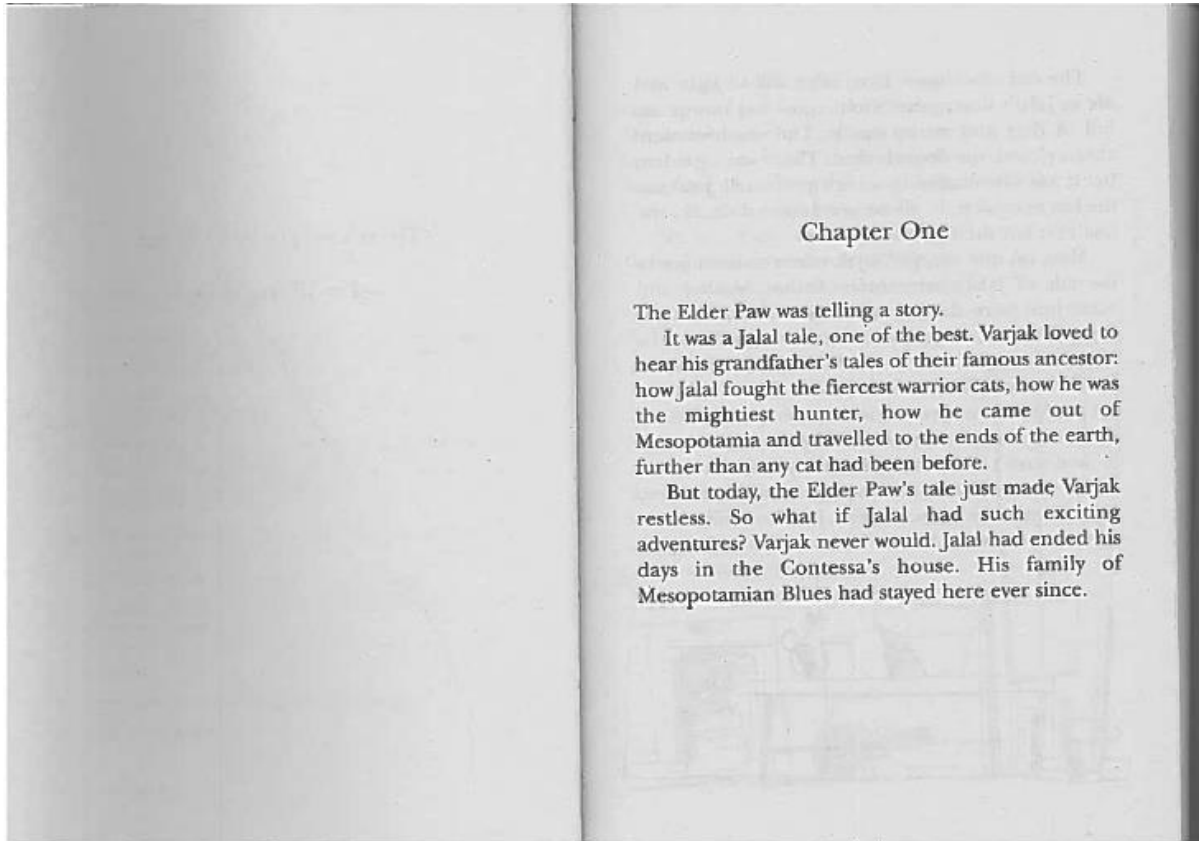
Varjak decides to have faith in his instincts and the Way, and stands his ground to face the monster. He even attempts to talk to it – and, to his astonishment, it replies. The beast turns out to be the dog Cludge, who is all by himself and is looking for some friends. Sympathising with Cludge, Varjak offers to be his friend, to which the dog happily agrees. When an awed Holly remarks that she has never seen a cat talk to a dog, Varjak realises he has fulfilled the Elder Paw’s request: he has found and talked to a dog! He informs Holly and Cludge of the Gentleman, the black cats, and the Blues, and they hurry back to the Contessa’s house. Varjak and Holly climb the garden wall, but Cludge cannot climb it and stays behind, feeling ashamed.

