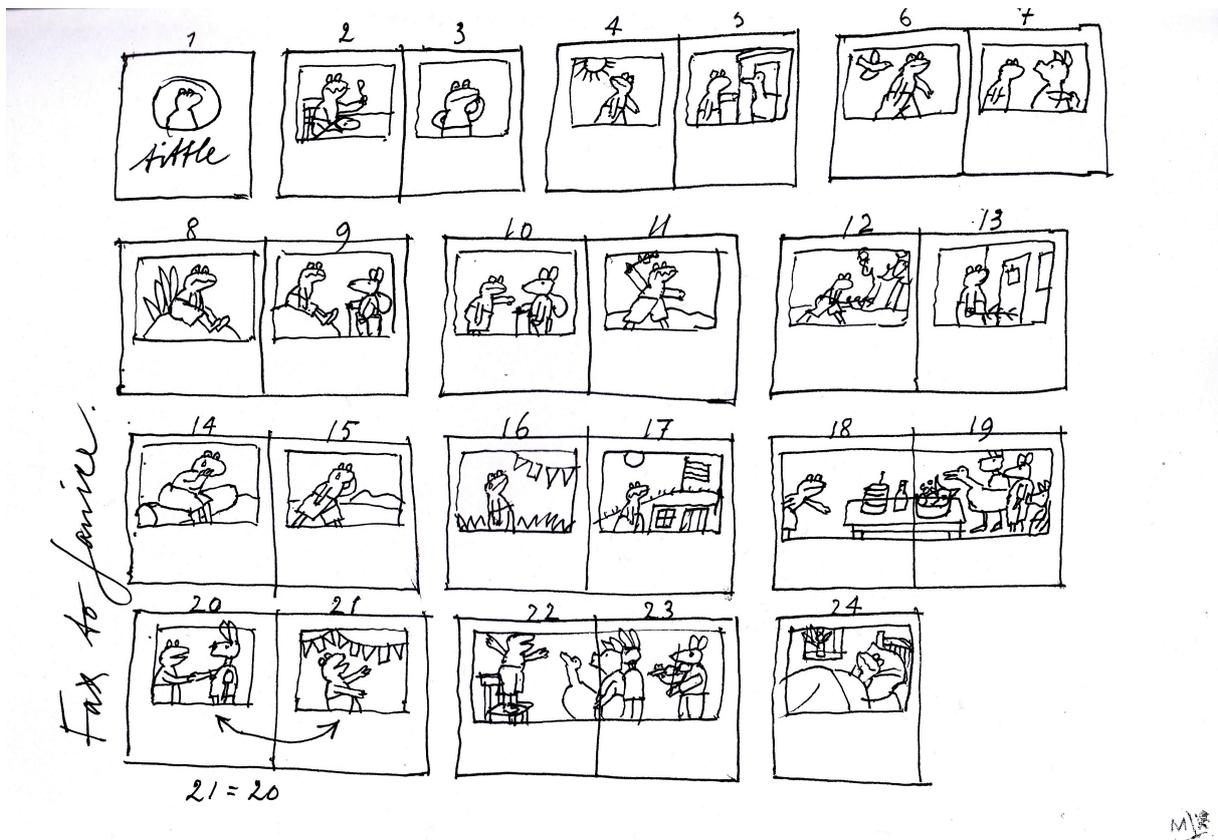


Frog in love? Describing and explaining translational shifts and norms in Dutch and English picture books.



Master Thesis Laurien J.I Morsink

0492329

English Language and Culture

Translation Studies

First reader: dr. C. Koster

Second reader: prof. dr. A.B.M Naaijken

Final version: 07-08-2011

Contents

Introduction	4
Chapter 1	
1.1 The status of children's literature	6
1.2 Child image	8
1.3 Functions of children's literature	9
Chapter 2	
2.1 Translating children's literature	11
2.2 Difficulties in translating children's literature	12
2.3 Translation?	13
Chapter 3	
3.1 Picture books as literature	15
3.2 Translating picture books	16
3.3 Difficulties in translating picture books	17
Chapter 4	
4.1 Themes in children's literature	19
4.2 Taboos and stereotypes	19
4.3 Themes in Frog	21
Chapter 5	
5.1 Max Velthuijs and Frog	23
5.2 Reception	24
Chapter 6	
6.1 Method of research	26
6.2 Results	
6.2.1 <i>Kikker is verliefd – Frog in love</i>	27
6.2.2 <i>Kikker en het vogeltje – Frog and the birdsong</i>	31
6.2.3 <i>Kikker en de vreemdeling – Frog and the stranger</i>	35
6.3 Effects	38

