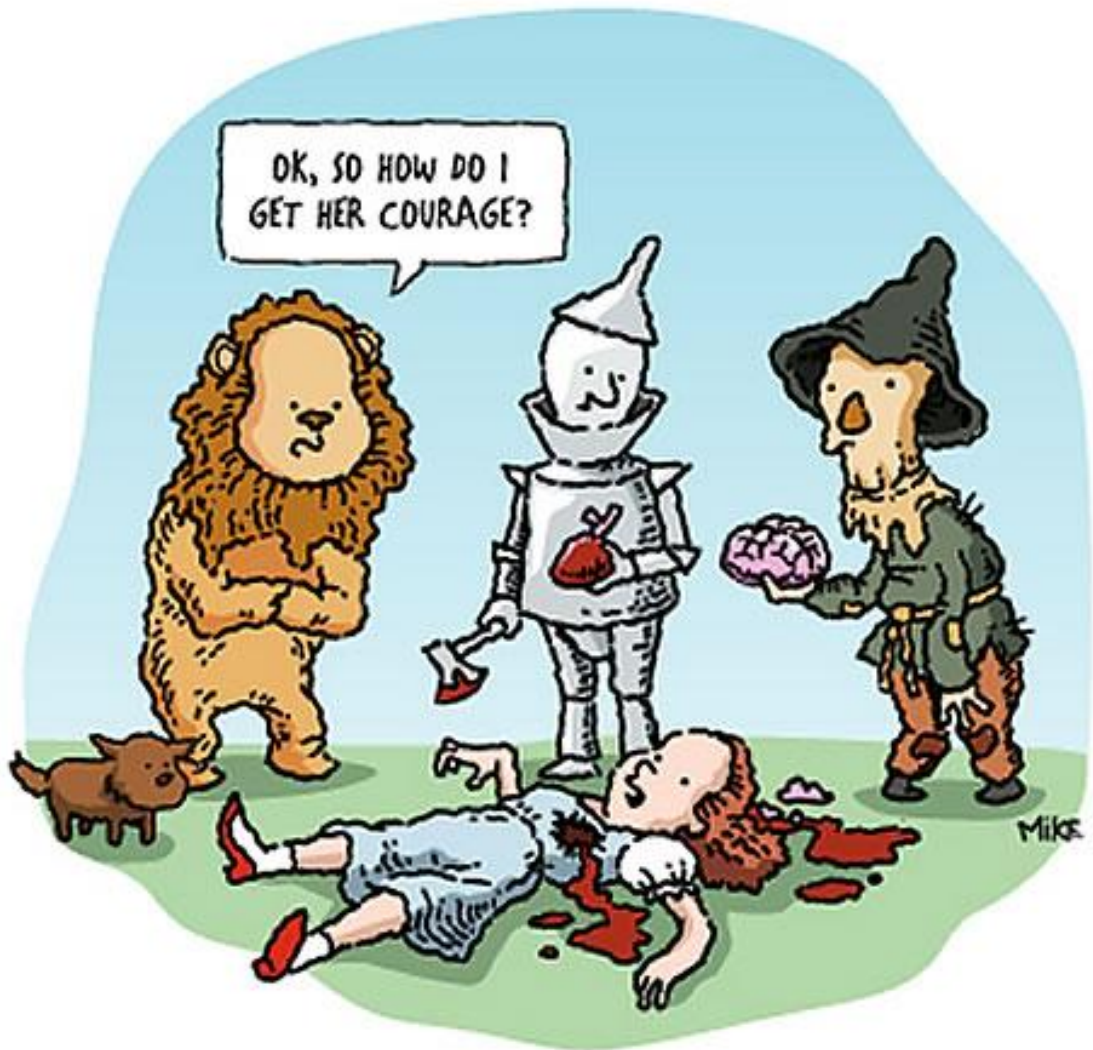


# The Wonderful Dutch Translations of Oz

## Or, how moral dimensions denote different child readers



Name Dieuwertje van der Haagen  
Student no. 0461083  
Study Engelse Taal en Cultuur  
MA Thesis Vertalen  
University Universiteit Utrecht  
Supervisor 1 Dr. Cees Koster Prof.  
Supervisor 2 Dr. Ton Naaijens  
7 Jan. 2011

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## Introduction

There is more to *The Wonderful Wizard of Oz* other than its Technicolor film adaptation and Broadway musical production. The theosophical ideology of the writer and his attitude towards morality in children's books were beyond the spirit of the time concerning children and children's literature. In his Introduction to the book, L.F. Baum believed that morality should be absent from children's literature because it would be taught at school. The clear formulation of his intentions and perception of children and childhood and the way this intended child reader was described provided a detailed child image. The almost Introduction with the authors powerfully stated intent influenced the entire reading of the text. It made me wonder if this Introduction would survive the process of translation and if so, to what degree and in what form? The intentions of Baum and his clear child image as stated in his Introduction provided the framework that allowed me to follow the developments of the children's literature in translation in the period between 1930 and 2010. The Introduction in translation became a preface that was used just as in the source text, to state the intentions of the translator and to describe the translator's child image and by referring to contemporary events and attitudes Baum also contextualised his child image. In this thesis, I will try to determine the child images of three different Dutch translations of *WWoO* by focusing on the translation of morality in the translations and how this compares to the source text and to contemporary perceptions of children and childhood and what role children's literature plays or should play in bringing up children.

In this thesis, the moral dimensions of the different translations of *The Wonderful Wizard of Oz* will be analysed in comparison to each other and the original, in order to try to reconstruct the different child images, of these texts and connect the resulting deviations to views and developments from the context of their time. The child images in the translations are the different concepts that a translator has of how

a child is, is able to process emotionally or intellectually, or wants to do and what would be good for the child. Because the emphasis in this thesis lies in a comparison of the moral dimensions of a text, the emphasis will lie on the translator's ideology about what is good for children rather than what children process cognitively and emotionally.

In Chapter 1, the source text will be analysed and in particular the relationship between child image and moral dimension as it is necessary to understand this in order to investigate how the translation approaches and strategies relate to the author's and translator's child image. The moral dimension of a text can be found in analysing the presence of morality in a text. Morality is a direct and clear reflection of the implied author's perceptions of the target audience and these are connected to the expectations of his time because it conveys the contemporary pedagogical function of children's literature and depicts contemporary socially acceptable behaviours and/or the punishment of unacceptable behaviour. Therefore, in a translation morality is also a key element for detecting the hand and ideology of the translator, so it becomes possible to see the translator's perceptions in contrast to those of the author.

Because the book is addressed and aimed at children it, is important to establish first how translating for children differs from translating for adults and what constraints are imposed on the translator when translating for children. This difference will illustrate the influence of the target audience on the translator and the translational approach and the constraints themselves indicate a part of the translator's child image. This child image can be reconstructed through an analysis of the translation strategies that were applied when the translator was confronted by the constraints of his own ideology, activated in passages of the text containing morality. As is important to reconstruct the child image of the source in order to analyse the development in translation, it is necessary to understand the source text better and register what social, economical, religious, and/or political circumstances

or events influenced the translator in shaping that child image. The source text and source author will be discussed in relation to the effects that the cultural context had on both the text and the author's ideology and subsequent child image and how this cultural context is reflected in the moral dimension of the source text.

In Chapter 2 it becomes clear that because the book is addressed and aimed at children it, is important to establish first how translating for children differs from translating for adults and what constraints are imposed on the translator when translating for children. This difference will illustrate the influence of the target audience on the translator and the translational approach and the constraints themselves indicate a part of the translator's child image. This child image can be reconstructed through an analysis of the translation strategies that were applied when the translator was confronted by the constraints of his own ideology, activated in passages of the text containing morality. As is important to reconstruct the child image of the source in order to analyse the development in translation, it is necessary to understand the source text better and register what social, economical, religious, and/or political circumstances or events influenced the translator in shaping that child image. The source text and source author will be discussed in relation to the effects that the cultural context had on both the text and the author's ideology and subsequent child image and how this cultural context is reflected in the moral dimension of the source text.

The translation history in Chapter 3 with the facts and figures on the Dutch translations that were published provide information on the status of the genre and the original text in contemporary society and that of the subgenre within the field of children's literature. This, in combination with socio-cultural aspects, tells us more about the influences on the translation approaches and strategies by taking into consideration the idiosyncrasies of the different translators and publishers. Also, it shows that the facts and figures given seem to indicate that the translation frequency in collaboration with the increasing absence of a preface or foreword is related to a

low popularity of the source text and low status of the text in the literary canon. These facts provide an insight into the contemporary literary field of the translations by determining popularity and the developments in children's books in translation by the presence or absence of a preface.

The theoretical information presented in the first chapters will be used to analyse the translations. The final goal of the analyses is to answer the research question adequately: *How do the different translations and adaptations of WWoO in Dutch reflect the contemporary opinions about the child, children's literature?* In Chapters 4, 5 and 6, this thesis will use a semantic structure analysis of the source text's moral dimension and compares it with three translations to reconstruct the child image of the translator. The three translations that will be analysed are each representative of a certain period in time. It will be interesting to investigate what translation strategies these translators applied to the source text, what contemporary opinions influenced their choices, and what their child image was.

### ***Research Question***

How do the different moral dimensions in the translations of *The Wonderful Wizard of Oz* reflect the contemporary opinions about the child, children's literature, and society?

In order to answer this research question in a structured and logical manner, this thesis tries to answer the following sub questions that will serve as a guideline to the final conclusion

- ☞ In which cultural and literary context was WWoO written?
- ☞ What information does the translation history of WWoO in Dutch reveal?
- ☞ How did the genre children's books evolve from 1930-2010?
- ☞ How does translating for children differ from translating for adults?
- ☞ What kind of strategies do translators usually apply to the translation of children's books?
- ☞ What information do the translation strategies reveal about the child image and ideas about children's literature of the translators?
- ☞ Are the translations representative of the time they appeared in?

## Chapter 1: The Source in Context

### 1.1 Translating for children

While certain researchers in the field of Translation Studies claim that translating for children does not wholly differ from translating for other target audiences and that no special measures needed to be taken when translating for children, others argue that the level of interference of the translator is greater and, therefore the presence of that translator is more visible in translations of children's literature.

One of the scholars against any form of interference was Göte Klingberg who presented the concept 'degree of adaptation', stating that the degree in which the translator met the intellectual and emotional abilities of the target audience should not deviate from the author's degree of adaptation. The translator should not interfere, but be faithful to the author's degree of adaptation (Klingberg 1978, 86). Other scholars such as Zohar Shavit claim that translating for children is even more limited and influenced by outside factors than translating for other target audiences. In her *Poetics of Children's Literature* (1986), Shavit states that translating for children has to take into account not just the translator's perception of the abilities of the target audience that would influence the difficulty of the target text, or readability but also the translator's own ideology. The translator's child image as a perception of what children want and is good for them is an important part of the translator's ideology. Shavit explains that all kind of adjustments, omissions, and deviations from the original text are allowed as long as the translator adheres to two conditions:

Nevertheless, all these translational procedures are permitted only if conditioned by the translator's adherence to the following two principles on which translation for children is based: an adjustment of the text to make it appropriate and useful to the child, in accordance with what society regards (at a certain point in time) as educationally "good for the child"; and



an adjustment of plot, characterization, and language to prevailing society's perceptions of the child's ability to read and comprehend (112, 113).

According to her, the translator's are allowed to take liberties with the text, but they still have to consider these norms. Because this thesis tries to reconstruct the child image by analysing and comparing the moral dimensions of the target texts, the focus will not be on the perception of implied reader's emotional and intellectual abilities but on how the text is adjusted and whether or not this adjustment reflects contemporary pedagogical theories. Shavit talks about the different constraints that are put upon a text that is or becomes a part of the system of children's literature and she mentions among constraints "the adjustment of the text to ideological and didactic purposes" (115). The theories and works of Klingberg and Shavit were formed and published in the 1980's and more recent theories have been more target text-oriented and focused on cultural adaptation, explication and generalisation. A functional approach, like the *skopos*-theory uses the communicative situation as initial point and the target text is judged not just on how faithful it is to the source text, but if the translation fulfils its goal. This theory justifies making adjustments in translations. In the case of children's literature, the function of the text is dependent on the perceptions of the translator's on what function children's literature should have. The importance of the translator's child image, as stressed by Riitta Oitinnen's, is another reason for adjustment because "according to their ideologies, translators direct their words at some kind of child, naïve or understanding, innocent or experienced" (Van Coillie & Verschueren, 41-2). 1). However, Oitinnen also states in accordance with the *skopos*-theory, that the function of the target text is a reason for adjusting its content and style. The function of the target text depends on the translator's perception of the function of children's literature and the influence of this perception on the translation process. In *Translating for Children* (2000), Oitinnen states that a translator should adjust the source text to the target audience for specific reasons and "every act of translating for children too, has a purpose, *skopos*, and all

translations should be domesticated according to this *skopos* (76). The child image of the translator is influenced by the translator's perception of what role children's literature should play in the upbringing of children. This perception also depends on the literary tradition of the target culture as is shown in Anne Lise Feral's "The Translator's Magic Wand: Harry Potter's journey from English to French". Feral explains that different educational, moral and ideological values in a specific society concerning children's literature can affect not only the translation strategies and approaches but the function of the text (Feral, 459-481).

It seems as though that if the target culture has a tradition of children's literature that is heavily steeped in educational literature with primarily a forming or informing function, the translator perceives the role of the text as to be educational, meant to improve or guide the child. The subsequent reasoning is that the child image that the translator has is one of a child that *needs* to be guided through literature because that is an important tool for bringing up children. If children's literature is primarily seen as entertainment and is not perceived as a method to convey role models or to display correct behaviour or language skills, the translator may as well keep scenes that deal with naughty behaviour or taboos in order to appeal to the minds of the child readers and keep them interested and entertained.

The influence of different traditions on children's literature leads to one of the characteristics of children's literature that texts produced for adults do not necessarily share: the presence and importance of a text function. In contrast to adult literature, children's literature was not appreciated solely for its aesthetic value in the first half of the twentieth century (Van Coillie, 271). According to Even-Zohar's polysystem theory, the status and appreciation of a text seems to be proportionally related to the status of children's literature in the literary polysystem, as judged by the level of faithfulness to the author in inter- and intralingual translations. The function of children's literature in the target culture is related to the child image of the translator and patrons inside and outside of the literary of the literary field.

Therefore, in the case of *The Wonderful Wizard of Oz*, translators adjusted the text for a new target audience, writing for an implied child reader that was influenced by the translator's own child image and contemporary external influences. The way the translator adjusts the source text does not only reveal the child image of the time but also what the function and status of children's literature was, according to the translator. The function of children's literature and its relation to the contemporary child image in The Netherlands in the twentieth century will be discussed in more detail in Chapter 3. What can be said, briefly, is that the status and function of children's literature is that the more peripheral a genre is in the literary polysystem, the lower its status is, and the less important it is to adhere to the original.

Moreover, what kind of adjustments and the way the translator's chooses to adjust the source text depends on the translator's and publisher's perception on what children are like, what they are able to comprehend on an emotional and intellectual level, and what would be good for children (Van Coillie 2005, 17). For example, translating for a certain age group would be influenced by what developmental psychology and educational theory would suggest about the interests and comprehension level. However, the scope of this thesis lies here on the child image that can be discerned from the target text's moral dimension.

### **1.2 Translating Morality in Children's Literature**

In his article "Vertalen voor kinderen: hoe anders?", Van Coillie discusses some strategies translators applied when adjusting books for children. The moral dimension of a text is divided into good behaviour, taboos, religion, and correct use of language (31). Van Coillie uses Klingberg's and Shavit's ways of finding morality in a text, stating that the moral dimension can be found in passages that deal with sex, physicality, violence, and religion, which they say are most frequently adapted. How children's literature is translated is, as mentioned above, partially influenced by

contemporary concepts about child image and perceived intellectual and emotional abilities of the target audience, but what should also be taken into consideration is the duality of the target audience. A translator writes with a certain child reader in mind but the translator and publisher should take into account that it is not the implied child reader that buys the book but the adults who facilitate the reading process like parents, teachers, and publishers. So, the translation process is influenced by the various adults who are directly or indirectly involved with either the process of translating or the product such as educational institutes, critics and other factors in the literary polysystem as described by Andre Lefevere (Munday, 128). Because adults from all sides influence children's literature, the translation must not appeal just to children but to the adults who facilitate the reading of this literature. In order to do so, the content of a translation is usually adjusted to suit the contemporary adult opinions about children. Content that seems 'undesirable' to adults to be present in books for children is changed, omitted, or neutralised. Klingberg calls this adjustment of taboos, violence, sexual relations, and religious, ideological or political views 'purifying' (sanitising) the message. Klingberg is against this. It is in contrast to what he considers translation to be, namely cultural mediation and purifying would be in direct contrast to one of the objectives of translation; the transference of knowledge about foreign cultures (Klingberg 1978, 91). Very obvious examples of purification can be found in the fairy tales of the Brothers Grimm in the beginning of the nineteenth century. Their first collection was intended to be a scholarly version but when adults who did not consider it appropriate for children confronted them with a negative reception about the content, they decided to adjust it in order to make it palatable to the adults. With the change in fairy tale target audiences during the late eighteenth and early nineteenth century from both adults and children to just children, elements such as the rape in the original pre-Grimm period Sleeping Beauty fairytale, changed to something more wholesome and acceptable for children to read. The contents of the basket Little Red

Riding Hood takes to Grandmother changed as well, so instead of an alcoholic beverage, she ends up carrying something more socially acceptable such as milk and honey (Oitinnen, 87). The manner in which stories are adapted to filter out the taboo elements is discussed and analysed in Shavit's *Poetics of Children's Literature* and she links the influence of the contemporary child image to these changes. Rita Ghesquire explains in "Waar komen die engelen vandaan? Filosofie en kinderliteratuur" that the rise of Romanticism at the end of the nineteenth century caused this sanitising movement in children's literature (Mooren, 23). Fairy tales used to contain references to murder and rape and other undesirable content but during the nineteenth century Romantic Movement, these elements were taken out. The Romantics proclaimed the idea that the innocence of children should be kept as long as possible and that they should not be exposed to unsightly and immoral behaviour unless it was presented in an alien setting in order to make it less recognisable and close to home (23).

In translating the morality present in the source text, not only are the undesirable elements filtered out, but desirable elements are also emphasised or inserted as addition or affirmation of behaviour, when possible considering the plot, such as stressing the rewards of good behaviour or inserting a qualitative judgement about events and characters. Desirable elements are those aspects of the text that contain, promote, or hint at a certain disposition or attitude that is received positively by the agents involved in the literary system in the target culture. These stressed and added aspects of the source text in translation either are presented as a direct statement of the omnipresent narrator or overtly stated truism by one of the characters or opinion, or indirectly in the description of the situation or the thinking processes of the characters. They reflect the contemporary morality in the source culture. This morality takes form as socially accepted behaviour in the target text and is established by adults in order to evoke or promote certain behaviour in the target audience.

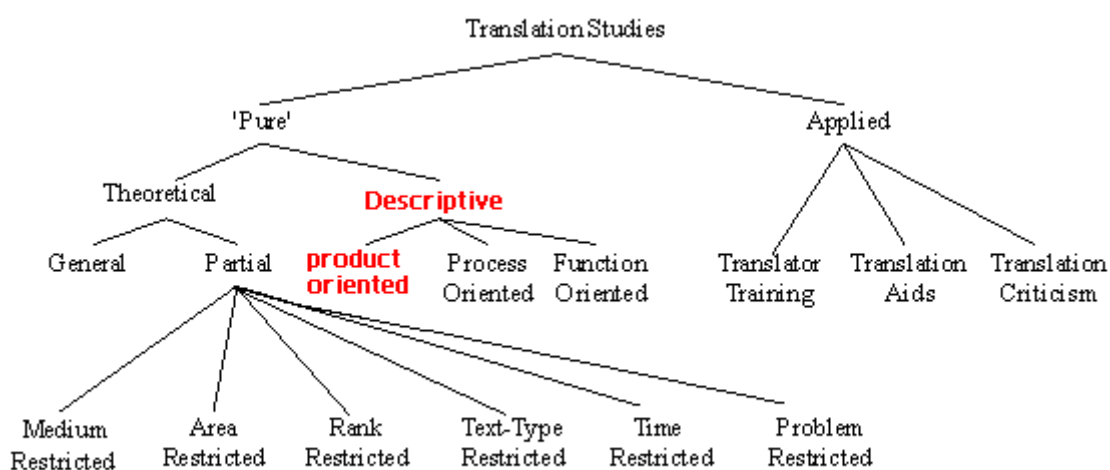
### 1.3 Translation of Morality in Practice

The idea of socially acceptable behaviour can influence the way a character is depicted by the translator and interpreted by the target audience. Behaviour that may seem normal in the cultural and temporal context of the source culture and time may be in complete contrast to that of the desired behaviour connected to the child image of the translator. The way certain facts and attitudes of the characters are depicted, influences the way in which children empathise with, or feel antipathy for the characters and events in the target text.