At the house, things have changed for the worse. The Gentleman is still around and there is a new head of the family – Julius. Varjak confronts his brother and is forced to fight the much older and stronger cat. The Way of Jalal, however, helps Varjak defeat his brother and he is appointed the new head of the family. He is also told that there are many strange

cats upstairs – but the Blues do not go there.

Varjak ventures upstairs and discovers a cage that holds many cats – Tam among them. It is revealed that, all along, the Gentleman and his cats were responsible for the Vanishings: after luring them with food, he captured them and killed them, attempting to turn the cats into realistic toys. Varjak releases the Vanished cats, but is forced to fight the Gentleman's two black cats. With the aid of Holly, he manages to defeat them. But when the Gentleman interferes, all seems to be lost – until Cludge bursts into the house and chases the man off. As the cats celebrate the defeat of the Gentleman and the end of the Vanishings, Varjak reconciles with his family.

Source Text



Varjak looked around: at the stuffy furniture, the locked-up cupboards, the curtains he wasn't allowed to climb. He'd never been anywhere else, but this had to be the most boring place on earth.

'Hunting,' he said. 'Aren't we supposed to hunt? The tales talk about—'

'Tales!' snorted his big brother Julius, green eyes glinting. It was said that their ancestor Jalal had green eyes. Everyone in the family had them – everyone but Varjak Paw. 'Tales are for kittens,' scoffed Julius. Cousin Jasmine giggled; Varjak bristled.

'Jalal was a long, long time ago,' said Mother, smoothing and grooming Varjak's silver-blue fur, until he wriggled away. 'Anyway, Jalal came to live in the Contessa's house for a good reason. The tales also say there are monsters Outside, huge monsters called dogs, so fierce that even people fear them.' She shuddered. 'No, we're lucky that the Contessa loves us, and lets us live here.'

'The Contessa loves *some* of us,' interrupted Julius. Varjak knew what was coming; and worse, he thought it might be true. 'When I was a kitten,' boasted Julius, 'the Contessa was down here every day. She used to let me play on her lap, she made a fuss of me. But now she only ever comes down to feed us, and sometimes she doesn't even do that. In fact, we've hardly seen her at all – since that funny-looking Varjak was born.'

Cousin Jasmine giggled again. This time, Varjak's litter brothers Jay, Jethro and Jerome joined in.

'It's because of his eyes,' added Julius. 'The colour of danger. A Mesopotamian Blue whose eyes aren't green – it's an embarrassment.'

That did it. Julius was bigger than him, and older, but Varjak couldn't help it. He faced up to Julius, fur rising with anger.

'I don't believe you,' he said. 'You're a liar.'

'Varjak!' said Father. 'That's no way to talk to your brother!'

'But Julius said—'

'Whine, whine, whine,' sneered Julius. 'Listen to the little insect whine.'

'Julius, you shouldn't tease him so much,' said Father. 'The Contessa's upstairs because she's ill, nothing more. But Varjak Paw – you have to learn to behave like a proper Mesopotamian Blue. We're noble cats, special cats. We don't run around calling each other liars. We don't talk about disgusting things like hunting. And we don't get our paws all muddy in the garden. That's *not* what being a Blue is about. Do you understand?'

Varjak's tail curled up. It was always like this. Julius could get away with anything; but everything Varjak did was wrong.

'Your father's talking to you,' said Aunt Juni sternly. 'Do you understand?'

He stared down at the cold stone floor, silent. There was nothing he could say.

'Fine,' said Father. 'Suit yourself. But until you learn to act like a Blue, there'll be no supper for you.' He licked his chops. 'Come on, everyone. Let's eat.'

They all headed down the corridor to the kitchen, leaving Varjak on his own in the hallway between the stairs and front door. Last to go was the Elder Paw, the head of the family.

'Don't worry, Varjak,' he whispered, so no one else could hear. 'I'll tell you another Jalal tale tonight – one about his greatest battle.' He winked, and then joined the rest of them.

It made things a little better. Even if the tales made Varjak restless, he loved them. They were the closest he'd ever get to adventure in this place. He looked at the old, wooden stairs, covered in dusty carpet. The cats weren't allowed up there now the Contessa was ill. Her door was always shut.

The whole house was like that. No one came in and no one went out. Nothing new or exciting ever happened. It was the dulllest life a cat could have.

creeaak

The front door swung open. A blast of wind swirled in, sweeping all the dust into the air. Varjak's fur stood on end.

click CLACK



Two shiny black shoes. Each big as a cat. Coming through the door.

Heart racing, Varjak bent back his head, to follow the line above the shoes. Up a pair of legs, up some more, he saw huge white hands, huge enough to hold his whole body, strong enough to break his neck.

He had to crane back even further, till it hurt, to see the face. It was a man Varjak had never seen before. It was hard to make out the man's eyes for the shadows of his brow, but his full pink lips glistened wetly in the half-light.

The lips creased and opened, and out came a voice that rumbled like thunder, far above Varjak's head. The man strode into the hallway.

Varjak felt dizzy. He looked down. By the man's shiny black shoes, there were two sleek black cats, stalking into the Contessa's house. They were nothing like Mesopotamian Blues. They looked much larger and stronger, even than Father or Julius, and there was something frightening about the way they moved. As if they were two parts of one body, working together perfectly. Too perfect. Varjak glanced from one to the other, and couldn't tell them apart.

They came right up to him, and looked down at him with identical eyes; eyes as smooth and black as their fur. He trembled.

'Who are you?' he said. There was no flicker of understanding in their eyes, no expression: nothing. They just pushed him aside as if he wasn't even there, and took up positions, flanking the staircase.

And now other men came into the house. Their shiny black shoes clicked past Varjak, one by one by one. It was all he could see of them. Frozen to the spot, mind spinning, he watched these giants pass

the black cats, climb the stairs – and enter the room where the Blues weren't allowed to go.



Chapter Nineteen

Varjak and Holly talked through the night by the giant bronze lions. There was nothing to distract them but the fountain's trickle and the birds' trilling.

It was strange at first. No one else had ever wanted to talk about hunting before. Varjak could still barely believe that someone his own age was interested in it, and not senseless kitten games like Jay, Jethro and Jerome. But it was true. Holly was easy to talk to because she was like him. She liked the same things. Her mind worked in the same way.

Sometimes it was hard to keep up with her. Whenever he thought he had the answer to something, she asked another difficult question: why like this, not like that? And she had ideas he would never have thought up. But he had a few of his own, too; and together they worked out their plan.

That night, Varjak felt something he'd never felt

before. Or rather, he didn't feel something. He didn't feel alone any more.

They woke Tam just before dawn and explained the plan to her. Her eyes grew round with fear.

'Me?' she said. 'You want *me* to do *that*? Why me?'

'Can you do my part of the plan?' said Holly. 'Or Varjak's?'

'Well, no – but—'

'You've got to do it, Tam,' said Varjak. 'It's impossible without you.'

'It is?' she said.

'Of course it is,' said Holly. 'And if you do it, I promise I won't say *her* name any more.'

'Well then,' said Tam cheerfully, 'what are we waiting for?'

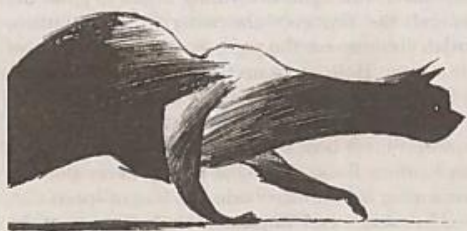
They took up their positions as the first rays of sunshine splashed onto the white buildings, filling the square with light. Everything began to glow: the ground, the sky, even the water in the fountain. Varjak crept up on the pigeons from one corner of the square. Holly crept up from another. Tam stood in front of them, on the far side of the flock.

At Holly's signal, Tam sprang at the pigeons. A hundred birds beat their wings, fierce and dangerous in their flock. Tam kept going, never slowing, just aiming for the other side in a blur of speed they couldn't stop – and Varjak and Holly flew out of the morning sun behind them.