In the different Dutch translations of *Alice in Wonderland*, translators have distorted the characters of Alice by changing her intellectual abilities. In one translation, she knows that a watch does not denote the year because it stays the same year for a very long time. In another translation, the causal relationship is turned upside down and it stays the same year for such a long time because a watch does not depict the year (Cillekens, 34). This translation affects the characterisation of Alice and leaves readers with an impression that the Dutch Alice in one of the translations would not be as smart as her English counterpart. This could affect the way in which the target audience would identify or empathise with Alice.

In “How Emil becomes Michel”, Birgit Stolt states that strategies involving the translation of taboo or undesirable content are; deletion of vulgarities or lowbrow humour; adding adult emotions to a children’s setting in order to sentimentalise the situation; replacement – where in an Astrid Lindgren story instead of a dung heap used to fertilise the soil, the translation talks of withered leaves; adjustment, when it is not a horse the French Pippi lifts but a pony, and paraphrasing (Klingberg 1978, 135). The strategies for translating content that may possess undesirable elements according to target culture, depends on the preconceived notions about what children would know or accept and what adults consider to be “not good form” (134).

In this thesis, to compare the child image of the various target texts to the source text, an outline of the moral dimension of source text and target texts is required. In chapters 4, 5 and 6, this will be done with three different translations of *WWoO*. These moral outlines will function as an overview that will record the most important paratextual and microtextual characteristics of both the source text and target text. These characteristics will then be analysed and compared and used to describe the translations strategies concerning the moral dimension of Henri Scholte, Cees Buddingh' and Bob Hooijmeijer. This overview will also assist in answering the question how the translation strategies of the translators affected the original child image and how their changes resulted in a new child image and to what extent that child image was a reflection of popular contemporary opinion on children and children's literature in The Netherlands. While analysing the different excerpts I will use and acknowledge the translation strategies used in translating the cultural context category of morality as introduced by James Holmes in the *The Name and Nature* (1972) In order to further determine how exactly my research fits into the field of Translation Studies as given in Jeremy Munday's *Introducing Translation Studies* (Munday, 10). By determining the where this research fits, it is possible to use the scientific parameters and principles s given in this part if the field.



In chapters 4, 5 and 6, I will be analyzing different translations of the same source text and an analysis of these translations can lead to a larger comprehension and translation analysis of a certain type of discourse and period (11). In the case of a product oriented descriptive analysis this will lead to a larger translation analysis of children's literature in The Netherlands between 1940 and 2010 by describing the different child images and record the development therein on the basis of an analysis and comparison of the different moral dimensions in the translations.

When the differences between the source- and target culture will change the degree of adaption in the target text in comparison to that of the source text, adjustments will have to be made. There are several different translation strategies to employ that represent the different stages in, as F.R. Jones calls it 'cultural filtering' (DoV, 258). These strategies are employed when translating the cultural context of a text and I have adjusted the use of these strategies to be applicable to analyzing the moral dimension of the translations. The first strategy is domestication. This is also known as naturalisation or cultural transplantation where the target culture elements replace the specific source culture elements in order to increase the accessibility of the target text for the target reader. This strategy will also increase the ability of the target reader to identify and empathise with the characters and event in the target text because they are not distracted by foreign elements. Domestication in the translation of a moral dimension can be found in passages containing morality that have been adjusted to the morality of the target culture. Because it is nigh impossible to establish that a text contains morality that is widely accepted in any culture rather than the specific morality of an individual, I will not use this strategy in the analysis of the excerpts. Neutralisation is paraphrasing on a semantic level, focuses on translating the function, and is neutral to either culture. The source specific elements are omitted or replaced by a paraphrase that is also easily recognizable to the target audience. This will increase the intellectual and emotional accessibility because the reader is exposed to a foreign culture without being distracted on an intellectual and



emotional level by alien elements in the target text. In the moral dimension of the translation, neutralisation can be found in passages containing morality that are either semantically replaced or paraphrased by a word or description that in general has the same meaning but minimizes the effect of the original. In *WWoO*, this can occur in the omission of details or replacing certain key words that have to do with taboos. Foreignisation, or exoticising translation approach, keeps all CSI's untranslated and as literal as possible. The objective is to try to keep the 'foreign' elements and flavour. This is often done out of respect for the author and canonical status of the source text. Another reason for this approach is that foreignisation, like domestication, depends on the function of the text and the reading and development phase of the target audience. It can also be used as an educational instrument to teach readers about different cultures. In the case of the translation's moral dimension, the translated moral dimension would try not to deviate in shape, length, and meaning from the original.

When using explication, the source specific element is clarified by either adding an explanation or with a descriptive element. This is a compromise between the entertaining and the pedagogical function of children's literature because children will read for pleasure and learn a little bit of the foreign culture in a non-invasive manner. However, the literary quality, or aesthetical function, suffers if there are detailed or lengthy explications. Explications sometimes end up in a footnote or in a lexicon and that is something not every genre and target audience is suitable for because it makes the process of reading less accessible. In the case of the translation's moral dimension, explication can be found in passages that contain further details or extra passages that are used to denote the translator's intention and meaning.

Strategies employed in translating cultural context for a child audience are not homogeneous for all categories of morality and a translator may choose to neutralise one category such as violence and choose the explicate another, such as behaviour.

The translation strategies are dependent on the position children's literature has in the literary polysystem in order to justify the presence of the translator's voice. They are also influenced by patronage outside the literary field, so that the translator knows what the 'sound' of his voice should be in order to have a positive reception and the translator's own idiosyncrasies; preconceived notions about the target audience and interpretation of the source text.

#### **1.4 Children's literature in The Netherlands in the twentieth century and the pedagogical views reflected therein**

In this thesis, the emphasis lies on the Dutch literary expression of pedagogical ideals and influences and so it is necessary, when analysing the different translations of *WWoO* and placing these in time and context in Chapters 4, 5, and 6, to understand the literary and pedagogical developments in The Netherlands in the twentieth century.

In the first half of the twentieth century, children's books and what were considered 'good books' were viewed from different pedagogical approaches. One of these approaches was that books had to contribute to a better world and should have something valuable to say (Van Coillie 1999, 276"). In addition, an aesthetic-oriented approach claimed that a book for children should also be a work of art and a writer for children should also display artistic quality in this writing (Van Coillie 1999, 276). The third approach to children's books was from the view of (what was considered to be) the child itself. A children's book has to fulfil the needs and demands of the children before any other requirements. In addition, children's books do not reflect the reality of society but the pedagogical intentions of a period in time and the perception of children and childhood that existed (Dasberg, 11). The ideas about the primary function of children's literature varied but, as Anne de Vries states in *Hoe heten goede kinderboeken?*, children's literature was mainly seen as assisting in the

upbringing of children (46). The work of developmental psychologist Charlotte Bühler in the 1920s focused on the various literary needs that children have throughout different developmental stages of the child. Her research heralded a new era of children's literature in The Netherlands. From the 1930's and upward, more attention was paid to the literary preferences that children had, and how the emotional and literary development as researched by Bühler of the target audience influenced these preferences and how this affected writing for children (De Vries, 163). This would result in children's literature less focused on educational aspects imposed by adults and more on the entertaining function and children's interests and became reader oriented. Annie M.G. Schmidt represented this approach and stated the following:

Het heeft geen enkel nut om kinderen boeken op te dringen waarvoor ze niet in de stemming zijn. Je moet uitgaan van het kind: in elke periode van zijn leven heeft een kind behoefte aan een bepaald soort boek met een bepaald soort emotionele inhoud. Kinderen lezen uitsluitend met hun 'emotionele' kant; daar moeten we rekening mee houden in het schrijven en kiezen van kinderboeken (Annie M.G. Schmidt in De Vries, 187).

The first half of the twentieth century contains a contradiction about the perception of children. On one hand, the child is an innocent creature and needs to be treated as such and thus be protected against malign influences. On the other hand, children were thought to be independent and able-bodied enough so that their books did not need to be censored, because children did not need to be formed and influenced (De Vries, 214). In Chapter 4, *De grote tovenaars van Oz* (1940) will be analysed in order to establish if the pedagogical approach and developments towards children and children's literature in the first half of the 20th century is reflected in the translation's child image. The 1950's were a 'hinge' period for children's literature in The Netherlands. The most important renewal occurred in poetry for children. The flood of nonsense and humour in those years may be partially explained as a reaction to the misery of WWII. The perception of the child as sweet and lovable changed again and the poem of Annie M.G. Schmidt 'Ik ben lekker

stout' is representative of this change. The way that home-life was portrayed changed with the birth of *Jip en Janneke*. These two kids were far less goody-goody than their predecessors Ot en Sien in the first decades of the twentieth century. In the 1960s, the pedagogical-aesthetic approach towards children's literature was in vogue, that was in favour of not adding a code of conduct in literature about good and evil but sought to create favourable circumstances for children to make an independent decision with a critical attitude (De Vries, 222). After the May-revolution of 1968, morality in children's books was undesirable (Van Coillie, 283). Children's books had to return to their world-orienting function but should also satisfy a need for adventure, entertainment, fantasy, poetry, mischief (Dasberg 1975, 70-71). The development of educational theory was mostly concerned with anti-authoritarian views of pedagogy. These views meant that children's literature should stimulate spontaneous endeavours of children, acknowledge children's sexuality, and establish and acknowledge the equality between children and parents. The child did not need to be protected from the big, bad, harsh, capitalistic, authoritarian world but should be confronted with it. Adults should not manipulate the child but should guide it to help discover what it wants and what is good for it. Adults should not lead the child but guide it and mostly on an emotional level. All sorts of movements and activist groups demanded that children's literature become progressive and socially aware and critical of society. Children should become more assertive and even sometimes portray aggression against adults and they should become more critical of adults and question authoritarian behaviour (Van Coillie (1999), 282). Children's books should be about the real world and children should be confronted with reality and because of that so called 'problem books' became very popular. These books addressed issues such as racism, sexuality, abuse, and discrimination in politically correct formats designed for children to become aware of these issues. After 1970, a break develops in the approach towards children's literature. That break is the result of the social upheaval and developments of the sixties and causes a change in mentality towards

children. Feminist movements, peace movements, third-world movements, environmentalism, and all the other revolutionary movements created a new socially aware atmosphere (De Vries, 222). This mentality change has led to new ideas about the upbringing of children. Certain movements were in favour of having the educational system placed in the service of social awareness, other movements focused on an anti-authoritarian way of raising children. The pedagogical-aesthetic approach of the sixties and earlier was gone and the return of pedagogical value as the primary aspect of children's literature commenced. In Chapter 5, *Lonneke in het land van Oz* (1972) will be analysed in order to establish if the pedagogical approach and developments towards children and children's literature in that time is reflected in the translation's child image.

In the beginning of the 1980s, the 'problem book', that was so popular in the 1970s, still dominated the field of children's literature. However, a countermovement was started and as a result the 'problem books' became less harsh and attention for the inner development of the characters and attention increased for issues like racism, discrimination and developing sexuality, because those subjects scored with the general audience. In books for children for children aged nine and up, feelings were more prominent and the fantasy story for children became popular again, usually mixed with some horror or terror (Van Coillie, 288). According to Lea Dasberg in *Het kinderboek als opvoeder* (1981) "children identify not only with what they are but with what they want to be, not just with what they know and experience but with what they want to experience" (Dasberg, 83). This would result in books functioning as wish fulfilment.

From the 1990s onward, a renewed interest in children's classics came to being and this resulted in new adaptations or retranslations of children's classics such as *Alice in Wonderland* and *Tijl Uilenspiegel* and two translations of *The Wonderful Wizard of Oz*. In wake of the social criticism of the 1970s and 1980s, there was space in the 1990s for a new movement: the psychological children's book. In the twentieth

century, the perceived image of the child changed from a late nineteenth century perception of a tabula rasa that needed to be left alone by adults as much as possible to the view that children needed to be confronted with reality and social wrongs and that adults were responsible for preparing them for the world, which rose to prominence during the 1960s and 1970s. In the 1990's this social criticism was followed by a psychological approach in children's literature in which the emotional effect of the social wrongs was more prominent and from the late 1990's, the emotional role of books was yet again replaced by a more rational approach that concerned itself with the thought process and a philosophical approach (Ghesquire, 31). Children were rational enough to ask questions and were in need of answers that children's literature should seek to provide. According to Rita Ghesquire in "Waar komen die engelen vandaan", the 1990s were characterised by the fundamental existential questions about life, death, the universe, and the role of human beings therein, which resulted in the philosophical character of this decade (31). These questions were also present in the literature of the Enlightenment, but the children's literature in the 1990's was distant rather than emotional such as can be found in books such as Jostein Gaarder's *Sofies verden* (1991) translated as *De Wereld van Sofie* (1995). In Chapter 6, *De Wonderbaarlijke tovenaars van Oz* (2009) will be analysed in order to establish if the pedagogical approach and developments towards children and children's literature in the late 20<sup>th</sup> and early 21<sup>st</sup> century is reflected in the translation's child image.

### **1.5 Source Author**

Lyman Frank Baum (1856-1919) was born the son of a very wealthy businessman who had made his fortune in oil. As a child, Baum was sickly and prone to daydreaming. He was tutored at home on his family's estate until he was

twelve, after which he was sent to military school, returning home two years after that (Hearn, xvi). Baum started writing at an early age but it was only after trying his hand at anything from managing fancy poultry to managing a store and theatre (and the subsequent bankruptcy of these endeavours) that he went back to his writing in order to provide for his family. His first published, literary work was *Mother Goose in Prose* wherein Baum retold the poems of Mother the Goose. It was a moderate success and enabled Baum to retire from his day job as a journalist and travelling sales representative and to apply himself full-time to writing. His following work was titled *Father Goose, His Book* and its illustrator, W.W. Denslow, was the illustrator for *The Wonderful Wizard of Oz* (hereafter denoted as *WWoO*) who also owned a part of the copyright. Baum and Denslow published *WWoO* in 1900 and it was considered a financial success but not exactly a literary success with adults. Baum wrote for money, and even though he aspired to literary greatness, he did not think it could be achieved in writing for children because he considered writing children's literature to have less literary merit than writing for adults. He wrote to his sister:

When I was young, I longed to write a great novel that should win me fame. Now that I am getting old, my first book is written to amuse children. For, aside from my evident inability to do something 'great', I have learned to regard fame as a will-o-the-wisp which, when caught, is not worth the possession; but to please a child is a sweet and lovely thing that warm one's heart and brings its own reward (Gardner & Nye, 42).

Baum's intentions in writing *The Wonderful Wizard of Oz* as a modernised fairy tale and his perception of children's literature affirmed the status of children's literature as popular culture rather than the high art like the literary fairy tales of Oscar Wilde. Considering that at the time, people wrote for either art's sake or when writing for children, for children's sake, the rise of popular culture and the publication of serials such as Horatio Alger's work who

Produced mass fiction, contributed to popular culture, and came to stand at the margins of respectable literature. Dependent on the market, the author shaped a product that would be

consumed. Alger's own experience pointed out the struggle to define the manliness and potency in relationship to production, consumption and class (Nackenoff, 75)

This definition and perception of popular literature placed *The Wonderful Wizard of Oz* on the 'pulp' side of the literary spectrum because Baum not only wrote a series of children's book just when the market became flooded with serials for children. "Baum was aiming for sales and popularity at a time when popularity and quality were increasingly seen as divergent" (Lyons Clark, 136). He like, Mark Twain, did not use literary publishers but with publishers that were on the periphery. Alger was one of the most influential American writers and at the time of his death in 1899, his rags-to-riches story had imprinted the power and appeal of wealth and fame on the American nation (Cogan Thacker & Webb, 86). Before the Industrial Revolution and the rising urbanisation, the majority of the population lived in rural areas where children were often seen merely as an addition to the production. Children worked on the land with their parents and provided additional income because they increased production. In the cities, income was not related to production but to wages, so children did not add to the income of their parents but rather drained income. Even though they still worked in factories, urban children also had more free time on their hands in comparison to children in rural areas. Urbanisation in short, was the reason that children had little economic value. Urbanisation and industrialisation are two factors that "produce other changes which contribute to the making of a popular culture which marks a decisive break with the cultural past" (Storey, 13 & Norton, 550). In America, the rise of popular culture was facilitated by the increasing urbanisation, the different role of children in society and technological advancements that made new lines of communication possible such as the illustrated newspaper, magazines, and periodicals. Popular culture is, according to John Storey in *Cultural Theory and Popular Culture: an Introduction* (2006) "mass-produced commercial culture" (Storey, 5) and was very distinctive from high culture which is the product of an individual expression and is therefore deserving of appreciation



(5). Baum's own commercial outlook on children's literature proved to be a successful formula at the time because it tied- in with the rise of popular culture and its subsequent division between literature and popular books.

Baum's aim was to write a modern day fairy tale in the tradition of the Brothers Grimm or Hans Christian Andersen but without 'horrible and bloodcurdling incidents as he states in the Introduction. The violence that was occasionally present in the first book was sanitised in the books following. Baum considered children's literature to be for enjoyment only and so he tried to provide the audience with something that, as he states in his Introduction of *WWoO*, "aspires of being a modernized fairy tale in which the wonderment and joy are retained and the heartache left out." His literary aim was to leave behind the 'old-time fairy tale' with its morals, which he implied was no longer relevant to the children of the twentieth century as morality was now taught in schools and that it was not necessary to use children's literature to spread a certain moral vision. Baum's view conjoined the changing ideas about children's education because of the educational reforms. At the end of the nineteenth century, physicians and educators researched in what way education and upbringing could produce moral, productive adults. They included theories about developmental stages and required the parents to participate in actively adjusting activities to children according to these phases. Baum's view of children as stated in his Introduction, coincided with the Romantic idea that "children were innocent, pure beings who needed to be sheltered for society's corruptions but who also could provide parents with emotional rewards, spread first to the middle class and then to the working class as well"(Norton, 550).

## **1.6 Source text**

*The Wonderful Wizard of Oz* was not produced in a neutral environment and

Even though the author claims that he never intended the text to have any didactic or moralistic function and it should be pure entertainment, the present ideology has given rise to many interpretations and analyses that will help comprehend the effect of the source text. In *WVoO*, Dorothy, a young girl that lives with her aunt and uncle in Kansas, is transported to the magical Land of Oz by a cyclone. There she meets several fantastical companions who accompany her to the Wizard of Oz who has the power to send her home and to provide them with brains, heart, and courage. After many adventures, they discover that they already possessed what they thought they would need to get from someone else.

*The Wonderful Wizard of Oz* seems to be a tale of fantasy but also gives a lot of information on the time it was written and of the social, political, and economical upheaval, which was a fixture during the *fin de siècle* (Cogan Thacker & Webb 85). This was among others, the rise of Populism, the economic depression because of a disproportionate relationship between production and turnover, and the rise in power of the large corporations. It is difficult to tell if Baum's fairytale did in fact incorporate a political parable of that age's failings of populism, which is one popular interpretation. However, it is most interesting to see is that the tale does incorporate the elements and trimmings of the Great American Dream that stipulated that anyone could do anything if they worked hard enough. These aspects of the American fairytale in *WVoO* are interesting when placed within the *fin de siècle* context. In the nineteenth century, realistic fiction dominated the supply of children's literature (Lyon Clark, 128-129). Nineteenth century fiction such as Louisa May Alcott's *Little Women* and Mark Twain's *Tom Sawyer* and *Huckleberry Fin* were considered to have literary merit as opposed to Baum's commercial success, which according to contemporary beliefs, naturally excluded literary standing.