It should have been easy. The birds were distracted by Tam and didn't see them coming in the haze of brilliant light. That was the plan.

But even as Varjak dived in, the thrill of the hunt in his veins, it started to go wrong. Tam was clear through, but there were still too many pigeons in a mass. He and Holly were on the edge of the flock, but couldn't get close enough to any single bird to strike.

The birds turned on Holly, wings flapping savagely, claws curving out. She didn't run. She stood there bravely, trying hard, but now they were surrounding her, pecking at her with shrill, sharp beaks.



142

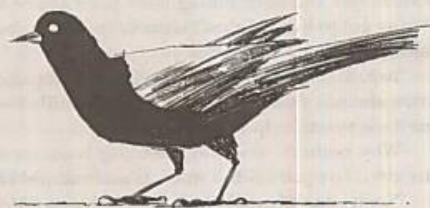
Holly was in trouble. She was trapped and she couldn't get out. They were tearing, scratching, ripping at her. Varjak could see panic mounting in her face. Tam was helpless on the other side. Quick – he had to do something quick!

Slow-Time, the Fourth Skill: *everything will seem to slow down around you. But you will be fast. You will be faster than anything.*

Would it work in the real world? He breathed in–two–three–four. Out–two–three–four.

And the wings . . . slowed . . . down.

Varjak could see each beat, each claw, as if in slow motion. He dived after Holly into the mass of birds, moving smoothly through the chaos, making them fly apart for just a moment.



143

'Holly!' he called. She looked up. It was enough to break the rising terror in her eyes. She darted through the gap he'd made, away from the flock and towards Tam, to safety.

Out of danger now, Varjak breathed normally – and switched out of Slow-Time. It worked! The Fourth Skill really worked!

'Did they hurt you?' he panted as he caught up with her.

'Nothing wrong with me,' said Holly, though she was trembling. 'Thanks for getting me out,' she added, much more quietly.

'No problem.'

'He saved you, Holly!' bubbled Tam.

'I guess we're even now,' she muttered.

'I didn't do it for that,' said Varjak.

Holly didn't meet his eyes, but just for a second, Varjak thought he saw a smile flicker on her face. 'Come on,' she said, sidling away from the square. 'We've got to hurry. I don't want to be here in broad daylight. It's too dangerous.'

'You don't want another go?' said Varjak. He knew she was shaken – her fur was still ruffled – but maybe it would help to try again.

'Why bother?' she said, padding back through the city. 'The plan didn't work. It was a stupid idea.'

'No, it wasn't,' said Varjak, keeping pace with her, ahead of Tam. 'And you did everything you could—'

'How about me?' said Tam. 'Did I do all right, Varjak?'

'You were great. You were both really brave.'

'I was great,' beamed Tam.

'There were just too many of them, this time,' said Varjak. 'But that doesn't mean it's impossible.'

'Maybe,' said Holly, picking up the pace. 'Maybe if we tried it another way—'

They started on a new plan as they headed back. The city was beginning to rumble with life once more. Familiar streets flashed past as they went by.

'I'm still hungry,' said Tam. Her nostrils twitched. 'Wait, you two! It's that fishy smell again.' She stopped by a turning off a side street, the same turning where Varjak had caught the mouse. Even in daylight it curved away into darkness, into shadow.

'Come on, Tam,' said Holly, over her shoulder.

'But it's that lovely smell again,' said Tam. 'And there wasn't any food in the park, and the hunting didn't work, and I'm still hungry.'

'We're not stopping here,' said Holly. 'If you go, you're on your own.' She turned back to Varjak, and carried on talking. They walked away, planning their next hunt together. Tam stayed behind at the turning.

'It's your loss,' called Tam. 'I'll see you back in our alleys.'