The initial reception of *WVoO* was contradictory in that it was very popular with readers and a lot of critics but not with many librarians and scholars of children's literature. This lack of status with scholars and librarians caused it to be

excluded from many recommended reading lists in the first half of the twentieth century. Among these were the 1922 Bookman list of "One hundred Story books for Children" and Laura E. Richard's *What shall Children read* (1939) and in the 1960 College English Association's *Good Reading*, and it was also absent in the various reading lists of American Library Association between 1904 and 1960 (Lyons Clark, 133). The turn of the century marked the division between literature for children and literature for adults but the American literary tradition for fantastical literature did not take as prominent a place in both traditions as in Europe (Lyon Clark, 129). In addition, children's literature lost status with the popularisation and commercial success of fiction for children and because of "prestige was increasingly divorced from the overt pursuit of profit," children's literature was now popular rather than literary (Lyon Clark, 139). At that time, there was a preference for realistic American children's literature with the focus on domestic literature (Lyon Clark, 130). However, this reception of *WWoO* is not representative for the reception of fantastical literature in general because *Alice in Wonderland* was received very well a few decades earlier. During the turn of the century, fantasy became the playground for children and was no longer suitable for an adult audience in contrast to Lewis Carroll's work written in the Victorian period. Critics commented on Baum's poorly thought-out plots, which usually involved some natural disaster that caused someone to end up in Oz. There they would have to fight some sort of evil opponent, helped by the good inhabitants of the land. This did not matter for Baum who expressly said multiple times that he wrote these books to generate income for his family and to entertain his readers. The reception of Oz by librarians was dual with some librarians stoutly defending the work and others being proud, up to this day, about the fact that they do not allow any Oz book to be in their collection (132). The reason why the book was so unpopular with the critics and so popular with the audience was because according to C. Warren Hollister, "librarians and critics focus too much on theme, characterization, plot and style in judging children's books, and

not enough on [...]three-dimensionality" (134). By this, he meant the power by which the story can capture the readers and transport them into the pages of the book (135). In addition, the critics and librarians watched fantasy warily (129). Most American children's literature was not realistic per se but "it tends to include or to accommodate the real with an ease, even an optimism that is generally not found in European children's books (136). Therefore, children's literature in the United States had, at the time of Oz's publications, a tradition steeped in realistic fiction that included home-and-hearth stories such as *Little Women* and rascal stories such as *Huckleberry Finn* and *Tom Sawyer* and wherein fantasy did not play a very important role.

## **Chapter 2: Source Text Analysis**

### **2.1 Child image and moral dimension**

In Chapter 1, the relation between the translation of the morality of the source text and the effect on the target culture was analysed. Because this thesis tries to reconstruct the child images of the translations and the development therein it is necessary first to analyse the source text to discover what the initial child image was and how this was established. The source text analysis will focus on reconstructing the source author's child image by establishing the target audience and implied reader and the function of the text from an analysis of the moral dimension of the source text. The different child readers and child images will be analysed and compared in Chapters 4, 5 and 6 in relation to the translation of the moral dimensions of the translations.

The moral dimension in *The Wonderful Wizard of Oz* can be found directly and indirectly on a paratextual level in the Introduction and on a microtextual level from sentence level on down. Directly, it lies in the voice of the narrator addressing the

target audience and indirectly in the actions and dialogues of the characters who are not specifically addressing the target audience. On a paratextual level, the analysis will focus on the presence of a preface and its role in the framework for the text. This would reveal the translator's implied reader, the function of the text and the translator's approach concerning the cultural context. In addition, the absence of a preface could indicate, apart from a change in the common use of prefaces, a certain approach towards children's literature by omitting any intentions as stated by the translator. This paratextual analysis is important because comparison on a macro level will give a general indication of the relationship between the different translations. Moreover, it will further an analysis on a micro level wherein the translation shifts denote the development of the translator's child image and the function of children's literature in the contemporary literary polysystem. The comparison on a micro level will show the cultural context of the source text in matters of morality that can be found in the text on sentence and word level. The moral dimension of the source text will be compared to the different translations in order to establish the child images of the translations. However, the original child image as a product of the translator's ideology that can be reconstructed from the source text's moral dimension will be introduced in this analysis of the source text in order to establish the basis of comparison with the translations. The development of these aspects in the translations will provide information about the target culture and this will be discussed further on in Chapters 4, 5, and 6 where the translations will be analysed on a paratextual level if a preface is present, and on a microtextual level. The differences in the translation of morality reveal aspects of the contemporary target text pertaining to the child image, the function of children's literature and the status of children's literature.

## **2.2 Role of paratextual elements**

According to Gillian Lathey in “The Translator Revealed: Didacticism, Cultural Mediation and Visions of the Child Reader in Translators' Prefaces”, prefaces are statements of intent that offer insights into the selection of texts for translation. In addition, they also provide information about past and present translation strategies for a young readership, and into the inspiration and motivation of translating for children” (Van Coillie 2006, 2). Prefaces are introductory statements made by the author but if this statement is written by any other than the author, it is considered to be a foreword and will precede the author’s preface. According to these definitions, there would technically be just one preface and two forewords in the translations of *WWoO*. However, because the translator functions as a second author according to the communication model of translations further discussed in Chapter 3, and the fact that the author’s preface is absent in most of these translations, these forewords will be considered prefaces in this analysis because they fulfil the same role as the author’s preface, considering that they are stating intent. However, prefaces should be approached with a natural hesitance and some degree of scepticism as the intentions and statements in a preface do not necessarily coincide with the practice of the text. This is the case with Baum’s own introduction in *WWoO*. The motivation for inserting a preface of either the author or the translator is multilayered and complex. A preface influences the interpretation of the text, to explicate the intentions of the translator, defend the translational approach, to explicate the message of the text, to “justify the choice of the text, to comment its didactic intent, [...] to reconcile teachers, parents and child readers to its provenance and content” (Van Coillie 2006, 2).

### **2.3 Introduction to *The Wonderful Wizard of Oz***

Baum’s Introduction begins with the statements that

“Folklore, legends, myths, and fairy tales have followed childhood through the ages for every healthy youngster has a wholesome and instinctive love for stories fantastic, marvellous and manifestly unreal. The winged fairies of Grimm and Andersen have brought more happiness to childish hearts than all other human creation.”

What can be concluded from this statement concerning the perception of children and childhood is that according to Baum, fairy tales are intrinsically a part of childhood and are popular with children because they love the fantastic and fairy tales make children happier than any other genre. Baum expresses in his introduction to *A New Wonderland* (1900) that “it is the nature of children to scorn realities, which crowd more into their lives all too quickly with advancing years.” In addition, Baum stated that “childhood is the time for fables, for dreams, for joy” and that his stories did not have any other function than “to excite laughter and to gladden the heart.” Baum continues with

Yet the old-time fairy tale, having served for generations, may now be classed as “historical” in the children’s library; for the time has come for a series of newer “wonder tales” in which the stereotyped genie, dwarf and fairy are eliminated, together with all the horrible and bloodcurdling incident devised by their author to point a fearsome moral in each tale. Modern education includes morality; therefore the modern child seeks only entertainment in its wonder tales and gladly dispenses with all disagreeable incident.

What can be discerned from these statements concerning the development of the genre of fairy tales and children’s literature is that old-time fairy tales are being replaced by modern fairy tales because the morality that was present in them is now obsolete because of modern education. In addition, this new time calls out for a fairy tale without the old fantastical elements because the children of today live in a new world of change and wonderment because this modern time is fantastical enough. Children who seek entertainment would also not be sad to see horrifying elements

go. The Baums themselves were very progressive in their approach towards education and two of their children attended a Kindergarten when that concept was still new and all of their children went on to further schooling at the progressive Lewis Institute. The children also attended Side Ethical Culture Sunday school that did not teach religion but morality and that was often in the form of fairy tales (Hearn, 7). Baum perceives that children do not need a moral message and are happy to be provided with entertaining literature. Children needed to be protected from the bad elements. Baum reflected back on his own childhood when he told the *Philadelphia North American* (October 3, 1904) that he “demanded fairy stories when [he] was a youngster” and that he never liked “the introduction of witched and goblins into the stories. I didn’t like the little dwarfs in the wood bobbing up with their horrors. That’s why you’ll never find anything in my fairy tales which frightens a child”. Baum stated next that

Having this thought in mind, the story of *The Wonderful Wizard of Oz* was written solely to pleasure children of today. It aspires to being a modernized fairy tale, in which the wonderment and joy are retained and the heart-aches and nightmares are left out.

What can be concluded about the function of the text and its intended goal is that it was meant to entertain and to be a modernised fairy tale. The way to accomplish that was, according to Baum, to include the wonderment because that makes children happy and to leave out horrifying elements because they not only frighten children but also are associated with serving a moral purpose.

## **2.4 Child image**



To sum up, the different source text aspects provide information on the source culture and the position of the source text within the source culture. The perception of the child as good and innocent is in concordance with the contemporary beliefs and developments at the end of the nineteenth century. The preface helps define the visible intentions of the translator or the author but is not always put into practice, though it does help construct the intended child reader of the translator and the author in a certain time and place. According to Baum, children needed fantasy because it would bring them happiness, but they would not like the unsavoury elements present in the older fairy tales because of the moral message. The violence present in *WVoO* is contradictory, yet could also be considered as a form of justice in the mind of the reader. The intentions of Baum and the morality that is present, although subtly, result in the image of a child reader that is good and innocent and does not need any moral message, because it was brought up with morality already and just needs to be entertained and should be allowed to be a child.

### **2.5 Morality in *The Wonderful Wizard of Oz***

Translations are frequently adapted to the cultural values in the target culture and morality incorporates many of these values. Passages involving sex, violence and religion are mostly adapted to comply with popular opinion. In *WVoO*, the presence of the translator and the influence of contemporary pedagogical values are most noticeable in the passages that either display indirect or direct morality in scenes that deal with taboos and pedagogy. The (unintentional) morality present in Baum's *WVoO* can be divided into direct morality and indirect morality. The didactic aspects in the text are indirectly trying to reward certain behaviour and actions and condemn others. The moral dimension in *WVoO* is part of the cultural context of the source text and this category is directly linked to the pedagogical ideas and child image of the author. To analyse this cultural category in the source text, the moral dimension

has been divided into different categories according to Jan van Coillie's classification in "Vertalen voor kinderen: hoe anders?" of which adjustments actually take place on the moral plane. These categories are good behaviour, taboos, religion, and correct use of language and in the *WWoO* only the first two categories are prominently present and religion making just one cameo appearance. First, the behavioural aspect in the source text can be found in the actions and descriptions of the characters, the way some behaviour is rewarded and other is despised. Second, the taboo aspects that are present in *WWoO* primarily have to do with violence. An analysis of the morality in the text will also aid in constructing the child image of the author by his desire to conform in such a way that his books would still be sold.

The behaviour in the *WWoO* can be classified as either behaviour that propagates certain virtues or discourages other behaviour. Dorothy is a hardworking Western Frontier girl who grows up in a grey environment where she should be seen and not heard. Nevertheless, she also possesses the common sense, candour, kindness, innocence, generosity, goodness, and optimism to overcome any obstacles and difficulties that lay in her path. Her attitude is noticeable in her first meeting with the Wizard when she approaches him with convincing candour responding to the Wizard's question: "Why should I do this for you? Because you are strong and I am weak, because you are a Great Wizard and I am only a helpless little girl" (Baum, 96). Dorothy asks when she first hears about the Wizard if "he is a good man" (22) and the Witch responds that he is "a good Wizard" (22). Dorothy's first question is not about his magical abilities or power but about the strength of his character and this teaches the reader that strength of character is even more important to Dorothy than his power and abilities. The importance of a kind heart and brains and which is more important and what is more important is discussed by the Scarecrow and the Tin Woodsman in a number of platitudes and lessons that are not directly aimed at the audience but do convey in a way that knowledge is valuable, yet knowledge without a kind heart will not make a person happy. The Scarecrow believes that

“brains are the only thing worth having in this world, no matter whether one is a crow or a man” (37). The Scarecrow emphasises the importance of knowledge to the reader, no matter who he is or what his status in life is. The Tin Woodsman creates a causal relationship for the readers between happiness and the ability to love when he states “while I was in love I was the happiest man on earth; but no one can love who has not a heart, [...]” (46). Their discussion ends with the Scarecrow saying “I shall ask [the Wizard] for brains instead of a heart; for a fool would not know what to do with a heart if he had one” (47). To which the Tin Woodsman replies, “I shall take the heart [...] for brains do not make one happy, and happiness is the best thing in the world” (47). The Tin Woodsman also cultivates the sensibility of readers for the world around them including all living things in his avoidance of hurting even a beetle.

The indirect morality in behaviour is very visible in the character of Dorothy. Her actions display her courage and no-nonsense attitude when she shows no fear slapping the Cowardly Lion when he tries to bite Toto and treats him like an unruly house pet. Her common sense and bravery come into action when she organises a mission set upon them by the Winkies to rescue the Scarecrow, Tin Man, and Cowardly Lion who were captured and dismembered by the Winged Monkeys. Dorothy’s bravery, courage, and hate of injustice are displayed when she saves Toto from the Wicked Witch by throwing water over the Witch and with it destroys her. Dorothy’s Midwestern insistence on truth telling and impatience when confronted with pretence and deceit come into play with the unveiling of the Wizard and her outrage and disbelief at the fact that he had lied. Her virtues are displayed in her interaction with the other characters and empathy for them. She displays certain behaviour and virtues that are rewarded because she gets to go home. In between, she helps her friends, frees two countries, and releases magical slaves. Her behaviour and attitude are rewarded repeatedly and this reinforces the belief that Good shall overcome Evil and that the characteristics she displays are desirable.

The direct morality pertaining to the taboo of violence can be found in the direct discourse in Chapter 2 that is displayed in which the Good Witch of the North thanks Dorothy for killing the Wicked Witch, because she “had held all the Munchkins in bondage for many years, making them slave for her night and day. Now they are all set free, and are grateful to you for the favour” (18). The sentiment would be that killing is allowed for the greater good and that by killing the witch, Dorothy has saved countless of others. However, Dorothy’s thoughts and narrative description that follows, portrays Dorothy’s wonder and disbelief at that statement because “Dorothy was an innocent, harmless little girl, who had been carried by a cyclone many miles from home; and she had never killed anything in her life.” There is no outrage over the murder of a woman but rejoicing. This would teach the reader that not all killings are bad and the morality here is that there is no objective morality such as “killing is wrong” but subjective in that murder could be condoned as an exception to that rule. In the eyes of the reader and in that of the Munchkins, Dorothy has enacted justice. The indirect morality pertaining to violence can be found in the decapitation of the wildcat that threatens the field mice in Chapter 9 that is described in such a way that it does not agree with the sentiments expressed in the Introduction. The Tin man “gave it a quick blow that cut the beast’s head clean off from its body, and it rolled over at his feet in two pieces”. However, no clear detailed description is given of the act and there are no illustrations involving this act to minimize the effect. The Tin Woodsman does not act out of a desire for violence or blood but out of desire to protect the field mice. He does not enjoy his actions but “he knew it was wrong for the wildcat to kill such a pretty, harmless creature”. Because he saved the Queen of the field mice, they will serve him.

## **2.6 Author’s child image in cultural context**

Peter Stearns states in his *Anxious Parents: A History of Modern Child-rearing in America* (2004) that “nineteenth century culture, already moving away from its convictions about original sin, produced rhetoric of anxiety, especially around the theme of maternal responses and motherly concerns for their children’s wellbeing. Without attentive mothering, children might be misled by strangers or fall into ill health” (17). This image of a vulnerable child represents the attitude at the end of the nineteenth century about the relationship between children and adults and how important the interference and guidance of parents, especially mothers, was in bringing up children. On the other hand “society had a good bit of confidence in the sturdy child, capable, unless felled by disease, of learning from experience, surmounting obstacles and heeding good advice”(Stearns, 18). Both these perceptions of the nineteenth century child can be found in Baum’s *The Wonderful Wizard of Oz*. The child needed to be protected and guided safely as stated in the Introduction, but on the other hand, Dorothy overcomes obstacles, perseveres, and succeeds by being courteous, honest and friendly with those she meets and this will lead her back home on a microtextual level.

## **2.7 Morality in translation**

A translation shift regarding the moral aspects of the source text would influence the primary function of the target text and the perception of child and childhood. By emphasising the moral aspects or changing them from indirect to direct morality the moral undertone of the book can change and become more visible and therefore change the function of the book. The morality that is present in translation would help construct the child image of the translator and target culture by noting what kind of morality has made it into translation, and if any form of omission or sanitation has taken place, which would show what kind of morality is desirable in the target culture at that time. Problems could occur with the events and

occurrences that possess a subjective morality such as the murder of the Witches and the killing of the pack of wolves. In a cultural context that is opposed to violence in children's literature these events could be problematic for the translator if the target text has to conform to contemporary ideas about children and what was good for them. Another problem could be the interaction between Dorothy and the Wizard when he is exposed. After the Wizard's explanation, Dorothy states that she thinks he "is a very bad man" (Hearn, 270). This judgement is passed from a child onto an adult and if this were to be translated in a cultural context where the relation between children and adults was more authoritarian, this could pose a problem. In addition, the Scarecrow calls the Wizard a "humbug" which in its time was a name for a deceiver and a con artist. He deceived and lied but is at heart not a bad person. The translator could explicate or neutralise the exclamation in order to emphasise or de-emphasise the shock and disapproval that is to be felt by the readers when come across this scene.

### **Chapter 3: Translation History**

#### **3.1 Use and importance of a translation history**

A translation history provides publication information about a text in the target culture. However, if these facts about publishers, translators and the number of reprints are construed correctly, the translation history can reveal the public contemporary opinions about not only the text and the position of translation in the literary polysystem but also on the status and popularity of the genre. Translations are a product and expression of their culture but in the case of children's literature, the translation history will reveal what child images, as portrayed by the translation, were popular enough to perpetuate in reprints. In addition, the time between different translations can indicate the popularity of a single translation but also if one

translation could be a response to another because of literary, social, and pedagogical developments. Information about the translators and publishers may indicate if the brand-status of these in the literary field influenced the popularity of a single translation.

According to Clem Robyns in "Eigen vertoog eerst", the translation history of a children's book will also reveal what the attitude was in the literary field towards texts from another culture and the source culture itself and a translation history can lead to a better understanding and analysis of a literary text, field and even an entire culture (DoV, 197-208).

However, it is not always possible to come to conclusions about the source culture and status of the source text, because of the changed communication model. An analysis of the different translators and publishers is needed because this will reveal what external influence may have affected the translator's child image. The influence of the translator's child image can be found in the communication model of the translating process. The translator takes over the role of the author in sending a message and lets his or her own ideology and notions about what the target audience likes or is able to process influence the translational approach. The result is a different text written for a different audience that is the translator's intended or implied reader. The diagrams of Herman&Vervaeck (2005) and Emer O'Sullivan (2000) illustrate the influence of the translator on the intended and real child reader. The original communication model of the original author to the real reader is **Author→Text→Implied reader→Real reader**. The author forms a concept of the child that is to be his target audience and this concept, this child image is the intended reader. This concept may be the product of internal factors like the translator's image of their own childhood or their perception of children and childhood. External controlling factors are patrons outside the literary field such as publishers or educators. Translators function as the author in the new system as they are the new sender of a new message, and their own child image influences their

translation. According to Vanessa Joosen and Katrien Vloeberghs in *Uitgelezen jeugdliteratuur* (2008), translators project not only the way they perceive children in the text but they also let their own assessment of the intended reader's emotional and intellectual abilities, interests and expectations, and to what subject matter children should be exposed to or protected from influence the translation (222). Because child images are culture- and time restricted, it is possible that the child image of the author and that of the translator to do not coincide or perhaps even contradict each other (222). Translators and their notions about children and childhood, subconscious or not, transform this communication model into the following:

**Author→Text→Implied reader→Real reader (Translator)/Second Author→ Translation→Implied reader of the translation→Real reader of the translation.** By changing this process of transmitting the message, translators become the 'real reader' in the first model and the sender of the original message in the second model and will then function as a 'second' author. Translators have the power and opportunity to insert their own child image by adapting the text in such a way that the implied reader is changed by the projections of the translator and therefore the implied reader is no longer one the author of the source text had intended. This may be because the translation is possibly not as accessible intellectually or emotionally compared to the original text or because the translator has limited the target audience by, for example, implying that a certain book is for a specific gender and therefore excluding half of the target audience of the source text. The translation brief as given by the publisher is of great influence here as well.

The translator interprets the original message in a certain way for each of his separate roles as 'real reader' (translator) and 'second author', following the contemporary norms of the target culture and choosing to employ certain strategies and disregarding others. This causes the relationship between the translation of the text and the readers of the translation to differ from the one between the source text and the source audience. This relationship is changed by the translator's



interpretation of the source text, the external influences of society differences in time and location of the source text vs. that of the target text, and the translator's own idiosyncrasies.

In short, a translation history will reveal useful information about the popularity of the genre, the ideology of the translators and publishing houses, and the developments that the text has undergone in the target culture. It should be noted, however, that, because of the changed communication situation, the translation history does not reveal information about the popularity of the source text but that of the translation. The first Dutch translation of *The Wonderful Wizard of Oz* (1900) was published soon after the 1939 MGM movie in 1940. According to the Royal Library, the oldest English publication in The Netherlands of *The Wonderful Wizard of Oz* also dates from 1940. Moreover, considering the target audience, it can be assumed that not many readers in the target audience ever read the original. Therefore, the message that they were familiar with was constructed by the movie and the 1940 translation.

### 3.2 Overview of Dutch translations of WWoO

<b>Title</b>	<b>Translation</b>	<b>Translator</b>	<b>Publisher</b>	<b>Year</b>	<b>Suggested reading age</b>	<b>Preface of transl/ foreword author in translation</b>
<i>De grote tovena</i>	Interlingual translation	Henrik Scholte	L.J van Veen	1940	? <sup>1</sup>	preface
				1952	?	preface

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<sup>1</sup> Royal Library

<i>ar van Oz</i>				1953	?	?
			L. Opdebeek	1971	9-12 <sup>2</sup>	?
<i>De grote tovena ar van Oz</i>	intersemiotic translation (picture book)	Unknown	Classics Nederland	1958	?	--- <sup>3</sup>
“De tovena ar van Oz” in <i>Hans en Grietje</i> (anth)	Interlinguistic translation	Unknown	Elsevier-Sequoia	1971	?	?
<i>Lonneke in het land van Oz</i>	Interlinguistic translation	Cees Buddingh’	Frank Fehmers Productions	1972	9-12 <sup>4</sup>	---
<i>De tovena ar van Oz</i>	Intersemiotic translation (pop-up book)	unknown	Stappaerts	1978	?	?
<i>De tovena ar van Oz</i>	Interlingual translation	Anja Pieké	Malmberg	1984	?	---

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<sup>2</sup> Picarta indication.

<sup>3</sup> Indicates absence of either a translator’s preface or the foreword of the author in translation

<sup>4</sup> Picarta indication.

<i>De tovena ar van Oz</i>	Intersemiotic translation	Elly Schurink	Deltas	1986	7-8 <sup>5</sup>	?
Varastrip: "de tovena ar van Oz"	Intersemiotic translation	unknown	S.N.	1986	?	?
<i>De tovena ar van Oz: Hoe Doortje haar vriendjes leerde kennen</i>	Intersemiotic Translation (?)	unknown	Wehkamp	1986	?	?
<i>De tovena ar van Oz</i>	Intersemiotic translation	Unknown	Junior Press	199X/ 1986?	?	?
<i>De grote tovena ar van Oz</i>	Interlinguistic translation	Henri Van Daele	Altiora/Brecht	1994	9-12 <sup>67</sup>	---
<i>De tovena ar van Oz</i>	Interlinguistic translation	Ernst van Altena	De vier windstreken	1996	9/ 12-92 <sup>8</sup>	Foreword author in transl

<sup>5</sup> Picarta

<sup>6</sup> Picarta

<sup>7</sup> Has a 'V' indication on AIDA indicating a 'Volwassen' (Adult) public.

<sup>8</sup> This is the Biblion indication as found in a review of the book on Bol.com. This book also has a 'V' indication on AIDA indicating a 'Volwassen' (Adult) public. Picarta catalogued this book under fiction for 13 and older

				2009	9/11	Foreword author in transl
<a href="#"><i>De Tovenaar van Oz</i></a>	Intersemiotic trans	Unknown	Boek specials Nederland	2000	9-12 <sup>9</sup>	?
<i>De wonderbaarlijkste tovenaar van Oz</i>	Interlinguistic translation	Bob Hooijmijer	Moon	2009	9/11 <sup>10</sup>	---

### *Methodology*

Jan van Gielkens described in the article “Ivanhoe en de verdwenen vertalingen” how to reconstruct a translation history and what problems he encountered. Like Gielkens, I started my search with the digital catalogues Picarta, and the Royal Library. I have focused on cataloguing the books that were published in The Netherlands so I have included picture books, comic books, and pop-up books in my search but have left out plays. The Royal Library has been found in 1798 but in contrast to other countries such as the United States and their Library of Congress that possess a copy of every single book, newspaper, or article published in America, it was not until 1974 that the Royal Library started systematically obtaining a copy of every written piece (KB). Therefore, some gaps in the files are to be expected and other sources are needed to complete the overview of translations and editions.

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<sup>9</sup> Picarta indication and differs from the Picarta indication of the first edition in 1996.

<sup>10</sup> This is the Biblion indication as found in a review of the book on Bol.com. Has a ‘J’ indication on AIDA indicating a ‘Jeugd’ (young) public. Picarta catalogued this book under fiction for children 9-12.

Picarta is a meta-catalogue that has been available since 1998 where users can search into multiple databases at once such as the Nederlandse Centrale Catalogus and Online Contents (OLC). Biblion selects, reviews, describes new available literature, and compiles collections based on any kind of preferences to (school) libraries. AIDA is the Biblion database where extensive information can be found on files. A search with the key words “tovenaar van oz” resulted in 17 hits in the digital catalogue of the Royal Library. A search with the same key words in Picarta resulted in 24 hits of Dutch books with the words “tovenaar van Oz” in the title. Picarta and the Royal Library showed overlap for interlinguistic translations, but both catalogues had a number of translations where it was not exactly clear if they were interlingual or intersemiotic translations. To be sure, I have included them all and added a question mark where I was not sure if the books were interlingual or intersemiotic translations because it was not specifically mentioned as being anything other than an integral translation. This is significant because these books are in contrast to other intersemiotic translations where the information in the digital catalogues mentioned if the medium was a comic or a pop-up book or such. Because of the importance of the target audience, it is important to know what the recommended or suggested reading age is in order to help reconstruct the implied child reader that the translator had in mind. I used Biblion and Picarta as sources to establish the recommended reading age when possible.

### *Problems*

The 1940 translation was found via an internet bookstore without any publishing information in the book itself, but information from the sellers and the paratextual elements made this edition different from the second edition published in 1952, which indicates that this is probably the 1940 edition and it will therefore be discussed as such. For some entries, it was unclear what translation or edition was

meant here and there was simply no translator or publishing date mentioned. Some entries in the Royal Library differed from those on Picarta in publishing date and it was unclear whether this was because of a mistake or there was an actual difference between versions.

### *Special editions*

The 1986 Schurink translation was published in one collection and in three separate volumes that were a combination of *The Wonderful Wizard of Oz* (1900) and *The Marvellous Land of Oz* (1904) published in the same year as the collection and under the titles of *Doortje en haar vrienden*, *De ondeugende prinses* and *De Winkies helpen Doortje*. An award-winning artist illustrated the 1996 translation. The benefit of this translation is the effect of the special edition. In the Picarta review excerpt of the 1996 edition, no mention is made of the personal achievements and awards of this artist, but the illustrations in this translation transfer the effect of the content in a striking manner. In the 2009 blurb, half of the space is devoted to her works, awards and prizes, achievements and illustrations in *The Wonderful Wizard of Oz* that are considered to be just as absurd as the story. Its attraction lies with adults who want to possess a 'special edition'. Considering the dual audience and the presence of the original preface, this edition comes as close to a scholarly translation of all available translations in Dutch.

### **3.4 Analysis of the translation history**

Even though the translation history of *WWoO* in The Netherlands has information gaps, it is possible to draw conclusions about *WWoO* in translation in the Netherlands. According to Bregje Boonstra in "De Tovenaar van O bewerkt," *WWoO*

was never very popular in The Netherlands and is only known because its literary merits, similar to *Peter Pan*, *Mary Poppins*, and *The Jungle Book*, led to the creation of a motion picture (41). Boonstra also states that the text is imminently suitable for a visual spectacle (41) and the original text was filled with colourful drawings that sometimes got more response from the establishment than the text itself (Hearn, xliii). The status as a visual spectacle is visible from the translation history with over 40% of the translations being intersemiotic translations, or, more precisely, picture books. The first translation ruled supremely for over 30 years and the second translation is too close to the publication date of the third reprint of the 1940 translation so, speculatively, it could be a response to the first because of changing literary attitudes towards children and children's literature. Ever since the 1970s, the book has been retranslated at least every decade in an attempt perhaps to maintain the modernity of the language and to cash in on the status of the movie. In two cases, retranslations followed a reprint from an earlier translation very closely. It is hard to say if the translations were a response to an earlier translation, but Buddingh's *Lonneke in het Land van Oz* (1972) appeared only a year after the 1971 reprint of Scholte's *De grote tovenaars van Oz*, which essentially was over 30 years old. Similarly, Hooijmeijer's 2009 translation was published in the same year as the reprint of the 1996 Van Altena translation. The 1996 Van Altena translation itself was published two years after Van Daele's *De grote tovenaars van Oz* (1994). However, because Van Altena's translation was marketed differently from Van Daele's or Hooijmeijer's translation and was aimed at a different target audience, the 1996 translation did not directly compete with any other translation.

In short, the translation history of *WwoO* into Dutch seems to indicate that the translation frequency and in collaboration with the increasing absence of a preface or foreword is related to a low popularity of the source text and low status.

### 3.5 Corpus

I have chosen three translations to compare on a moral level in order to establish their child images. These translations are Henrik Scholte's *De grote tovenaars van Oz* (1940), Cees Buddingh's *Lonneke in het Land van Oz* (1972) and Bob Hooijmeijer's *De wonderbaarlijke tovenaars van Oz* (2009). Information about these translations was available on the digital catalogues and they belong to the few translations for which the recommended reading age was included, something that is very important in order to establish the child image. I chose the first and last translation, in order to cover as great a time span as possible in the development of the child images, and a translation that was produced during a decade of great literary and pedagogical developments and reforms in relation to children's literature. The reason I did not choose the 1996 translation is that the translation is a special edition that is very faithful to the source author's child image so the translator's child image would be very difficult to discern. There are translators in the literary field who are not active outside translation and those who function on more levels of the literary polysystem. Two of the translators are well known outside the field of translation for their own literary activities. The publishing houses of the three translations differ greatly from each other, but two of the three are aimed at children with an emphasis on entertainment.

In 1940, *De grote tovenaars van Oz* was published for the first time in The Netherlands in a translation by Henrik Scholte. Scholte was a Dutch writer, poet, and film-critic. He is primarily known for his travel guides of the Greek Islands and his work in the Dutch Filmliga where he and the other founders focused on bringing avant-garde movies into the public eye with emphasis on critical film and films from the Soviet Union. He wrote for the student magazine *Propria Cures* in the 1920's about culture and his ideology could be described as against bourgeoisie and democracy and in favour of the individual and the nation (Hansen, 215). L.J. Veen publishing house has been in business since 1887. They publish a large number of literary



classics such as works from Louis Couperus, Gustave Flaubert, and Alexandre Dumas. L.J. Veen has its own subdivision for these works called L.J. Klassiekers that reprints foreign classics with the intention to keep these works in circulation and so the public stays familiar with them. L.J. Veen publishes mostly contemporary non-fiction written by Dutch journalists and authors. Now they publish few to no fiction books for children.

The 1972 translation was done by Cees Buddingh' (1918-1985), who was a Dutch writer and poet and a translator of, among others, works of Shakespeare. He had an education in English and he worked part-time at the Institute for Translation Studies at the University of Amsterdam later in life. His writing style was similar to the spoken language and realistic, no nonsense, and void of sentimentality (Meijer, 16). Buddingh' belonged to the literary movement called "de zestigers" and conformed to neorealism even though his style was not a set fixture and changed throughout his career. Frank Fehmers, a writer, editor, director and producer, owned Frank Fehmers Productions. This production house published comic books such as *Ziggy*, animation movies and series such as *The Bluffers* and *Beertje Sebastiaan*. These are all meant for children. This production house is no longer active. *De wonderbaarlijke tovenaars van Oz* (2009) was translated by Bob Hooijmeijer who is, as of now and according to Picarta, the translator of only two works: Baum's *The Wonderful Wizard of Oz* and Elmore Leonard's *A Coyote's in the House*; according to Picarta's review blurb an anthropomorphic children's book aimed at a target audience between 9 and 12. In 2007, Dutch Media presented three a new publishing house among which was Moon publishing. Moon takes into consideration both the independent and the (semi-)dependent reading and considers reading to be an activity done before bedtime where the night is the place to dream and Moon's mission statement is that that they try to make these dreams come true. Moon published books of high quality for children and young adults of all ages and has their collection consists of picture books, young adult novel, crossover literature,

fiction, non-fiction, and Dutch or translated works. Moon is a part of Dutch Media and DM claims to want to present itself as a publishing house for children's literature, fiction and non-fiction and as a "spraakmakende, slagvaardige uitgeverij" (DM).

## **Chapter 4: *De Grote tovenaars van Oz* (1940) By Henrik Scholte**

### **4.1 Context**

In Chapter 2, behaviour and violence were mentioned as two of the subcategories of morality in which the influence of the translator is most noticeable. In order to establish what child image the translator has in mind when translating this book, it is necessary to find the instances where violence, bad and good behaviour occurs in the translation, and compare them to contemporary perceptions of children and childhood and contemporary pedagogical ideals in order, with the ultimate goal of establishing a child image.

#### **4.1.1 Contemporary perception of children's literature**

As discussed in chapter 3, the 1930s introduced a reader-oriented approach towards children's literature, based upon German research, conducted in the preceding decades, on the reading phases for children. So from the 1930s onwards, the literary and emotional development of children starts to play an important role in discussing and reviewing children's literature (De Vries, 163). For theorists who viewed children's literature as a pedagogical tool, and Henrik Scholte can be considered as one of them according to his own preface, the 1930s heralded a change in perspective of the pedagogical approach, which was now known as the

pedagogical-aesthetical approach influenced by Charlotte Bühler research on literary preferences. D. L. Daalder, who was one of the proponents of pedagogy in children's literature stated in 'Wat ze willen en wat ze mogen lezen' (1928) that censorship was a necessary principle but that in applying censorship it was necessary to keep in mind the emotional needs of the children (De Vries, 171). Daalder's interest in the literary preference of children was rooted in the pedagogical method. A contemporary kindred spirit was teacher, author and scholar Cor de Bruin who, in his 'Over boeken en schrijvers voor de jeugd' (1930), stated that the literary preference of children should be taken into account. De Bruin considered that one of the demands children literature should meet, is that the author should be faithful to himself and his audience. According to De Bruin, this meant that the author should not be seduced into aiming for cheap success by "het afbeelden van personen en toestanden, die psychologies en histories onjuist zijn, en dan meestal paedagogies niet door de beugel kunnen' (Bruijn 1930, 133). De Bruin wanted to provide children with comfortable reading material that would take them away from reality to a world of fantasy 'die niet minder werkelijk is' and if they were to take some sort of message back with them, that message should be conform to contemporary educational theory (De Vries, 174).

#### **4.1.2 Contemporary perception of children and childhood**

In the first half of the twentieth century, the predominant idea of children as 'adorable' of children and childhood was as depicted in the stories of Rie Cramer – children playing with adults guarding their innocent charges, and adults who were present to comfort the childish sorrow and punish wrongdoings led to an increase of books that perpetuated this image. The lively, naughty child that was present in mid-nineteenth century children's books was mostly gone at the beginning of the twentieth century. Although the moralising stories that continued to prosper were

countered in the shape of such 'rough-diamond' heroes as *Dik Trom* and *Pietje Bell*. At the time *WwoO* was translated for the first time, the ruling perception was that children needed to be guided by adults in order to become moral citizens.

#### **4.1.3 Contemporary pedagogical ideals in children's literature**

In the first half of the twentieth century children's books and what constituted as a 'good' book for children was viewed from different pedagogical approaches. The first approach was the pedagogical approach stipulated that books contribute to a better world and have something valuable to say. The second approach was the literary approach claimed that a book for children was a work of art and a children's writer must first of all be a writer and that there must be artistry present in this writing (Van Coillie 1999, 276). The third approach to children's books was from point of view from the child itself. According to this approach, a children's book had to fulfill the needs and demands of the children before any other requirements. During this time, the relaxing function of children's literature became more important and the emphasis moved from informing to entertaining. Scholte considers the function of the book to be pedagogical-didactic and he describes the text in a manner that it can function as a handbook for life. He therefore is among those who consider children's literature, or at least this book, as a tool in raising children. As mentioned above, the notions about pedagogy in children's literature culminated in a pedagogical-aesthetical approach in the 1930's.

#### **4.2 Paratext**

As mentioned in Chapter 3, a translator's preface can indicate the translator's intentions in producing the translation, help discover strategies employed and the translator's of the target audience. This information will help reconstruct how a

translated text fits into contemporary opinion about children and children's literature.

Henrik Scholte's translation of *WWoO* is preceded by a preface, in which some information is given. It is unclear whether this preface was written by Scholte himself or by the editor. The reader learns that L. Frank Baum Stowe wrote the story when the parents of the addressed children were their age. In the preface it is explained what elements of the story are important for these children to realise, analyse and learn from, already stating a pedagogical and moral message that they should remember when they are adults. Besides, the preface also states that if the story is too difficult for the child reader that they should ask their mother to explain things, thus already implying a semi-dependent reading situation. Scholte also informs the reader that this is a modern fairy tale and that Dorothy could be a girl like any other, emphasising the realistic aspect for the child reader. The writer of the preface indicates that this is a fairytale and that this story is about a dream of a girl. This already shows how the translator or publisher saw fantasy and fairy tales and the choice to explicate whether the story was a dream or not indicates that the text was an allegory according to the translator or editor.

In the preface of the 1940 translation, a father, who introduces this fairy tale as one that their parents read when they were their age, writes to two Dutch children who live in America in his salutation. Their father clarifies that the adventure was nothing but a dream, which is only one reading of the text, and never mentioned explicitly so (though it is so on the film), and so he removes a part of the suspense. The father also states the moral message of the story and explains to children in short that they should not judge people by their appearance only and that people just have to be themselves and should not be afraid what other people think of them. He uses the examples of the journey of Scarecrow, the Tin Woodman, and the Cowardly Lion to show how preconceived notions can be misleading. The father presents the story as an allegory of real life and urges the children to find the virtues in the characters

and suggests that later in life they can use the characters from this book to help them see others as they really are and eventually pursue material success while not losing any appreciation for beauty. The father tells the children to look in themselves for 'brains', 'heart' and 'courage' and in the story it becomes clear that looking for answers externally is not the solution. This approach seems to be typically American and demonstrates that great things can be accomplished if people work together, but that if people put all their faith in a higher placed individual or institution such as the Wizard they will end up disappointed. The preface also introduces the presence of four witches in the story and, according to the father, the word 'witch' does not have the negative connotation it had in the past. He tries to build up the tension by telling the children, as a punch line of a kind, that there are also good witches. The fantastic is both benign and malign but as always, Good triumphs over Evil and the evil witches are exterminated. The father ends his preface by telling the children that even though this moral message can be difficult to understand their mother will be there to tell them all about it if they ask. In addition, even if they do not ask anymore, they will think about this story when they get older and that is why they have to save this book because it will help them grow as a person. Their parents still read this book and so will they when they get older (Baum 1940, 3).

In short, Scholte claims that the text is a handbook in life and that the text is suitable reading material for children from a young age until they reach adulthood. The book will teach and guide the readers to think in nuances, how to put things and events into perspective, and to not judge people by their appearances only. When these child readers are grown up, they will come to recognize aspects of the characters in themselves and in others. The information provided in the preface denotes a strong emphasis on the pedagogical and didactic function of the book and perhaps of children's literature in general. A closer analysis on a microtextual level will reveal if and how Scholte's intentions came into being in the translation itself.

### 4.3 Microtext

In analysing any translation and comparing into to its source text, deviations in the translation from the source text that affect the meaning, either (emotive) connotative or denotative (referential) meaning come into play. There are various scientific ways to go about comparing a translation to its source text involving discussions about 'meaning'. Jeremy Munday in *Introduction to Translation Studies* (2004) described three techniques that incorporate linguistic, emotive, and referential meanings. In this practical part, semantic structure analysis will be used because this type of analysis uses by digital, rather than an analogue approach. A semantic structure analysis "separates out visually the different meanings of [structures] according to their characteristics" (Munday, 38). One of these characteristics mentioned is the dichotomy of good vs. bad. Because the analysis of behaviour and violence in translations is in the broadest sense also digital, either something is 'good' and maintained or explicated, or something is 'bad' and minimised or omitted, this analysis technique is most suited for this analysis of the moral dimension of the translation and comparison to the moral dimension of the source text.

In translating *WwoO*, Scholte deviated from the original degree of adaptation that Baum applied to behaviour and violence in the source text in favour of explicating strategies concerning good behaviour and conservative neutralising strategies concerning violence and bad behaviour. Interestingly, Scholte did not completely meet my expectations that were based on the intentions he stated in the preface and the pedagogical-aesthetical approach towards children's literature to which Scholte conformed which can be inferred from the preface. Good behaviour is indeed maintained or emphasised and Scholte occasionally inserts a kind of sentimentalism on a semantic level and directs the reader's perception of the characters' motivation and intent and thereby brings a message across about proper

behaviour. Indeed, undesirable or 'bad' behaviour is either minimalised, or judged, corrected or explained. Strikingly, the wording and details of instances of violence in the passage directed towards the heroes is minimalised, which would lead to the villains in the translation coming across as less powerful than in the original.