144

Page 3 / 3



Chapter Thirty-five

- 1 The Gentleman was gone. A great cheer went up. The cats from the cage came charging downstairs.
- 2 Varjak Paw slumped to the floor. He should have felt like cheering too, but he didn't. All he wanted was a quiet place to rest.
- 3 Some chance.
- 4 'Varjak Paw! You did it!' said Julius.
- 5 'Varjak and his friends!' They were swamped by admiring green eyes. The Mesopotamian Blues swept them up and carried them on their shoulders. Around them, the street cats were taking over the Contessa's house. They were everywhere, celebrating their release, enjoying their freedom.
- 6 'Thank Jalal that's over,' said Mother, above the racket. 'Now how are we going to get back to normal?'
- 7 'Good thing there's all that dry food,' said Father. 'It's not caviare, but it'll do.'
- 8 Varjak stared at them, shocked. 'You don't want

250

to stay here, after everything that's happened?'

- 9 'We can't go Outside,' said Father.
- 10 'This is our home,' said Jasmine, 'the Contessa's house.'
- 11 'But there's no Contessa any more,' said Varjak. 'No more Gentleman. It's just us. We're on our own in the world.' He heard a snuffling noise. It was Jay, Jethro and Jerome. 'Don't be scared,' he said. 'We'll start again. We'll find a new home somewhere. Just like Jalal, when he left Mesopotamia. Except this time it'll be ours, because we'll make it ourselves.'
- 12 'Var! Jak! Paw!'
- 13 'Cludge!' The family scurried aside as the colossal dog leaped back through the window. Tam turned to Holly, her eyes wide open with wonder.
- 14 'I don't believe it,' she whispered. 'He actually talked to a dog? A real, proper dog?'
- 15 'He's called Cludge,' said Holly. 'He's a friend.'
- 16 Cludge's tail wagged merrily. That cloudy look was completely gone from his eyes. They were the clearest black now, and they sparkled with a new life. 'Man gone now,' he panted. 'Won't come back.'
- 17 Varjak grinned. 'You saved us all, Cludge. But how did you climb the wall?'
- 18 Cludge drew himself up to his full height. 'Wall scare Cludge. But friends need Cludge.' He shrugged. 'So Cludge climb wall.'
- 19 More cheers were going up. Some of the cats

251

from the cage had found the Gentleman's caviare. They were feasting like they'd never feasted before. Others were streaming through the shattered green window, returning to their lives Outside, as the sun began to rise after the long, dark night.

- 20 Varjak turned to his family. 'That's where I'm going,' he said. 'That's where I belong.'
- 21 'But - you and your friends, you saved us,' said Julius. 'You're head of the family. You can't go now.'
- 22 Varjak smiled at his brother. 'I think maybe it's time there wasn't a head of the family any more,' he said. 'There must be a better way of doing things.'
- 23 'Show us, Varjak,' said Jasmine.
- 24 'I'll show you how to hunt, to fight, to live Outside - if you come with me.'
- 25 He looked around the family circle. One by one, they all looked down. But he didn't feel alone. He felt free.
- 26 'Varjak, thank you for saving us,' said Father. 'You were right about the Gentleman; we were wrong about your friends. We were wrong about a lot of things. But we can't come Outside with you. Not yet, anyway.'
- 27 'If you ever need us,' said Mother, 'we'll be here.'
- 28 'I understand,' said Varjak. And at that moment, for perhaps the first time in his life, he really did.
- 29 They said their farewells, and then Varjak turned to Holly and Tam.

252

- 30 'So, do you want to be in a gang, then?' he said. Tam nodded and grinned.
- 31 'There's only one gang I want to be in,' said Holly, 'and that's ours.'
- 32 'Cludge too!' barked the big dog.



253

33 Cludge carried them out. As they went, the friends talked and laughed together about the things they had done and the things they would do. Many of the cats they'd freed from the cage followed them, like they were the leaders of a gang.

34 So much lay ahead of them. Anything was possible now.



254

35 It was a beautiful morning. The earth was decked out in dewdrops. The open air was fresh and clean. And up in the clear blue sky, the sun was rising with the promise of a new day, dawning on the wide world, shining bright and amber, like the eyes of Varjak Paw.



Bibliography

Ang, Susan. *The Widening World of Children's Literature*. London: Macmillan, 2000.

Print.

Brillenburch Wurth, Kiene, and Ann Rigney. "Interpretatie als dialoog." *Het leven van teksten*. Amsterdam: Amsterdam University Press, 2006. 271-5. Print.