Whenever the heroes are violent, the heroics of the actions or a justification is added or implied with the consequences not being described in detail.

Considering the fact that the text is a handbook for life according to the translator's preface, censorship was an acceptable practice and that the message the readers got from the book had to be a good one, I would say that Scholte imparted the message that violence used for good, was acceptable. The reasons that the consequences of violence by the heroes themselves are not discussed in detail is perhaps because that could distort the effect of the justification of the character and could influence the sentiments of the reader negatively and affect their interpretation of the actions and characters negatively. The reason that the violence directed by the villains is minimised in comparison to the original could have to do with the desire to impart the moral message of the Power of Good are stronger than the Power of Evil ( Baum 1900, 114) and that from the start the villains were not as powerful as the heroes. The censorship imposed here concerning violence is conservative and protective and it can be discerned from the passages that contain violence it, which it seems as if the translator tries to reassure the readers that the situation is not as bad as it looks by minimising the dramatic effect of the original threats and actions of the villains.

The passages below give an indication of Scholte's explicating and neutralising translation strategies. The words or phrases in bold are either added in the translation, function as a clarification, influence the reader's perspective of the text, or hint at the presence of contemporary pedagogical ideals in the translation.



**ST:** You're more than that," said the Scarecrow, in a grieved tone; "you're a humbug" (140).

**TT:** Ik zal u zeggen wat u bent," zei de Vogelverschrikker **verontwaardigd** "u bent een **grappenmaker**" (144).

In the source text, the Scarecrow is more emotionally hurt, disappointed and sad that the Wizard turns out to be a fraud, rather than angry or indignant as the Vogelverschrikker is in the translation. This shows the audience that audience, deceit and fraudulence is not countered by justified ire but with disappointment and hurt. There is no morality present that lying and deceiving is countered by punishment or anger. The statement that the Wizard is a 'humbug' meaning that he is a fraud, a con artist, follows this bereft tone. In short, he is a deceiver and that is a disappointment to the Scarecrow and his friends because they believed him and destroyed the Wicked Witch of the West on his word that he would help them.

In the translation, Scholte has translated 'grieved' with 'verontwaardigd', implying that the Wizard has deprived them by lying. This rather harsh judgement is followed by the rather understated 'grappenmaker' as a translation of 'humbug'. The relation between 'verontwaardigd' and 'grappenmaker' is not equally matched in manners of intensity and the Wizard becomes a little more sympathetic in the translation than in the source text especially because the Wizard does not feel insulted but seems rather pleased by this denomination. Scholte's translation of this excerpt leads to a rather contradictory conclusion about bad behaviour namely that lying will lead to indignation and perhaps anger but will be the recipient of merely a mild rebuke. The Vogelverschrikker feels the Wizard's deceit more intensely than his source text counterpart, but the Scarecrow's response does not reflect that intensity. The Scarecrow addresses the Wizard as 'u' implying at least courtesy from the Scarecrow although perhaps the use of the formal 'u' may have more to do with the

time period than with any perceived sign of courtesy. Therefore, the bad behaviour displayed by the Wizard does not follow up with an equally abusive term in the translation. What can be concluded from the interpretation of this excerpt is that Scholte does not infer it to be necessary to encounter bad behaviour with even more bad behaviour by name-calling and rudeness. The effect of a character using a term of abuse is completely negated. Scholte uses a rather neutralising strategy when translating humbug, choosing the only the most kind explanation. Scholte's overall translation strategy is protective and pedagogically inclined and teaches the reader that lies will be responded to with anger as that is perhaps more of a deterrent than 'hurt', but he also implies that anger should not manifest in rudeness or name-calling. In this passage, the message that Scholte tries to impart is that bad behaviour will not be severely punished but answered with gentle correction.

**ST:** "I think you are a very bad man," said Dorothy"(145).

**TT:** "Ik vind u een **nare** man" zei Doortje (149)

A distinction is made between the judgment passed on the Wizard and that of the Wicked Witch of the West in the next fragment. Whereas the perception of the Wizard is downplayed by neutralising the qualifier's, the judgment passed on the Witch is close to the original degree of adaptation but is perhaps even a little more evil in the translation than in the source text. This is implied by Scholte's explicating translation strategies of translating 'crying' with 'schreien', which could just as easily be translated as 'schreeuwen' as Dorothy is angry in the following sequence where she throws a bucket filled with water over the Witch. The tears in the source text could be the result of angry frustration and by translating as 'schreien' Scholte could be making Doortje even more sympathetic to the audience. By purposely translating 'creature' as 'mens'. Doortje is well aware that the Witch is a human being who, like all other humans, has free will and the choice to be wicked or good. The difference lies here in the intent of Dorothy. While in the source text she acts out of

anger and frustration, in the translation she acts out of despair and sorrow. Scholte's protective and pedagogical translation strategy here leads to the conclusion that when confronted with injustice and 'unfairness', it is more acceptable for children to act out of distress rather than anger.

**ST:** "You are a wicked creature!" cried Dorothy. "You have no right to take my shoe from me"(119).

**TT:** "U bent een **slecht mens!** Schreide Doortje, "u heeft geen recht om mij mijn schoentje af te nemen" (122).

In the source text, the Witch is 'wicked' not by nature but by her actions and her behaviour. By calling her a 'creature', Dorothy dehumanises her as a being whose nature is wicked and uses this as a term of abuse. Dorothy 'cries' this and in the source text this can be interpreted as a scream of frustration and anger. Dorothy then acts out of frustration and anger by throwing water of the Witch. In the translation, the term 'wicked creature' is translated into 'slecht mens' making it a judgment of the Witch's character. Doortje also 'schreide' this and her weeping makes her a little bit more vulnerable and weak than Dorothy although her indignation would be far more intense. The translation of 'cried' into 'schreide' implies that Doortje is acting out of despair and sorrow rather than justified anger as in the source text.

**ST:** "What can I do for you?" she inquired softly, for she was moved by the sad voice in which the man spoke" (41).

**TT:** "Wat kan ik voor je doen?" vroeg ze zacht **want ze had medelijden** om de treurige stem waarmee de man sprak" (41).

In the source text, Dorothy is touched by the tone in which the Tin Woodman speaks and she helps him by oiling his joints. This response to a sad voice seems to be acceptable and an expression of good behaviour because in the translation,

Doortje is not just moved but she also feels pity because of the sadness of tone. Scholte here explicates the motivation of Dorothy by inserting a kind of sentimentality and interpretation that adults often believe children feel or should feel. In Birgit Stolt's "How Emile becomes Michel", the insertion of sentimentality or exaggeration is projecting adult feelings in the interactions and events of children. The style of the translator is more visible than the willingness of the translator to be faithful to the style of the author. By inserting an emotion that is not present in the source text, Scholte's tries to insert what motivation would be suitable or acceptable for Doortje to ask that question. As if any other emotion would not be good enough, Scholte projects his expectation or reasoning of how children ought to behave or feel in this instance. Scholte's explicating strategy leads to the pedagogical conclusion that children need to feel pity in order to feel motivated to help others. This seems rather radical; however, by explicating the intentions of Doortje that lead to the good behaviour of helping the Tin Woodman, Scholte tries to add some socially acceptable motivation.

**ST** "'You must keep your promises **to us!**' exclaimed Dorothy" (139).

**TT:** "'U moet uw belofte houden!' riep Doortje uit" (143).

Dorothy is very specific in the source text when she exclaims that the Wizard must keep his promises to them by using the specific 'to us' because they had made a deal and backing it out of their deal would be very bad ton. In the translation, Doortje reacts with a general truism calling the Wizard on his bad behaviour of backing out of a deal. The difference between these two instances is that Doortje's reactions is a more generic one and can also be considered some sort of lesson that Scholte tries to impart on the reader in keeping with the text as a handbook for life. The bad behaviour of trying to avoid keeping your promises is encountered by a preachy response as a moral lesson.

More such instances of neutralisation of bad behaviour such as bawdiness and rudeness are found in Chapter 20 where the friends pass through The Dainty China Country on their way to Glinda the Witch of the North. They encounter a clown made entirely of porcelain who displays rude behaviour and bawdiness and who recites a rhyme that could easily be construed as being sexually tinted.

**ST:** “The Clown put his hands in his pockets, and after puffing out his cheeks and nodding his head at them saucily, he said” (172).

**TT:** Meneer Boko stak zijn handen in zijn zakken en nadat hij een grimas getrokken en deftig met zijn hoofd geknikt had, zei hij een versje op” (180).

The comical and bawdy aspect of this passage is neutralised and somewhat absent. The behaviour displayed here by Mr. Joker in the source text can be considered rather crude and is mostly absent or in neutral rudiment present. Scholte’s protective neutralising strategy leads to a minimalisation of bad behaviour by omitting the comical but perhaps rude ‘puffing out his cheeks’ and the absence of the crude ‘saucily’. Unfortunately, by replacing saucily with ‘deftig’ the entire connotation of a court jester is lost and the rhyme that follows is now a lot more serious and the rebuke of the china lady is now rather sudden and rather exaggerated in the context of the translation.

The verse itself is translated by applying a neutralising strategy that eliminates the undesirable elements that could be construed from the original verse. However, Scholte decided to add a second, explicating, verse that could either be a compensation for the earlier seriousness and an attempt to dismiss the harshness of the clown’s actions or a handy opportunity to get an extra message across to the audience. The impertinence that the Clown portrays in this sequence can be seen as the kind of bad behaviour would be accepted as belonging to a jester type character whose purpose it is to entertain by purposely vexing members of his audience and as

an expression of individuality and non-conformity with the added bonus of entertaining the reader. Scholte's neutralising strategy of the first verse and explicative translation strategy of the second verse encourages the idea that bad behaviour is not suitable for sane human beings and that it may be entertaining to express naughty behaviour but that it is not suitable or desirable.

**ST:**"My lady fair,

Why do you stare

At poor old Mr. Joker?

You're quite as stiff

And prim as if

You'd eaten up a poker!" (172)

**TT:** "Schone dame,

U moest u schamen,

Dat u zo tegen mij **mokt**.

Uw hele lijf

Is net zo stijf

Alsof u een stokje hebt opgeslokt" (180)

"Stil!

Het zal mij behagen

Mij al mijn levensdagem

Te gedragen

Zoals ik het zelf wil!"

(180).

*Violence:*

The second aspect of morality that is discussed here is the presence of violence. For a man who prided himself on keeping this fairytale pleasant and without 'nightmarish elements', there are some bloodcurdling actions sequences present. One of these instances of violence occurs when the friends are on their way to see the Wizard and come across a cat trying to kill a mouse and the Woodman intervenes.

**ST:** "As it came nearer the Tin Woodman saw that running before the beast was a little gray field mouse, and although he had no heart he knew it was wrong for the Wildcat to try to kill such a pretty, harmless creature. So the Woodman raised his axe, and as the Wildcat ran by he gave it a quick blow that cut the beast's head clean off from its body, and it rolled over at his feet in two pieces" (73).

**TT:** "En al had de Boswachter dan geen hart, hij **snapte** toch wel dat het **gemeen** was van zo'n wilde kat om zo'n leuk, onschuldig beestje te willen **doodmaken**. Daarom hief hij zijn bijl op, **zwaaide ermee in het rond** en toen de wilde kat voorbij stooft, **sloeg hij met één slag het beest zijn kop af**" (74).

In the source text, Baum uses the concept of 'do no harm' in an intellectual way in that the Tin Woodman knew it was wrong for a wildcat to kill a mouse. In the translation, this 'knew' is replaced by 'snapte', transforming the static concepts of knowledge into a dynamic process of comprehension. The violence that occurs in this passage and in all other examples can be divided into two elements: the action itself and the consequences. Scholte explicates the actions of the Tin Woodman by adding details but neutralises the consequences and even goes as far as omitting the detail of and 'it rolled over at his feet in two pieces'. By explicating both the concept

of 'knowing' and the actions of the Tin Woodman, Scholte emphasises the justification of the act and the heroics of the actions without being too detailed about the consequences. By maintaining and explicating the intent, explicating the actions of the character and by neutralising and omitting details of the consequences, Scholte conveys a message that violence is acceptable when justified but that children should not be confronted with the consequences of this violence. If it is because it would mar their perception of the Tin Woodman or because it might frighten them cannot be said with confidence, but that Scholte tries to protect the reader by implementing these translation strategies seems a reasonable conclusion.

**ST:** "Then, with one blow of his heavy paw, **all armed with sharp claws**, he knocked the spider's head from its body. Jumping down, he watched it until the long legs stopped wiggling, when he knew it was quite dead" (177).

**TT:** "Hij sprong dus op **het monster** toe en sloeg met een slag van zijn zware voorpoot de kop van de spin van de romp af. Toen het **monster** zich niet meer bewoog, wist hij dat het helemaal dood was"(187).

Scholte here has omitted the sub clause of the Lion having a paw that is 'armed with sharp claws'; the action is maintained, but the gruesomely detailed account of the Lion's view of the body of the spider is omitted. However, Scholte inserted here 'monster' making the feat of the Lion seem even more courageous as 'monster' has a more powerful effect with perhaps some supernatural accents on the imagination of the reader than a mere 'spider'. Similar to the previous example it seems as though Scholte wanted to neutralise the details in order to avoid frightening the children or marring the interpretation of the character whose actions might not be considered as heroic in detail.

**ST:** "Go to those people," said the Witch, "and tear them to pieces." "Are you not going to make them your slaves?" asked the leader of the wolves. "No," she



answered, "one is of tin, and one of straw; one is a girl and another a Lion. None of them is fit to work, so you may tear them into small pieces." "Very well," said the wolf, and he dashed away at full speed, followed by the others "(108).

**TT:** Ga naar die mensen toe, zei de Heks, **en maak ze maar stuk.**"Maar gaat u ze dan niet tot uw slaven maken?" vroeg de aandoerder van de wolven. "Neen," antwoordde de heks. "wat heb ik er aan? Want de een is van blik en een van stro, seen is maar een meisje en de ander een Leeuw. Geen van allen **kunnen ze behoorlijk werken. Jullie kunt ze dus beter stuk maken**" (109).

In contrast to the two examples above, the major villain of the text initiates the violence here enacted and proposed. Scholte has neutralised the action, namely the command to 'tear them to pieces' by using the less detailed and evocatively 'maak ze maar stuk'. By keeping the details of what the Witch intends vague, Scholte's neutralising strategy protects the reader from being confronted with malicious intent aimed at the heroes but also makes the events less suspenseful. Violence undertaken by the villains is not as scary in the translation as in the source text. Also, By translating 'fit' as 'kunnen', Scholte portrays the friends as much weaker than their source text counterparts, making their defeat of the Witch even more admirable.

**ST:** "This is my fight," said the Woodman, "so get behind me and I will meet them as they come." He seized his axe, which he had made very sharp, and as the leader of the wolves came on the Tin Woodman swung his arm and chopped the wolf's head from its body, **so that it immediately died.** As soon as he could raise his axe another wolf came up, and he also fell under the sharp edge of the Tin Woodman's weapon. There were forty wolves, and forty times a wolf was killed, so that at last they all lay dead in a heap before the Woodman"(108).

**TT:** "Laat dit maar aan mij over zei de Boswachter, "ga maar achter me staan, ik kan ze wel aan". De boswachter **voelde zich erg in zijn sas, nu hij wist dat ze er op uit**

**waren om de Boze Heks te verdelgen.** Hij zwaaide dus met zijn bijl, die hij heel erg scherp geslepen had, en toen de aanvoerder van de wolven op hem sprong, sloeg hij met één slag de kop van de wolf van de romp af. Net toen hij zijn arm weer ophief en met de bijl zwaaide, sprong de tweede wolf op hem toe en daar gebeurde hetzelfde mee. Er waren veertig wolven **en veertig keer zwaaide de Blikken Boswachter met zijn bijl**, zodat die nare beesten tenslotte allemaal mors-dood in het rond lagen (109-110).

Scholte has inserted an extra justification and this explicates the link between killing the wolves and killing the Witch in that it is necessary to defeat the wolves in order to reach the Witch. In this case, the violence is again necessary and justified, the heroic actions of the Woodman's actions is emphasised, and the consequences are neutralised by omitting the details such as 'so it immediately died', in order to decrease the graphicness. This change in emphasis will result in the attention of the reader being pulled to the actions rather than the consequences. The use of 'in het rond' is much more abstract and less graphic than the source text description 'they all lay dead in a heap'. The use of 'mors-dood' emphasizes the victory of the Woodman and the unlikelihood of the wolves overcoming the axe of the Woodman and this explication is necessary because Scholte omitted 'and forty times a wolf was killed'. Scholte's combination of explicating the intentions and actions of the heroes and neutralising the consequences leads to a different interpretation of the scene and a shift in emphasis for the reader.

**ST:** And the Wicked Witch said to the King Crow, "Fly at once to the strangers; peck out their eyes and tear them to pieces" (109).

**TT:** En de Boze Heks zei tegen de Koning der Kraaien: Vlieg dadelijk op die vreemdelingen af **en pik ze overal!"** (111).

As with the instance where the Witch sends out the wolves after the group of friends, the violence in the threat is diminished and neutralised by eliminating the direction of the crows to 'tear them to pieces' and the directive given to 'peck out their eyes' has become a far less threatening and terrifying 'pik ze overal'.

The result of this neutralising strategy is that the actions implied in the threat are diminished and the possible consequence deviates from the original degree of adaptation and this has the effect of making the villains comes across as less terrifying and powerful.

**ST:** So they all lay upon the ground except the Scarecrow, and he stood up and stretched out his arms. And when the crows saw him they were frightened, as these birds always are by scarecrows, and did not dare to come any nearer. But the King Crow said: "It is only a stuffed man. I will peck his eyes out." The King Crow flew at the Scarecrow, who caught it by the head and twisted its neck until it died. And then another crow flew at him, and the Scarecrow twisted its neck also. There were forty crows, and forty times the Scarecrow twisted a neck, until at last all were lying dead beside him" (109)

**TT:** Ze gingen dus allemaal op de grond liggen, behalve de Vogelverschrikker. Die deed net of hij weer in het korenveld stond en strekte zijn armen uit. Toen de kraaien hem zagen, wisten ze niet meer wat ze moesten doen, want deze vogels zijn altijd erg onzeker in de buurt van vogelverschrikkers. Ze durfden in elk geval niet dichterbij komen. Maar de Kraaienkoning zei: "ben je wijs, hij is maar van stro. Ik ga hem **toch pikken!**". De Kraaienkoning vloog dus op den Vogelverschrikker toe, maar die pakte hem met een hand bij zijn nek, **zwaaide hem in het rond en gooide hem weg.** En toen kwam er nog een kraai op hem af en toen deed de Vogelverschrikker **weer hetzelfde.** Er waren veertig kraaien and **veertig keer greep de Vogelverschrikker hen bij de nek, totdat ze allemaal mors-dood waren"** (112).

The translation approach towards violence is the same as in the examples above. The repetition of this translation strategy makes forming an impression of the translation approach conclusive. Scholte has neutralised the actions of the villain, both of the Wicked Witch ordering the crows to “peck out their eyes and tear them to pieces” as well as King Crow stating that “ I will peck his [ the Scarecrow’s] eyes out” by choosing much more milder replacements and by omitting any details such as ‘beside him’. The result is that Scholte’s protective and neutralising strategy leads to a different interpretation of the passages and the characters therein, both of the heroes as well as the villains. The heroes become even more heroic and the villains a little less evil.

#### **4.4 Translation profile**

The adaptation of the moral dimension on a paratextual level indicates that the 1940 paratext deviated from the original intentions. Scholte’s introduction changed the original entertaining fairytale into an educational handbook that guides and shapes the readers. It will be interesting to investigate whether Scholte’s translation strategies are a reflection of Scholte’s child image and of contemporary pedagogical opinions concerning children’s literature. It is possible to formulate a conclusive translation approach towards both behaviour and violence by taking into consideration the preface and the contemporary pedagogical ideals concerning children’s literature. I interpreted his preface as if the book could be considered a handbook for life and that it would help and guide the readers when they get older and reread the text to learn more about themselves and others and not to judge people on their appearance and such. I thought that would mean that Scholte would use the book as an allegory of life with all the good and the bad therein to confront the reader.