Cámara Aguilera, Elvira. "The Translation of Proper Names in Children's Literature." *Anuario de Investigación en Literatura Infantil y Juvenil*. 7.1 (2009): 47-61. Web. 6 Feb. 2017.

Chesterman, Andrew. "Vertaalstrategieën: een classificatie." *Denken over vertalen: tekstboek vertaalwetenschap*. Trans. Ans van Kersbergen. Eds. Naaijken, Ton, et al. Nijmegen: Vantilt, 2010. 153-72. Print.

Coillie, Jan van. "Character Names in Translation." *Children's Literature in Translation: Challenges and Strategies*. Eds. Jan van Coillie and Walter P. Verschueren. Manchester: St. Jerome Publishing, 2006. 123-39. Print.

Fernandes, Lincoln. "Translation of Names in Children's Fantasy Literature: Bringing the Young Reader into Play." *New Voices in Translation Studies*. 2 (2006): 44-57. Web. 6 Feb. 2017.

Fornalczyk, Anna. "Anthroponym Translation in Children's Literature – Early 20th and 21st Centuries." *Kalbotyra* 57 (3): 93-101. Web. 17 Apr. 2017.

"Gedachtestreepje." Taalunie on the web n.d. 5 Apr. 2017.

<http://taaladvies.net/taal/advies/vraag/312/gedachtestreepje>

Ghesquiere, Rita. *Het verschijnsel jeugdliteratuur*. Leuven: Uitgeverij Acco, 1982. Print.

- Hermans, Theo. "On Translating Proper Names, with reference to *De Witte* and *Max Havelaar*." *Modern Dutch Studies*. Ed. Michael Wintle. London: The Athlone Press, 1988. 11-24. Print.
- "Translation as Institution." *Translation As Intercultural Communication: Selected Papers From the EST Congress, Prague 1995*. Eds. Klaus Kaindl, Zuzana Jettmarová, and Mary Snell-Hornby. Amsterdam: John Benjamins Publishing, 1997. 3-20. Web. 28 March 2017.
- Langeveld, Arthur. *Vertalen wat er staat*. Amsterdam: Atlas Contact, 2012. Print.
- Lathey, Gillian. "The Translator Revealed: Didacticism, Cultural Mediation and Visions of the Child Reader in Translators' Prefaces." *Children's Literature in Translation: Challenges and Strategies*. Eds. Jan van Coillie and Walter P. Verschueren. Manchester: St. Jerome Publishing, 2006. 1-18. Print.
- McKean, Dave. *Illustration of Varjak Paw*. 2003. *Varjak Paw*. Simonsterg Wordpress. Web. 20 Apr. 2017.
- Meertens Instituut. *Nederlandse Voornamenbank*. Koninklijke Nederlandse Akademie van Wetenschappen, n.d. Web. 6 Apr. 2017.
- Munday, Jeremy. *Introducing Translation Studies: Theories and Applications*. 3rd ed. New York: Routledge, 2012. Print.
- "Nederlandse Trainspotting staat nu vol met fokking junkiejargon." Nederlandse Omroep Stichting on the Web 16 Feb. 2017. 5 Apr. 2017. < <http://nos.nl/artikel/2158561-nederlandse-trainspotting-staat-nu-vol-met-fokking-junkiejargon.html>>
- Newmark, Peter. *Approaches to Translation*. Oxford: Pergamon Press, 1981. Print.

Nord, Christiane. "Proper Names in Translation for Children: *Alice in Wonderland* as a Case in Point." *Traduction pour les enfants* 48.1-2 (2003): 182-96. Web. 2 Apr. 17.

--- "Tekstanalyse en de moeilijkheidsgraad van een vertaling." Trans. Cornelia van Rinsum and Henri Bloemen. Eds. Naaijken, Ton et al. *Denken over vertalen: tekstboek vertaalwetenschap*. Nijmegen: Vantilt, 2010. 145-152. Print.