In a story where the prevalent notion is that “the Power of Good [...] is greater than the Power of Evil” (114), contemporary pedagogical ideals about the importance of a ‘good’ lesson in children’s books, this would imply a translation approach that at least maintained and perhaps even emphasised the triumph of Good over Evil. The translation strategy that would accomplish the notion both expressed in Scholte’s preface about the educational potential and Daalder’s emphasis that pedagogy is accomplished by censorship. In addition, De Bruin’s statement concerning the way people and situations are depicted in children’s literature and the message it should contain would result in an approach where good behaviour is maintained or emphasised, bad behaviour such as name-calling or rude behaviour is neutralised or at least minimised and taboos such as violence, slavery, and religion are neutralised or omitted.

The neutralising and explicating strategies used by Scholte seem to indicate a desire to present an image to the reader wherein, as expected, good behaviour is accentuated and bad behaviour neutralised but not vilified. It seems as though Scholte was writing for intelligent, sensitive children who would need to be shown the right example and to be assured that bad behaviour was undesirable but not worthy of severe punishment. These children seem to belong to the middle to upper classes and are curious and willing to learn. The target audience has the emotional and intellectual abilities to understand just the most superficial layer of comprehension and for that layer it is obviously that Good triumphs over Evil and that there never was any doubt because the heroes were obviously well equipped with dealing with the villains who were not very strong. When they read the text, as they get older, they will learn to put things into perspective and when they are adults, they will discover aspects of themselves and others in the characters. In short, this translation was intended to be a tool in bringing up children and helping them develop into moral adults and Scholte’s envisioned a child reader that would be susceptible to this effort.

## Chapter 5: *Lonneke in het land van Oz* (1972) By Cees Buddingh'

### 5.1 Context

#### 5.1.1 Perception of children's literature and subgenre

Considering the fact that the 1970s propagated the absence of morality and educational functions in children's books and encouraged the entertainment function, it seems contradictory to leave out either the translated Introduction of the source text that propagates the entertaining function or one by the translator using this moment to express his (radical) ideals and perception of the story. Second, according to Lea Dasberg in her *Grootbrengen door kleinhouden* (1975), the primary function of children's must not be educational or moral but should introduce the children to the world beyond the one that was limited by their own experiences. The primary function should be world orienting while satisfying the need for adventure, entertainment, fantasy, poetry and mischief (Dasberg 1975: 70-71).

Considering this 'globalising' function of children's literature, it would be expected that children's literature in translation would have an exoticising approach to fulfill that need of 'world-orientation'. Taking this into account, the reason that there is no preface to denote the entertaining function would be the realistic, socially aware desire of its time to confront children with 'social-issues' in their own world. This 'world-orienting' function is not noticeably present in the 1972 translation according to the single secondary reference to this translation that I could find. Because this is just a single reference the information cannot be considered conclusive yet it does offer a, singular, view on the adult reception of the book, at least by a source active in the literary field. The response to this translation in the

interview also incorporates the changed function of the text, and the contemporary literary movement the interviewed author considers responsible for this change. The main escapist function of fantasy in children's literature during the 19<sup>th</sup> century and the *fin de siècle* has been transformed into a story of identification and of real plight, as belonging to the 'socially aware' children's literature of the seventies and eighties of the twentieth century. Because of this movement and this translation, the reader cannot escape to the fantasy world and leave the real world and problems.

According to fantasy author and illustrator Margriet Heymans in an interview given in 1981, Buddingh's translation limited a boundless story to Dutch boundaries and transformed the main function of the text from escapism to identification with the character and setting (Mooren, 57). She describes that one of the contemporary movements in children's literature encourages the use of contemporary themes in children's literature and this movement is characteristic for the 1970s and 1980s. Identification is possible even without transplanting the story to Dutch places, times and persons (57). The primary function, escapism in the Romantic sense of the word, has been replaced by a need for identification with the main characters. This shift is in accordance with the literary 'realistic' movement in the seventies and of the twentieth century that preferred to have 'social awareness'-themes and because of that, the main entertaining function is lost and the story is transformed.

### **5.1.2 Contemporary perception of children and childhood**

In the nineteen sixties the pedagogical-aesthetic approach towards children's literature was prevalent, which was in favour of not adding a code of conduct in literature about good and evil but to create favourable circumstances for children to make an independently thought out decision and develop a critical attitude (de Vries, 222). After 1970, a break was developing in the approach of children's literature. This was the result of the social upheaval and the changes the sixties brought with it. Feminist movements, peace movements, third-world movement,

environmentalism and all the other revolutionary movements created a new 'socially aware' atmosphere. (De Vries, 222). This mentality change led to new ideas about the upbringing of children. Certain movements were in favour of having the educational system put in the service of social awareness, other movements focused on an anti-authoritarian way of raising children (Van Coillie, 282). The pedagogical-aesthetic approach of the sixties and earlier was gone. According to Lea Dasberg in her *Grootbrengen door kleinhouden*, the primary function of children's literature must not be educational or moral but should be to introduce the children to the world beyond the one that is limited by their own experiences. The primary function should be that for world orientation while at the same time satisfying the children's need for adventure, entertainment, fantasy, poetry and mischief (Dasberg 1975, 70-71). Considering this 'globalising' function of children's literature, it would be expected that children's literature in translation would have an exoticising approach to fulfill that need of 'world-orientation'. Unfortunately, this is not the case in the 1972 translation as according to the abovementioned review, a contemporary in the literary field considered it possessing the opposite characteristics.

### **5.1.3 Contemporary pedagogical ideals in children's literature**

The contemporary pedagogical views that are visible can be merely the result of a linguistic problem in that it is largely dependent on the translation of 'you'. Because it can be translated both in a personal or polite form and the choice the translator makes is not only bound by conventional mores as would be the most obvious reason, but in this case also by the propagated relationship between people of authority, parents and adults, and those who are under authority, children. It is merely the translator's choice to translate 'you' in either 'je' or 'u' but in comparison with the other translations, it is rather significant in light of the anti-authoritarian pedagogical movement in the 1970s.



An Rutgers van den Loeff-Basenau was a very prominent writer of and about children's literature and was most vocal about this topic during the 1960s and 1970s. Her opinion was that books should give children facts and data about their surrounding world. She did not want to teach children but rather give them the tools to discover the world themselves in an independent and critical way. Children's literature had a serving function. Books that we read as children could have had a large impact on our development so writers of children's books should be aware of what they are doing and what effects a book could have. A writer should therefore be subtle in conveying anything. Writers should not appeal to the masses with a dime-a-dozen books that suit the popular tastes. Writers should underestimate children; they can catch the essence of a story far quicker than expected or even quicker than most adults can and a writer of children's books should write pure, clear and simple texts, as much as possible (De Vries, 224)..

The development of educational theory was mostly concerned with anti-authoritarian views of pedagogy that included stimulation of spontaneous endeavours of children, acknowledgement of children's sexuality, and equality between children and parents. The child did not need to be protected from the big, bad, harsh, capitalistic, authoritarian world but should be confronted with it. The adult should not manipulate the child but should guide it to help discover what it wants and what is good for it. Books should not lead the child but guide it and mostly emotionally. All sorts of movements and activist groups demanded that children's literature become progressive and socially aware and critical of society. According to contemporary educational theory, children should become more assertive and even aggressive to a point against adults and they should become more critical of the world around them. Authoritarian behavior was questioned and anti-authoritarian behaviour was synonym with independent, critical thinking. These ideas also gained popularity with those involved in the literary field of children's literature and resulted in the idea that children's books should be about the real

world and children should be confronted with reality and this perception of children's literature was reflected in the popularity of so-called 'problem books' (Van Coillie 1999, 282).

## **5.2. Microtext**

In contrast to the 1940 translation of *WWoO*, there is no preface present in the 1972 translation to establish any preconceived notions about the translator's intentions and child image. Therefore, I will have to base my assumptions on the translation strategies and child image on the meaning of the absence of a preface and on the reception of the book, if present and the status and function of the genre during the time of publication of *Lonneke in het land van Oz* (1972). The absence of a preface in the 1972 translation has the effect that the audience has no pre-conceived notions about the text. The original preface propagated the idea that the story was a modern-day fairy tale without any moral, violent or sexual undertones. The absence of this introduction could mean that either the editorial authorities or the translator decided not to steer the target-audience in one direction of interpretation, namely it being an unpretentious entertaining story, or to disavow the any presence of morality, which the author did not mean to include. Taking into account the information given by C. Buddingh' in interviews my expectations of the translational approach and how it would affect the moral dimension of the translation are based on his own explanation of his style as a poet and writer. The translator's own poetics concerning his original work would be a fine template to hold up to the 1972 translation. In Willem Roggemen's *Beroepsgeheim*, a number of writers and poets are interviewed about their poetics and perceptions of literature and among the interviewed is Cees Buddingh'. What becomes clear in that interview is that Buddingh' prizes the use of spoken language and the 'ordinary' very much, but what

is most characteristic about his style would be the use of humour and how he could find and extract it from even the most innocuous of situation. (Roggeman)

In translating *WWoO*, Cees Buddingh' chose a path wholly different from the original 1940 translation, with a degree of adaptation that is quite opposite to that of its predecessor. Whereas the 1940 translation erred on the cautious side concerning violence and behaviour, Buddingh' explicated and polarised the aspects of the moral dimension that resulted in a distorted image of the characters, their motivations and actions and the relationships between the characters. Buddingh' did not omit or insert any passages or change the plot, but he did change the interpretation of the text on a micro level by way of semantics. The behavioural aspect of the moral dimension is adjusted on a semantic level to display among other things the anti-authoritarian, critical and outspoken attitude that was associated with contemporary educational theory. In comparison to the 1940 translation, a shift in the interpersonal relationships has taken place. The relationship between the child character and the adults around her is one of equality and Lonneke does not necessarily respect or accept authority in concordance with anti-authoritarian pedagogical ideals. In addition, because Lonneke is not just a child but a female one at that, and this publication came to be at the time of the second Feminist Wave connected with propaganda about children and especially girls learning to stick up for themselves, it stands to reason that Lonneke is assertive, even aggressive in some cases, displays her own mind and is critical of the adults around her.

Buddingh' stayed close to the original moral dimension of the book where it concerns violence this in contrast to Scholte's translation. Buddingh' maintains the degree of adaptation in concordance with the desire for reality in children's literature. Considering the need for realistic literature according to contemporary educational theories on children's literature, I would expect the violence in *WWoO* to be translated realistically with both the violence associated with the heroes as well as that of the villains translated in the same amount of detail and to the original degree

of adaptation. There is however a difference in the translation strategies used by Buddingh' while translating the violence associated with Lonneke and that of everyone else. While the judgment and motivation of the other characters does not deviate much from the source text, Lonneke's motivation and emotional and mental state are explicated for no other reason than to justify her reasoning and actions to the readers.

The passages below give an indication of the explicating translation strategy used by Buddingh'. The words or phrases in bold are either added in the translation, function as a clarification, influence the reader's perspective of the text, or hint at the presence of contemporary pedagogical ideals in the translation.

### *Behaviour*

**ST:** "Little Toto, now that he had an enemy to face, ran barking toward the Lion, and the great beast had opened his mouth to bite the dog, when Dorothy, fearing Toto would be killed, and heedless of danger, rushed forward and slapped the Lion upon his nose as hard as she could, while she cried out: "Don't you dare to bite Toto! You ought to be ashamed of yourself, a big beast like you, to bite a poor little dog!" "I didn't bite him," said the Lion, as he rubbed his nose with his paw where Dorothy had hit it. "No, but you tried to," she retorted. "You are nothing but a big coward." "I know it," said the Lion, hanging his head in shame. "I've always known it. But how can I help it?" "I don't know, I'm sure. To think of your striking a stuffed man, like the poor Scarecrow!" "Is he stuffed?" asked the Lion in surprise, as he watched her pick up the Scarecrow and set him upon his feet, while she patted him into shape again" (50).

**TT:** "Nu hij zich tegenover een vijand zag geplaatst, rende de kleine Toto blaffend op de Leeuw en het grote beest had zijn muil al opgesperd om de hond een **ferme**

**knauw te geven**, toen Lonneke, die vreesde dat Toto zou worden doodgebeten, zonder zich iets van het gevaar aan te trekken naar voren stormde en de Leeuw zo hard ze kon op zijn **neus stompte**, terwijl ze uitriep: "**Waag het eens om Toto te bijten!** Zo'n enorm beest als jij zou zich moeten schamen om een arm klein hondje te bijten!" "ik heb hem niet gebeten" zei de Leeuw, terwijl hij met zijn poot over zijn neus wreef, op de plek waar Lonneke hem geraakt had. "Nee, maar je probeerde het wel," antwoordde ze **nijdig**. "**Weet je wat jij bent? Een grote lafbek!**" "Dat weet ik", zei de Leeuw, terwijl hij zijn kop beschaamt liet hangen. "Dat weet ik al heel lang. Maar wat kan ik eraan doen?" "**Dat moet je mij niet vragen. Iemand die van stro is, zoals die arme Vogelverschrikker, die durf je wel neer te slaan, hé?**" "is hij van stro? Vroeg de Leeuw verbaasd, terwijl hij toekeek hoe ze de Vogelverschrikker oppakte, overeind zette en weer in zijn oude vorm duwde." (62)

In the source text, Baum uses the words 'bite' in the description of the threat that the Lion poses and Dorothy slapping the Lion punishes this threat. In the translation, Buddingh' uses the word 'een ferme knauw' as a threat and Lonneke punishes the Lion by hitting, or 'stomp', the Lion. The degree of adaptation cannot only be found in the increased violence, where a 'slap' is performed with an open hand and 'stomp' with a fist, but with the decreasing threat that the Lion poses. The translation used 'een ferme knauw' that seems to not even break the skin in contrast to the original and more dangerous 'bite'. Subsequently, because the threat that the Lion poses is diminished in the translation; the punishment seems to be more severe of Lonneke becoming aggressive to a degree that is rather uncalled for considering the lack of serious threat and physicality. What can be concluded from the translation is that Buddingh' translated this passage as though even the semblance of a threat is justification enough to act and act hard with a little girl standing up for her friends and being assertive and aggressive about it. Her following reaction in the translation supports this conclusion. Lonneke comes across as more aggressive than Dorothy in

the source text and in the exclamation of 'waag het eens' Buddingh' used and antonym to translate 'don't you dare' and the result is that this exclamation sounds challenging and even provoking than the source text. In addition, the translator inserts character description and attitude that lets Lonneke be more critical and assertive than in the source text. For example, in the translation of 'retort', Buddingh' inserted the qualifier 'nijdig' to emphasise Lonneke's mood and attitude when confronted with such behaviour which in itself is perhaps a role model to how children, or little girls should respond to behaviour as that which is displayed by the Lion. By calling the Lion a 'lafbek', Lonneke uses a term that is far more crude than in the source text and is perhaps also an indication of sociolect and that Lonneke is perhaps brought up in a middle to lower class milieu, or one where this kind of language was common as children imitate behaviour and language of their environment.. The connotation and denotation of 'lafbek' is far more severe than 'lafaard' because of the association with an abusive term and because of the provocation that precedes this with 'weet je wat jij bent?'. This again stresses the change of Lonneke into an assertive, critical and anti-authoritarian character. The entire scene in translation is a lot harsher than the passage in the source text. Lonneke is more provocative than Dorothy, which is also expressed in her taunting the Lion with "Iemand die van stro is, zoals die arme Vogelverschrikker, die durf je wel neer te slaan, hé?" as a translation of 'To think of your striking a stuffed man'. In the translation, 'strike' replaced by the more brutal 'neer te slaan' but translating Dorothy's exclamation of disbelief into a taunt and accusation, Dorothy, the Lion and the entire passage are changed into a provocative, aggressive and accusing situation. The Lion tries to open a dialogue and ask 'how can I help it', showing that he truly wants to change and do something about his affliction. To which Dorothy replies "I don't know I am sure" which is an open and unloaded response, whereas in the translation, Lonneke replying with "Dat moet je mij niet vragen" and this rebuffs the Lion's overture. Lonneke's reply is far more negative and rejecting than the original.

The situation is thus, an unarmed child attacks a seemingly powerful figure much larger and stronger than that she is. Not only does she attack him, instead of 'retorting', she answers 'nijdig' (64) and this again supports the contemporary views of children no longer taking power and power figures at face value. This Lion had clay feet, just as many other powers of authority that are put on a pedestal. Substitute the figure of the Cowardly Lion for an archetypical Adult or Authority and this is the ideal setting to express contemporary pedagogical views by adding an element of irate anger.

Dorothy's relationship with the other characters that focuses on the equality between adults and children is displayed in the following excerpt in which Lonneke approaches the Tin Woodman from a different position than Dorothy. This different approach changes the pedagogical value of this scene from that which is present in the source text.

**ST:** "What can I do for you?" she inquired softly, for she was moved by the sad voice in which the man spoke" (41).

**TT:** "Wat kan ik voor je doen?" vroeg ze **vriendelijk**, want ze werd **ontroerd** door de **droeve toon** waarop het **mannetje** sprak' (52).

Buddingh' translated 'softly' with 'vriendelijk' and this causes the entire chronological order of the 'lesson' to change. In the source text, the reader learns that Dorothy is moved because she hears a sad voice and the (correct) response to this is inquiring softly, in a soft tone of voice, what she can do for the man. In the translation, the readers learn that Lonneke's response is to inquire 'vriendelijk' perhaps emphasising the socially correct emphatic response of that time to sadness. In addition, by changing 'man' into 'mannetje' the relationship between Lonneke and the Blikken Houthakker is different that between Dorothy and the Tin Woodsman. By letting Lonneke perceive the Blikken Houthakker as a 'mannetje', she positions

herself above this character and it seems a little condescending. This sentence make it seem as though Lonneke is granting him a favour and that is only possible if the one who grants it is in a higher position. The anti-authoritarian views are again present and very visible.

The contemporary values of social awareness and empathy for others are depicted in the following passage where Buddingh' explicates and exaggerates the hardships the Blikken Houthakker underwent and at the same time tries to evoke empathy from the readers.

**ST:** "It was a terrible thing to undergo, but during the year I stood there I had time to think that the greatest loss I had known was the loss of my heart"(46).

**TT:** " Het was een **verschrikkelijk, afschuwelijk** iets, maar in het jaar dat ik daar stond kwam ik tot het besef dat het **allerverschrikkelijkste, het aller afschuwelijkste** nog wel was, dat ik geen hart meer had"(58).

The translation's description of the Blikken Houthakker's account of his rusted still is a lot more extreme than the source text in that it maximizes the effect of 'terrible' by adding a synonym in order to make the entire experience a hyperbole rather than a solemn observation. Undesirable behaviour such as the deceit of the Wizard is explicated and the effect of betrayal is strengthened by the interpretation of the Wizard, made lowbrow in the translation, and the reactions of the Scarecrow.

**ST:** "Not a bit of it my dear; I am just a common man "[Wizard] "You're more than that," said the Scarecrow, in a grieved tone; "you're a humbug." Exactly so! Declared the little man, rubbing his hands together as if it pleased him"(140).

**TT:** "Helemaal niet, lieve kind. Ik ben maar een **doodgewoon mannetje**'. **Niks geen gewoon mannetje,**" zei de Vogelverschrikker op gekwetste toon "je bent een **lelijke**



bedrieger. “ Precies! Verklaar het kleine mannetje, terwijl hij zich in zijn handen wreef alsof hij **eensklaps vreselijk vergenoegd was**(175).

In the translation, the normal aspects of the Wizard’s character are emphasised and maximised by translating ‘ just a common man’ with ‘een doodgewoon mannetje’ and it is even a little more crude than the source text because of the translation ‘mannetje’ that has a rather low-brow connotation. The result is that this description of the Wizard is a bit disparaging in comparison to that of Lonneke and her friends. The Vogelverschrikker is rather offensive and provoking in stating ‘niks geen gewoon mannetje’ and comes across as being coarser than the source text. The translation of ‘humbug’, which means ‘fraud’ or ‘con man’, is embellished and its effect is maximised by the use ‘lelijke’ as an expletive. The Wizard’s character is then assassinated further by the translations of his reaction to this confrontation as is translated. Buddingh’ translated the Wizard’s reaction as if he were incredibly pleased with this accusation as if it were a compliment with the wizard being ‘vreselijk vergenoegd’ rather than merely pleased as in the source text. The effect of this translation is that the Wizard comes across as a less pleasant and amiable man than in the source text and that the relationship between Lonneke and her friends with the Wizard is a lot more rebellious than the source text. Lonneke and her friends take on the moral high ground whereas first they came to the Wizard to ask him for help and they were submissive, but now that they found out he was a fraud they place themselves above the Wizard. This is an aspect of the *Zeitgeist*, which stipulated equality between adults and children. Children could criticise adults and should not just accept that older people in a position of power and authority are omnipotent or infallible.