--- *Text Analysis in Translation: Theory, Methodology, and Didactic Application of a Model for Translation-Oriented Text Analysis*. Amsterdam: Amsterdamse Publikationen zur Sprache und Literatur, 1991. Print.

Oittinen, Riitta. "No Innocent Act: On the Ethics of Translating for Children." *Children's Literature in Translation: Challenges and Strategies*. Eds. Jan van Coillie and Walter P. Verschueren. Manchester: St. Jerome Publishing, 2006. 35-45. Print.

--- *Translating for Children*. London: Garland Publishing, 2000. Print.

Olasubomi. "SF Said: "When I look at Varjak Paw now, I think there's no way I could have made that story better."" [The Guardian on the Web](https://www.theguardian.com/childrens-books-site/2014/mar/16/sf-said-interview-varjak-paw) 16 Mar. 2014. 3 April 2017. <<https://www.theguardian.com/childrens-books-site/2014/mar/16/sf-said-interview-varjak-paw>>

O'Sullivan, Emer. "Narratology meets Translation Studies, or, The Voice of the Translator in Children's Literature." *Meta: Translator's Journal*. 48.1 (2003): 197-207. Web. 6 Feb. 2017.

Puurtinen, Tiina. *Linguistic Acceptability in Translated Literature*. Joensuu: University of Joensuu Press, 1995. Print.

Rosenheim, Edward W. "Children's Reading and Adults' Values." *The Library Quarterly: Information, Community, Policy* 37.1 (1967): 3-14. Web. 30 Mar. 2017.

Said, SF. "Interesting question about Varjak Paw film!" SF Said Website. 9 Apr. 2013. 7 Apr. 2017.

--- *Varjak Paw*. New York: Yearling, 2005. Print.

--- "Varjak Paw Around the World, #3: Germany." SF Said Website. 31 Mar. 2013. 5 Apr. 2017. <http://www.sfsaid.com/2013/03/varjak-paw-around-world-3.html>

--- "Varjak Paw Around the World, #4: Italy." SF Said Website. 26 Apr. 2013. 5 Apr. 2017. <<http://www.sfsaid.com/2013/04/varjak-paw-around-world-4.html>>

--- "Varjak Paw Around the World, #5: Turkey." SF Said Website. 15 July 2013. 5 Apr. 2017<<http://www.sfsaid.com/2013/07/varjak-paw-around-world-5.html>>

--- "Varjak Paw Around the World, #6: Poland." SF Said Website. 20 Sep. 2014. 5 Apr. 2017. <<http://www.sfsaid.com/2013/09/varjak-paw-around-world-6.html>>

--- "Varjak Paw Around the World, #7: Finland." SF Said Website. 20 Sep. 2014. 5 Apr. 2017. <<http://www.sfsaid.com/2014/09/varjak-paw-around-world-7.html>>

Shavit, Zohar. "Translation of Children's Literature as a Function of Its Position in the Literary Polysystem." *Poetics Today*. 2.4 (1981): 171-9. Web. 6 Feb. 2017.

Shelter, William Z. *Dutch: An Essential Grammar*. London: Routledge, 1994. Print.

Stolt, Birgit. "Hoe Emil verandert in Michel." *Het vertalen van kinderboeken*. Den Haag: Nederlands Bibliotheek en Lektuur Centrum, 1980. 7-24. Print.

Surmatz, Astrid. "International Politics in Astrid Lindgren's Works." *Barnboken: Journal of Children's Literature Research* 30.1 (2007): 24-37. Web. 22 Mar. 2017.

Tabbert, Reinbert. "Approaches to the Translation of Children's Literature: A Review of Critical Studies since 1960." *Target*. 14.2 (2002): 303-51. Web. 6 Feb. 2017.

Toury, Gideon. "De aard en rol van normen in vertaling." *Denken over vertalen: tekstboek vertaalwetenschap*. Trans. Cees Koster. Eds. Naaijkens, Ton, et al. Nijmegen: Vantilt, 2010. 321-31. Print.

Yamazaki, Akiko. "Why Change Names? On the Translation of Children's Books." *Children's Literature in Education*. 33.1 (2002): 53-62. Web. 6 Feb. 2017.