*Violence*

**ST:** "As it came nearer the Tin Woodman saw that running before the beast was a little gray field mouse, and although he had no heart he knew it was wrong for the Wildcat to try to kill such a pretty, harmless creature. So the Woodman raised his axe, and as the Wildcat ran by he gave it a quick blow that cut the beast's head clean off from its body, and it rolled over at his feet in two pieces" (73).

**TT:** "en hoewel hij geen hart had, **wist hij toch dat het niet te pas kwam** dat de wilde kat zo'n **aardig diertje, dat niemand kwaad deed, probeerde dood te maken** Daarom hief de Houthakker zijn bijl op en toen de wilde kat langs hem rende, **liet hij de bijl met een snelle beweging neerdalen en sloeg de kop van het beest glad van zijn romp zodat het in twee stukken voor hem bleef liggen**" (92).

The tripartite sequence when the Witch sends first wolves, then crows and finally sends bees on to the heroes incorporates violence associated with the villain (witch), violence used by villains (wolves, crows, and bees) and the violence used by the heroes is evaluated afterwards. The most telling of these cases are those of the wolves and the crows as there is not actually violence used against the bees but rather a passive defense that does not add any insight into the translator's intended child reader.

**ST:** "Go to those people," said the Witch, "and **tear them to pieces**" (108).

**TT:** "Ga naar die mensen daarginds," zei de Heks, "**en scheur ze aan stukken**" (135).

The violence in the threat uttered by the Witch is maintained to the same degree of adaptation as in the source text and the following action sequence contains the same amount of violence to the same degree as the source text, which is in accordance with the realistic approach of that time.

However, the motivation of the Tin Woodman seems to stem a little more from bloodlust than from a desire to protect his friends. This relish in the upcoming

violence is far more explicit than what is present in the source text. The effect hereof is that the Tin Woodman comes across as an action-hero.

**ST:** "This is my fight," said the Woodman, "so get behind me and I will meet them as they come." He seized his axe, which he had made very sharp, and as the leader of the wolves came on the Tin Woodman swung his arm and chopped the wolf's head from its body, so that it immediately died. As soon as he could raise his axe another wolf came up, and he also fell under the sharp edge of the Tin Woodman's weapon. There were forty wolves, and forty times a wolf was killed, so that at last they all lay dead in a heap before the Woodman" (108).

**TT:** "Dit karweitje knap ik op", zei de Houthakker. "Ga dus achter mij staan; als ze hier komen zullen ze ervan lusten." Hij greep zijn bijl, die hij vlijmscherp had gemaakt, en toen de aanvoerder van de wolven aan kwam stormen, liet de Blikken Houthakker **zijn arm neerdalen** en **sloeg** de kop van de wolf met één slag van zijn romp, zodat hij **onmiddellijk dood neerviel**. **Hij had zijn bijl nog maar nauwelijks opnieuw geheven**, of de tweede wolf kwam aangestormd, en ook die viel onder het **vlijmscherpe** wapen van de Blikken Houthakker. Er waren veertig wolven, **en ze werden alle veertig stuk voor stuk neergeslagen**, zodat er tenslotte **een grote berg dode wolven voor de voeten van de Houthakker lag**"(135-136).

The violence associated with the villains, in this case the wolves, seems a bit dramatised but not excessively so by use of 'aangestormd', which makes the events a bit more fast paced and dynamic than merely 'came up'.

Other instances of violence associated with the villains occur as the Witch sends out crows to the heroes and says:

**ST:** And the Wicked Witch said to the King Crow, "Fly at once to the strangers; **peck out their eyes and tear them to pieces**"(109).

**TT:** "Vlieg onmiddellijk naar de vreemde indringers, **pik hun de ogen uit en scheur hen aan stukken**"(136).

Yet again the violence is maintained in the threat and there seems to be no discernable deviation from the source text.

However, the violence used by the *Vogelverschrikker* is justified by the explication that Lonneke 'heel erg bang werd' (138). The *Vogelverschrikker*'s use of 'dat varkentje zal ik wassen' he addresses the violence in the same laconical matter as the Tin Woodman. In addition, the translator's explication of 'stuk voor stuk' is very evocative and results in a rather detailed and gruesome mental image for the reader as it will take a very long time to methodically twist the necks of 40 crows that end up laying 'voor hem' instead as in the source text 'beside him'. There is a slight discernable difference in the attitude of the *Koning der Kraaien* in that he is a little ruder than the King of Crows by the disparaging use of 'kerel van stro'.

**ST:** "The wild crows flew in one flock towards Dorothy and her companions. When the little girl saw them coming she was afraid. But the Scarecrow said, "This is my battle. Lie down beside me and you will not be harmed" [...] But the King Crow said: "It is only a stuffed man. I will peck his eyes out." The King Crow flew at the Scarecrow, who caught it by the head and twisted its neck until it died. And then another crow flew at him, and the Scarecrow twisted its neck also. There were forty crows, and forty times the Scarecrow twisted a neck, until at last all were lying dead beside him"(109).

**TT:**" De wilde kraaien vlogen in één grote zwem in de richting van Lonneke en haar vrienden. Toen het meisje ze aan zag komen, werd ze **heel erg bang**. Maar de vogelverschrikker zei: "Dat varkentje zal ik wassen: ga allemaal naast mij liggen, dan

zal jullie niets overkomen.' [...] Maar de Koning der Kraaien zei: "Het is maar **een kerel van stro. Ik zal zijn ogen uitpikken**". De Koning der Kraaien vloog op de Vogelverschrikker af, **die hem bij zijn kop greep en hem de nek omdraaide**. Daarna vloog een tweede kraai op hem toe, en de Vogelverschrikker **draaide ook die de nek om**. Er waren veertig kraaien, en de Vogelverschrikker **draaide ze alle veertig stuk voor stuk de nek om**, tot ze tenslotte allemaal dood **voor hem lagen** (138).

Violence used by Lonneke is somewhat more selfishly motivated than that of violence used by her friends. The translator pays more attention to Lonneke's motivation and mental state than that of her friends'. Buddingh' explicates the attitude of the villain and the effect of this is that Lonneke's actions are further justified as a reaction to this explication.

**ST:** The little girl, seeing she had lost one of her pretty shoes, **grew angry**, and said to the Witch, "Give me back my shoe!" "I will not," retorted the Witch, "for it is now my shoe, and not yours." "You are a wicked creature!" cried Dorothy. "You have no right to take my shoe from me." "I shall keep it, just the same," said the Witch, laughing at her, "and someday I shall get the other one from you, too." This made Dorothy so very angry that she picked up the bucket of water that stood near and dashed it over the Witch, wetting her from head to foot" (120).

**TT:** Toen het meisje zag dat ze een van haar prachtige schoentjes was verloren, werd ze **heel** boos en zei tegen de Heks: "geef me mijn schoen terug!" Ik denk er niet over" antwoordde de Heks **vinnig**. "Het is nu mijn schoen in plaats van de jouwe." "je bent een harteloos wezen!" Riep Lonneke uit. "je hebt niet het recht mij m'n schoen af te pakken." "Toch houd ik hem" zei de heks met een **vals lachje** "en vandaag of morgen pak ik ook de andere van je af!". Deze woorden maakten Lonneke zo **spinnijdig**, dat ze de emmer met water oppakte die vlak bij haar stond en de inhoud ervan over de Heks smet, die van top tot teen kletsnat werd" (148).

In this example, the character using violence is Lonneke and in concordance with the rest of the instances that violence was used in the translation, the severity of the actions and the details of the consequences are similar to the degree of adaptation as the source text. However, there are additions in the translation that change the perspective of the motivation and justification of the violence uses that is absent in all the other passages pertaining to violence. The Harteloze Heks replies 'vinnig' instead of simply 'retorts' and because this translation shift is a little more aggressive than in the source text, Lonneke's reaction is more aggressive as well. Because of her 'vinnige' reply and because she replies with 'een vals lachje' the threat level that the Witch poses is significantly higher than in the source text. Lonneke now becomes 'spinnijdig' and the entire scene becomes far more threatening. 'Nijdig' is closer to warranted rage than 'very angry' as in the source text and Lonneke's motivation for violence is far clearer than in the source text. Lonneke's motivation is that she will not take the Witch's behaviour and she is standing up for herself in an assertive and aggressive manner that is in conjunction with the spirit of the time. The translator's intervention results in a scene that represents the *Zeitgeist* of the 1970s concerning the relationship between children and adults. Lonneke perceives herself to be treated unjustly and she is therefore not just allowed but encouraged to respond and stand up for herself.

### **5.3 Translation profile**

A widely acceptable complaint about children's literature in translation is that "anything considered unsuitable is deleted" was first stated by Klingberg and was supported by Shavit in the 1980's, and more recently by Van Coillie and Oitinen in the 21<sup>st</sup> century. Interestingly enough, this seems to be not the case in Buddingh's translation. Obviously, Buddingh' did not hold with eliminating the violence or the

bad behaviour. Of course, in context what is considered 'bad behaviour' in the 1900's or even in 1940 when the first translation was made, such as being rude to one's elders is received completely different in the pedagogical context of the 1970s. I had expected the translation to be realistic in a way that would express both violence and bad and good behaviour would the same amount of detail as in the source text. However, I also expected an occasional judgmental reaction about the use of violence because of the promotion of pacifism present in the target culture at time of publication. In addition, I thought the translation would suit the *Zeitgeist* in that it would try to convey an impression about children that suited the anti-authoritarian, assertive and critical pedagogical aims of that time. My preconceived perception of the translator's child image was that Buddingh' had in mind a critical, assertive and bold child reader that, had it by any chance not learned to stand up for itself yet, would have learned to do so after having read this book. The contemporary opinions in the literary field about equality between adults and children, with children being encouraged to call their elders by their first name lent itself perfectly for the interactions between Lonneke and her friends, the Wizard and the Witches. I supposed that Lonneke would treat the adults in the same familiar way as they did her. I also thought that because of the popularity of socially aware subjects and the popularity of the 'problem books' that this translation would incorporate some ideas about acceptance of those that act and look different in that it would suit the plot very well with accepting a Cowardly Lion for example. Unfortunately, my expectations were not met completely. The violence and the bad behaviour are indeed kept to the same amount of detail, but the use of violence by a child is justified by adjustment of the translator of the preceding events and passages. The translator affects passages displaying behaviour that can be seen as containing desirable elements or even the potential for emphasising desirable aspects. Buddingh's changes in the behavioural aspects of the text do incorporate the anti-authoritarian and critical approach, the realistic speech that becomes coarse in some

cases, and the shift in the relationship between adults and children, however, Buddingh's translation becomes somewhat 'over the top' in trying to conform to the spirit of the time. Good behaviour is changed to suit the contemporary tastes and affects the character interpretation in a negative way because now Lonneke and her friends come across as a little coarser than in the source text. In addition, Lonneke comes across more as aggressive than assertive and this makes her a little less congenial than the source text does, which may have been the translator's point: being nice is not always the best way to achieve success. Lonneke is critical of the Wizard, conform the ideas of the time concerning equality and criticism; however, she is also judgmental and denigrating towards the Wizard. And she is not just somewhat denigrating to the Wizard by placing herself and her friends on a moral high ground, she also approaches her friends from a higher position placing them beneath her in status. Considering the contemporary pedagogical ideas about children and the function of children's literature as a tool in raising children, it seems as though the child image of the 1972 translation would incorporate at least some of the more well accepted literary characteristics of that time with respect to the contemporary educational theories. The child image that comes to mind when reading the book is of an open-minded, experienced, socially aware child that knows its own worth and place and will not take anything as truth before thinking it over themselves. Buddingh's child reader comes across as anti-authoritarian but in a way that the child reader learns that aggressive behaviour is suitable in some cases and sometimes even desired to get what you want.

## **Chapter 6: *De wonderbaarlijke tovenaars van Oz* (2009) by Bob**

### **Hooijmeijer**

#### **6.1 Context**



In this chapter, the moral dimension of the source text will be compared to that of the 2009 translation by Bob Hooijmeijer and an attempt will be made to reconstruct the child image that can be inferred from the translation strategies and the literary and pedagogical context. There is no preface present in Bob Hooijmeijer's translation of the *WWoO* that could clarify the translator's intentions and child image. This lack of author's and translator's preface makes it necessary to formulate any expectations about the strategies and perceptions of children and childhood by placing the translation in literary and pedagogical context.

### **6.1.1 Perception of children's literature and subgenre**

The literary-aesthetical approach to children's literature that has been dominant in the past few years resulted in a point of view that children's literature could not be as easily separated from adult literature as in the past because the borders between the different forms of literature were becoming increasingly vague (Van Coillie 2007, 368, 370). The increasing amount of crossover books and crossover of characteristics of typical adult literature to children's books such as intertextuality, fragmentation and different points of view would support this claim (371). The social criticism of the previous decades was followed by a psychological approach in children's literature where the emotional effect of the social wrongs was more prominent. From the late 1990's, this emotional role that books played was yet again replaced by the rational approach that was concerned with the psychoanalytical and philosophical approach (Ghesquire, 31). Children were rational enough to ask questions and were in need of answers and children's literature sought to give it to them. According to Rita Ghesquire in "Waar komen die engelen vandaan", the 1990's were characterised by the fundamental existential questions about life, death, the universe and the role one plays therein, that, in her view, defined the philosophical character of this decade (31). This, in turn, was a perfect base for the following rise of spirituality, fantasy and philosophical and psychological books in the 21<sup>st</sup> century.

These books would pay more attention to the individual characters, their character development and their emotions, motivations and mental state. In the 1990s and 21<sup>st</sup> century, a few specific genres were popular such as Carry Slee's books that contained a realism that was reminiscent of the 'probleemboeken' of the 1970s and 1980 (Van Coillie 2007, 369-371). The rise of the internet made sure that the presence of this new medium was incorporated into the new realistic books (369-371). Another genre that gained popularity in children's literature since the 1980s was fantasy. A style that proved to be popular in The Netherlands was a mix of fantasy with horror or humour, and authors such as Paul van Loon and his horror-fantasy became popular icons (Van Coillie 2007, 366-7). It was not until the late 1990s and beginning of the 21<sup>st</sup> century that fantasy underwent a complete revival when the *Harry Potter*-series was published and the film adaptations of *Lord of the Rings* came out. This could have to do with an increasing interest in the spiritual world as was very much present during the popularisation of New Age (Meder, 86). According to Theo Meder in "Harry Potter en de sagenrevival", the popularity of fantasy in the 21<sup>st</sup> century can be explained as a reaction to the polarization of society, the increase in availability of information through multimedia for adults and children, the loss of norms and moral values in society, and as a desire for reliving the past, which is often associated with a closer relationship to nature and wonderment of the world (Meder, 86-87). Fantasy in literature functions as a way to connect with the spirituality in people and to let them marvel again and help regain their sense of wonder in a technological-rational world that had been dominated by literary social realism in the 1960s-1980s yet was still prevalent, even up in the late 1990s.

### **6.1.2 Contemporary perception of children and childhood**

At the end of the 20th century and the beginning of the 21<sup>st</sup> century, children were seen as being raised without rules, principles, or any kind of moral values. This view was prominent in the ongoing debate about the effects of the loss of moral

values and increasing polarisation of society. Education was considered lacking in its connection to both secondary and tertiary education institutes and the educational level of the educators was embarrassingly low as was frequently reported in various newspapers and news items. The Dutch educational system has been subject to many reforms in the past 10 years and the rise of the Internet gave way to a number of social, pedagogical and educational problems such as internet-bullying, game addiction, sexual predators and plagiarism. This contemporary consumerist society brought with it a need for immediate satisfaction in this target group; children were no longer willing to put any effort into understanding more complicated concepts. This attitude was often classified under the term 'zesjes-mentaliteit' (Van Lienden). According to Rita Ghesquire in *Jeugdliteratuur in perspectief* (2009), contemporary times have the no man's land between early childhood and adulthood expands (12). Children start displaying adult characteristics much earlier than before while waiting longer to be seen as adults in society. The phase wherein they do not have any real responsibilities, moribund phase, is increasing. Media, such as TV, have been blamed for the lack of distance between adults and children because on TV children are confronted with death, sexuality, and violence (13). The same goes for the rise of the internet with all information readily available and presented in an undifferentiated manner. The image comes first and places the word to the background and logical thinking diminishes. The adult loses not just his exclusive rights to obtain certain information, but is also unable to regulate the information stream to children because of this undifferentiated delivery. Nowadays, children much sooner gain equality in their relationship with adults and become emancipated earlier than in the past. This emancipated status is rather ambiguous even though children have become an economical entity and are taken seriously as consumers, they are still not seen as adults (13). The state of 'adult child' is reflected in the children's literature taking adult characteristics and there being a lack of borders between adult literature and children's literature as is reflected in the large availability of cross over novels.

### 6.1.3 Contemporary pedagogical ideals in children's literature

What is now popular in society and, following that, in educational theory, is the increased interest in spirituality and philosophy as proven by the occurrence of philosophy in not just secondary school but also in primary school. With classes such as LBS (Levensbeschouwing) discussing various forms of religion, culture and lifestyle, awareness of others and the self is encouraged while promoting the presence and acceptance of variety and understanding of those who are different. Perhaps this is a reaction to the polarization of the nation concerning ethnic groups, religious groups, age groups, 'hang-jongeren' and 'hangouderen', to cultivate some mutual understanding following the 'them vs. us' attitude now so prevalent in society, that is becoming even more pronounced since the elections in June 2010. This change in social awareness and the result it has on literature is discussed in Theo Meder's "Harry Potter en de sagenrevival". Meder argues that the revival of fantasy in society and literature is directly linked to a change in societal awareness, a lack of basic principles in society, and due to a 'moderne zoektocht naar verloren waarden, individuele zingeving en spiritualiteit (Meder, 68). Meder also argues that society's debate about norms and moral values and the search for a new spirituality have everything to do with searching for purpose. Indeed, because the traditional religious and social-ideological principles in our existence seem to have fallen away, many people are in search of new ones. People are experiencing superficiality, the negative aspects of consumerism, a lack of ideals and respect, loss of contact with the environment, and undirected aggression. According to Meder, people are now more open-minded about spirituality and the supernatural and literature reflects this. This has resulted in a revival of the popularity of folktales in literature for both adults as well as children. Because of the availability of other media and entertainment products that are typically associated with children, such as TV-series, comic books,

cartoon and all other merchandise, the fantasy genre is much more influential in the children's area (Meder, 72-74). Fairy tales were originally told to an undifferentiated audience of both adults and children, but came to be seen as more suitable for children during the Romantic period and has been since then. This specific target audience is by nature even more susceptible to works that stimulate the imagination than adults are because of their flexible minds, active imagination, and lack of knowledge about the world around them (75). Nowadays, a new reflection of traditional norms and moral values is occurring as well as a search for purpose, a fascination for the mysterious and a lingering to the spiritual. Meder detected a tendency wherein a new generation is rejecting the rationality and the social realism of the children's book that derived from the Flower Power. Society's perceived loss of norms and moral values enticed people to search for purpose, which they found in philosophy and spirituality, and this was reflected in literature.

Philosophy and spirituality in children's literature are a reflection of what is present and topical in the lives and education of children. Philosophy has not taken just a large role in literature but also in children's primary education, with literature used to teach children how to analyse these texts in a philosophical manner. This can be done using texts specifically written to discuss a particular philosophical quandary, but also with existing texts such as *Winnie the Pooh* or *Le Petit Prince* (Vloeberghs 2006, 38). The intention of this educational and pedagogical system was for children to learn how to wonder and be amazed, to learn how to think independently, and train abilities such as debating, reasoning, and passing judgment (Vloeberghs 2006, 39;41;43). As a side note, *WWoO* is suited to this kind of interpretation as Dorothy has been put to the stand and judged by a jury of her peers in several American elementary schools as discussed in "Junior Barristers Square off over Dorothy's Deadly Deed" (*Orange County Register*, June 5, 1992 ). These schools used this story to teach about children about their own country's judicial system (Hearn, 226).

## **6.2. Microtext**

There is no author's or translator's preface present in the 2009 translation of *WWoO*. The same approach is applied here as with the 1972 translation where the preface was also absent. There is no tool to know in advance what child image the translator had in mind while translating or what his translational approach was. It is therefore necessary to analyse and compare the texts on a micro level.

In translating *The Wonderful Wizard of Oz*, Bob Hooijmijer stayed closer to the degree of adaptation of the moral dimension of the source text than the 1940 and the 1972 translation. However, Hooijmeijer has changed the text on a micro level by use of semantics and changing the order of subordinate clauses in a way that result in a changed effect of the text and the violence and other curious behaviour that occurs therein. The changes can be found on a syntactic and semantic level. On a syntactic level, the order of subordinate clauses is often changed and the sequence of events and reasoning changes the order of action and argumentations from inductive to deductive. The conclusion of the events or concluding statement or the reasoning is given up-front in most cases. This leads to a noticeable decrease in suspension. By placing the most important information up front, the reader is immediately satisfied. This change is related to contemporary pedagogical ideals and contemporary perception of children in two ways. One, with the popularising of philosophy in education and the increasing interest in spirituality, the ability to reason and analyse is encouraged and deductive reasoning is most prevalent in the educational system and in philosophy. Second, the contemporary perception of the 'kpn- generation' is that everything has to be easily accessible and by placing the conclusion or statement up front, the reader is immediately gratified. On a semantic level, both the behaviour and violence in the translation's moral dimension is changed. Desirable behaviour and motivations are explicated and sometimes inserted. Undesirable behaviour is

often judged, though not the actions themselves are judged but rather the character of the person. This is in direct contrast to the contemporary pedagogical ideals that proclaim that it is the actions of a child that are undesirable; never the child itself. The translation strategies concerning violence are not uniform. A distinction must be made between violence associated with the heroes and violence associated with the villains. Whereas the violence used by the villains is maintained by a conservative strategy that neither adds nor detracts, the violence associated with the heroes is explicated in a way that the thematic interpretation differs from that of the original, thereby making the violence associated with the villains stand out even more.

The passages below give an indication of Hooijmeijer's explicating translation strategy. The words or phrases in bold are either added in the translation, function as a clarification, influence the reader's perspective of the text, or hint at the presence of contemporary pedagogical ideals in the translation.

### *Syntactic*

**ST:** The Scarecrow sighed. "Of course I cannot understand it," he said. "If your heads were stuffed with straw, like mine, you would probably all live in the beautiful places, and then Kansas would have no people at all. It is fortunate for Kansas that you have brains" (34).

**TT:** 'Natuurlijk begrijp ik dat niet,' zei hij. 'Als alle **mensen in Kansas** stro in hun hoofd hadden in plaats van hersens, zoals ik, dan zouden jullie allemaal in een mooi land wonen. Het is maar goed dat jullie allemaal verstand hebben anders zou er helemaal niemand meer in Kansas wonen' (26).

In the source text, the sequence of events is hypothetical cause-effect-effect-conclusion. The effect of this order is that the reader has to think more and wait

longer before the conclusion is presented. In the translation, the sequence of events is a reversal of the reasoning in that it is cause-effect-conclusion-effect. The effect of the translator's interference is that the Scarecrow comes across as more human with the abilities to reason while he is without brains than in the source text. The pedagogical importance put on logical reasoning and analysis is present in this deviation from the source text.

In scenes with violence, the changing order of subordinate clauses causes the entire scene to become less real and frightening in the translation. This is not in the least because of the rather comical 'kolfje naar mijn hand' and 'robbertje vechten' that diminish the risk and danger and adds comic relief. The entire battle is something out of a comic book in that it is over the top, not as violent as in the ST, and nowhere will the reader experience suspense because of the reverse order of sequence of events

**ST:** "This is my fight," said the Woodman, "so get behind me and I will meet them as they come." He seized his axe, which he had made very sharp, and as the leader of the wolves came on the Tin Woodman swung his arm and chopped the wolf's head from its body, so that it immediately died. As soon as he could raise his axe another wolf came up, and he also fell under the sharp edge of the Tin Woodman's weapon. There were forty wolves, and forty times a wolf was killed, so that at last they all lay dead in a heap before the Woodman.

**TT:** "Dit is een **kolfje naar mijn hand**," zei de boswachter. '**We wachten ze op**. Ga achter me staan.' Hij pakte zijn bijl, die nu heel scherp was, **en sloeg met één beweging de kop van de leider van de wolven eraf toen die op hem af sprong. De wolf viel morsdood op de grond**. Terwijl de boswachter zijn bijl weer hier, sprong een andere wolf op hem af. Ook die verloor onder de scherpe snede van de bijl zijn kop. Er waren veertig wolven die allemaal **sneuvelden** onder de bijlslagen van de boswachter, Ze lagen al snel op een stapel voor hem. Hij zette de bijl voor zich in de



grond en hurkte neer naast de vogelverschrikker, die zei: “**Dat was pas een robbertje vechten, mijn vriend**”(79)

In the source text, the order of events is **action Tin Woodman → action Wolf → action Tin Woodman → effect → conclusion** whereas the order of events in the translation is **Action Tin Woodman → action Tin Woodman → action Wolf → effect**. The effect of this change in order is that, in the beginning, more attention is paid to the heroic dealings of the Tin Woodman rather than the imminent danger he is in, and consequently, the reader’s perception of danger is diminished. The order of the actions changes and affects the build-up of suspense and the rest of the scene becomes less frightening because it is clear from the setup that the Tin Woodman has everything under control. What can be said about the attitude towards violence is that violence is present, but that the suspense, which could build on the fear of violence, is diminished in order to not frighten the reader. Violence is a part of life and the translator does not attempt to protect the reader from this but does leave out every opportunity for the reader to feel fear. Therefore, the entire presence of violence becomes rather unrealistic in that the heroes never ran any risk.

Concerning behaviour, in the scene where the Scarecrow and the Tin Woodman argue about what is more important, a heart or a brain, Dorothy’s contemplation about the debate is reversed in the translation. In the final sentence of Dorothy’s contemplation, the source text uses the sequence of **hypothesis-argument-argument-argument** whereas the translation has the order of argument-argument-argument, conclusion. This changes the reader’s perspective of the motivation and character of Dorothy.

**ST:** “Dorothy did not say anything, for she was puzzled to know which of her two friends was right, and she decided if she could only get back to Kansas and Aunt Em,

it did not matter so much whether the Woodman had no brains and the Scarecrow no heart, or each got what he wanted" (47) .

TT: "Dorothy reageerde niet, want ze vroeg zich af wie van haar twee vrienden gelijk had. **Ze besloot dat het niet zoveel verschil maakte of de boswachter geen hersens had en de vogelverschrikker geen hart of dat ze allebei kregen wat ze wilden. Als zij maar terug kon naar Kansas en tante Em"** (36).

The effect of the source text sequence is that Dorothy puts her own wishes first and lets her consideration for the Scarecrow and the Tin Woodman come as an afterthought. In contrast, the Dorothy in translation first considers the points of her friends, thinks about the situation and then decides to refute them. This careful consideration fits the philosophical approach and her realisation and conscious actions and thoughts are emphasised in the translation. She cannot find an answer and decides to let the matter rest for another time and focuses on something else.

### *Behaviour*

The behaviour of the heroes themselves is noticeably more concerned with logic, open-mindedness, deduction and self-awareness in accordance with contemporary pedagogical ideals concerning children, philosophy, and spirituality. The attitudes and motivations of the heroes are often explained and stressed in such a way that the philosophical or spiritual aspect is more prominent. By rearranging the relationship between segments of the sentences and by adding explications, the behaviour of the characters becomes more open-minded. The behaviour in Hooijmeijer's translation that is considered undesirable, such as the behaviour of the Wizard and the Witch and the subsequent judgment that is passed West is similar to that of the source text.

**ST:** Dorothy reached up both arms and lifted the figure off the pole, for, being stuffed with straw, it was quite light. "Thank you very much," said the Scarecrow, when he had been set down on the ground. "I feel like a new man." Dorothy was puzzled at this, for it sounded queer to hear a stuffed man speak, and to see him bow and walk along beside her (30).

**TT:** 'Dorothy tilde de vogelverschrikker, die bijna niets woog vanwege het stro, met beide handen van de paal. 'Hartstikke bedankt' zei de vogelverschrikker toen hij eenmaal op de grond was gezet. 'Ik voel me als herboren.' Dorothy was nog steeds vol verbazing. **Logisch ook**, want het was heel merkwaardig om een opgevulde man te horen praten en om hem naast haar te zien staan (21-22)

In the action sequence where Dorothy takes the Scarecrow off the pole, there seems to be a displacement in the event that changes the logical sequence. In the translation, by placing the explanation forward, a logical reasoning emerges about why Dorothy is able to lift the Scarecrow and the fantastical effect of the little girl lifting a much larger figure is lost. The reader does not have the time to be amazed about Dorothy's feat, in contrast to the source text where there is first amazement and the opportunity for the reader to create a mental image of the fact. The insertion of 'logisch ook' is also detrimental to the fantastical and by definition illogical. The readers are not allowed think for themselves about why Dorothy is puzzled. The explanation is given by the translator in order to link cause and effect together in order to emphasise the structure of reasoning.

**ST:** "Congratulate me. I am going to Oz to get my brains at last. When I return I shall be as other men are." "**I have always liked you as you were**," said Dorothy **simply**. "It is kind of you **to like a Scarecrow**," he replied. "But surely you **will think more of me** when you hear the splendid thoughts my new brain is going to turn out." Then

he said good-bye to them all in a cheerful voice and went to the Throne Room, where he rapped upon the door" (147).

TT: '**Voor mij blijf je dezelfde**', zei Dorothy **doodeenvoudig**. 'Het is aardig van je dat je van me **houdt terwijl ik een vogelverschrikker ben**,' antwoordde hij. 'Maar ik weet zeker dat je **nog meer van me zult houden** als je hoort wat voor uitstekende gedachte mijn nieuwe brein zal voortbrengen" (111).

Dorothy says in the source text that she always liked the Scarecrow as he was whereas in the translation Dorothy exclaims that she will not perceive him any different. There is a philosophical concept behind this in that no matter how the Scarecrow changes, that he will always be the same person. Dorothy in the source text likes the Scarecrow in spite of his nature and the fact that he is not a human whereas the translation Dorothy sees the Scarecrow as a full rounded individual and it does not matter to her if he gets brains or not. The source text has the Scarecrow proclaim that he thinks the other will think more of him after the procedure and in the translation this is depicted as loving more rather than thinking more. This is rather contradictory as the Scarecrow holds the possession of brains and the process of thinking and knowing higher than any emotion such as love. It is therefore strange to see the use of 'love' in the translation. A reason for the translator to interfere here is to make it known what he finds important as motivation, love as motivation for pursuing brains, and that love is worth the pursuit and is a rather spiritual approach. I would suspect that the translator holds with the Tin Woodman's side of the discussion about heart vs. brains and that he also wanted to inject this for the readers to consider.

## *Violence*

In general, the violence in *De wonderbaarlijke tovenaars van Oz* is maintained to the same degree as in the source text such as when the Witch sends first forty wolves, crows, and then bees onto the heroes, and she does this with the same vehemence as her source text equivalent.

**ST:** "Go to those people," said the Witch, "and tear them to pieces" (108).

**TT:** 'Ga op die mensen af en scheur ze aan stukken,' zei de heks" (79).

The threat of violence is, in contrast to the translations of 1940 and 1972, not neutralised and the degree of adaptation concerning the severity of the threat is maintained. This degree of adaptation is maintained in the following occurrence of violence associated with the Wicked Witch.

**ST:** And the Wicked Witch said to the King Crow, "Fly at once to the strangers; peck out their eyes and tear them to pieces"(109).

**TT:** 'De boze heks zei tegen de koning van de kraaien: 'Vlieg direct op de die vreemdelingen af, pik hun de ogen uit en scheur ze aan stukken.'(81).

The degree of violence is the same as in the previous example and that of the source text. On the other hand, the violence that is used by the heroes takes on a kind of comic book aspects in that the way the heroes perceive the way they will defeat the Witch. Whereas in the source text the term 'destroy' is used three times in a single paragraph; the translation uses a different description each time and they decrease in severity. The degree of adaptation concerning violence deviates more from the original the more times the upcoming violence is mentioned.

**ST:** "Perhaps not," said the Scarecrow, "for we mean to destroy her." "Oh, that is different," said the Guardian of the Gates. "No one has ever destroyed her before, so I naturally thought she would make slaves of you, as she has of the rest. But take care; for she is wicked and fierce, and may not allow you to destroy her" (105-106).

**TT:** "Misschien niet.' zei de vogelverschrikker. Wij zijn van plan haar te **vernietigen**'. 'O, dan is **het goed**,' zei de poortwachter. 'Nog nooit heeft iemand haar geprobeerd **uit te schakelen**, dus dacht ik dat ze **snel** slaven van jullie zou maken. Net als de rest. Pas goed op, want ze is heel slecht en fel. Ze zal zich niet zomaar laten **opruimen**'(78).

In the translation, 'vernietigen' is an acceptable motivation and translation of 'destroy' however, in the second and third instances the source text mentions 'destroy', the translation diminishes the effect by translating it first as 'uit te schakelen' and then as 'opruimen'. Both are, in a certain context, ways to express the concept of 'destroy'. However, the translations of 'destroy' are far less evocative than the original. The activity of 'destroy' becomes gradually less explicit and less frightening. What can be concluded about the attitude towards violence from this excerpt is that the friends must defeat the witch but the violence they will use which is implied by the use of 'destroy' decreases. Other than trying to maintain spoken language, the translator's intention could be to maintain the image of the friends as heroes by neutralizing the term 'destroy' when 'vernietigen' is something that is associated with people who are either evil or not necessarily good whereas heroes often defeat the villain rather than destroying them. The image of heroes that 'vernietig' someone is perhaps not something that the translator wants to propagate and therefore tries to decrease the effect of the passage and makes it rather slapstick and the terms used in the dialogue something out of a comic book.

### **6.3. Translation profile**

The 2009 translation of *WWoO* by Bob Hooijmeijer meets part of my expectations. The translation does meet my expectations in the way that occasionally the reasoning, motivation, and thought processes are explicated or drawn out. However, I would have thought that the philosophical debate between the Scarecrow and the Tin Woodman would be deserving of more attention and that the translator would have emphasised any point or aspect there without choosing any later interference does reveal the translator's preference for the heart and that is not what I expected. Fortunately, this philosophical aspect is emphasised in other examples where the reactions and actions of the character do denote a certain philosophical and spiritual outlook. What does surprise me is that often it is not the actions of characters that are judged as with the Wizard and the Wicked Witch of the West, but that they are judged on their personalities. This is in contrast to contemporary educational theory and practice and is didactically and pedagogically unwise. What I also noticed was that the translation changes the source text's inductive reasoning to a deductive one. Because it occurs frequently this could not be left out in the evaluation of the translation and the effect of this change on the interpretation of the translation. The deductive style of reasoning in the translation rather than the source text's has the effect that the action is much more fast paced than in the original and that the actions and behaviour of the characters are a bit more impulsive than in the original. By giving first the conclusion or the statement and then the reasoning, the events are less suspenseful and the buildup to the actions of violence for instance becomes less frightening. In violence this results in a form of 'show-fight' wherein the foreknowledge makes certain that the friends will survive and will persevere. According to Riitta Oittinen, translations for children often conform to contemporary adult pedagogical principles (Oittinen 2000, 82). The translation strategies that

translators apply to the text in order to let it conform to contemporary educational theories are dependent on their child image. Translators have a certain child reader in mind for whom they translate and their perception of that child reader “naïve or understanding, innocent or experienced” (Van Coillie & Verschueren, 41-2) constitutes of their child image. The hand of the translator is most notoriously noticeable when associated with the taboos that are present in the text and the moral dimension of a text encompasses many of these taboos. Considering all this, the child image that comes to mind when reading *De wonderbaarlijke tovenaars van Oz*, is that of a sensitive, inquisitive child that is exposed or needs to be exposed to deductive reasoning and philosophical debates. The new generation of children is used to immediate satisfaction of information so to change the original reasoning to a deductive one where the conclusion or statement that is crux of the action is placed first so the child reader is aware of this when further reading the reasoning or motivation behind the statement or conclusion.

## **Conclusion**

In his Introduction to *The Wonderful Wizard of Oz* (1900), L. Frank Baum stated that he had intended this book as a modern fairytale including all the elements that entertained children but excluding those that would frighten them and would be used as some kind of moral. Baum believed that morality should not be present in children’s literature and that their primary function was to be that of entertainment. The success of Baum’s Oz franchise has not been rivaled since with 14 books on Oz written by Baum himself following the increased demand, with another 26 official books written by various author’s after Baum’s death, an MGM movie spectacle, musicals popular throughout the 20<sup>th</sup> and 21<sup>st</sup> century, and generations of children were brought up with the world of Oz. The books and musicals were translated and



adapted into numerous languages, and as translations are a product of contemporary opinions on society, and the function and status of children and literature in it, Dutch translations of *WwoO* contain a *Zeitgeist* pertaining to the contemporary perception of children and children's literature in Dutch society. In this MA thesis I tried to answer the following question, focusing on the relationship between educational theory and its reflection in the moral dimension of children's literature: *How do the different translations of WwoO in The Netherlands in the twentieth century reflect the contemporary opinions about children, children's literature, and society?*

In the first chapter, I discussed the different theoretical views in Translation Studies that examined the relation between a translation and the culture from which it stemmed and that the study of any translated text should always take into consideration the cultural context of the target culture. Furthermore, I specified the importance of children as the target audience in analysing the translations as this target audience requires further considerations beyond cognitive or emotional abilities. The effect of this target audience on the translation approach and what translation strategies were available for use is also discussed in this chapter. I established that the translation was influenced by the translator's own child image, that of contemporary society, and what contemporary society perceived to be the function of children's literature.

In chapter 2, the moral dimension of the source text was dissected and the importance of the author's foreword and translator's preface as a brief of intent was discussed. An analysis of the source text revealed what use of language and morality led to Baum's child image so that this understanding would function as the definitive starting point. It was also made clear that in order to establish the child image the moral dimension of the target texts would have to be analysed. The two subtopics chosen to determine the moral dimension were violence and behaviour as they are the most visible in the source text.

I used a translation history of *WWoO* in Chapter 3 to try to establish the status of the text within its literary field, what and how the factors in this field could have influenced the translation approach, and in general try to establish the relationship between a translation, its translator and the rest of the literary field.

I analysed three translations of *WWoO* using the theoretical framework outlines in Chapters 1 through 3. In Chapter 4, I analysed Henrik Scholte's 1940 translation of *WwoO: De grote tovenaars van Oz*. Going against Baum's outspoken intentions, Scholte changes the primary function of the text by changing it from an entertaining fairytale into a book of guidance. In addition, by interfering with the moral dimension in order to protect the innocence of his readers, Scholte softens the elements of violence and bad behaviour used by the villains using neutralizing strategies and this has the result of Evil becoming less powerful. The violence used by the heroes is justified in Scholte's translation and has the effect of reassuring the reader that Good is stronger than Evil, at least in this text. Furthermore, the undesirable behaviour is downplayed and good behaviour is emphasised under the guise of trying to provide a book that would guide the readers into moral adults and thus negating Baum's no morality-rule.

In chapter 5, I examined the 19972 translation by Cees Buddingh', *Lonneke in het land van Oz*. Buddingh' incorporates many contemporary pedagogical elements into his translation strategy, resulting in a confronting translations approach found in somewhat aggressive translation strategies. Whereas Scholte focused on preserving the innocence of the target audience with use of neutralizing translation strategies Buddingh' confronts his target audience by explicating translation strategies.

The third translation of the *WWoO* discussed in this thesis is Bob Hooijmeijer's *De wonderbaarlijke tovenaars van Oz* (2009) is studied in the final chapter. Hooijmeijer's translation approach is educational, rather than pedagogical or ideological. The translation of the moral dimension seems to take the middle ground in between Scholte's protective translation approach and the confronting translation approach

used by Buddingh'. Hooijmeijer's translation did not confront or protect his readers but tried to educate them by focusing on the logical, philosophical and emphatic dimension of morality present in the text. Hooijmeijer's intended child reader seems to be far more sensitive, emphatic than Buddingh's critical and independent child reader and is taken far more serious in matters of emotional and intellectual capabilities than Scholte's innocent and protected child reader.

To summarise, a different child image of the translator that reflects different contemporary opinions about children, and the function of children's literature in society is revealed in Chapters 4 through 6. By studying three translations, somewhat evenly spaced in time in the twentieth century, the changing perspective relating to children, children's literature, morality and the role educational theory played in the perspective of each, become evident. The translations by Scholte and Buddingh' are polar opposites of each other in their approach to the function of the text's morality and the pedagogical function of children's literature. They are separated by just 30 years but do encompass the largest contrast in the development of child images and their representation in children's literature in the twentieth century. The development in the perspective of child images and children's literature has come full circle as the most recent translation focuses on the entertaining function of children's literature with the pedagogical function of children's literature taking a backseat.

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