Chapter 7	
7.1 Translational norms	43
7.2 Explaining shifts in Frog	44
7.3 Further research	47
Works cited	48
<i>Appendix A: Kikker is verliefd – Frog in love</i>	
<i>Appendix B: Kikker en het vogeltje – Frog and the birdsong</i>	
<i>Appendix C: Kikker en de vreemdeling – Frog and the stranger</i>	

Introduction

Only a short time ago, children's literature was not considered a legitimate field of academic research. However, in the past few decades, children's literature has become an increasingly popular subject in the academic world (Joosen and Vloeberghs 21). This thesis will contribute to this academic world by researching differences between translated children's literature from Dutch to English. The study of both literature and culture can greatly benefit from an in-depth examination of children's literature and in this case the translation of children's literature even more so. For children's literature, much more so than adult literature, is the product of constraints imposed on it by several cultural systems, such as the educational, the ideological, and so on (Shavit 1987, 2). Differences between translations might be able to provide us with insights in possible differences between these cultural systems, and in the way a cultural system communicates with its children.

This thesis will discuss the Dutch and English versions of the picture books about Frog, written and illustrated by Max Velthuijs. The children's picture books by Max Velthuijs about Frog and his friends have sold over 750.000 copies in the Netherlands alone. Velthuijs has won several prizes and was awarded the Hans Christian Andersen Award, an international prize for his complete works. In 2010 Frog himself was elected 'Literaire jeugdheld' ('Literary hero') beating other Dutch icons such as Nijntje (Miffy). The books have been translated into several languages, including English. When comparing the Dutch and English versions of several books, there are some striking differences between the two versions. In this thesis, I will try to find an explanation for these differences and after categorising these shifts, describe the effects these differences might have and deduct translational norms from these shifts. Because of the popularity of the books and their value to the canon of children's literature in both the Netherlands and the UK, understanding the differences between the books and knowing what translational norms are in use, this thesis can contribute to, for instance, understanding the differences between cultures and their notions on translation, the voice of the translator and child image. When describing and explaining the shifts I will try to focus on "the dynamics of culture rather than the static contrastive description of languages and cultures" (Bakker, Koster and Leuven-Zwart 227).

Because Velthuijs' first drafts are a mix of several languages and the English picture books were published before the Dutch ones, the question rises if the English books, which will be discussed in this thesis, are translations. The answer to this

question is a positive one; the English books are in fact translations. I will elaborate on this subject further on in this thesis.

By extensively researching literature about translations and translating in general, and specifically about translations and translating for children and by contacting several people who were involved in the realisation of the books about Frog, I will try to answer the main question of this thesis; *what effect do translational norms have on picture books translated from Dutch to English?*

I compared three picture books about Frog and his friends and used the differences as a starting point for this thesis.

The status of children's literature, the concept of child image within children's literature and the functions of children's literature will be introduced in chapter one. Chapter two will deal with translating children's literature and the difficulties that may occur during the translation process. The question whether the books can actually be seen as translation will also be discussed in chapter two. In chapter three, picture books, as children's literature and their translation will be discussed, as well as the specific difficulties that may occur when translating picture books. Chapter four will address theme's, taboo's and stereotypes in children's literature in general, as well as theme's in the books by Max Velthuijs about Frog. The fifth chapter will elaborate on Max Velthuijs and Frog, as well as the way the books are published in the Netherlands and England. Chapter six will contain the methodology for this case study as well as the results of the analysis of the comparison and the effects the shifts may have. Chapter seven will be a concluding chapter where the I will give the explanation for the translational shifts and summarise the answer to the main question of this thesis and give pointers for future research.

Chapter 1

1.1 The status of Children's literature

A proper understanding of the concept of children's literature and of its status within the general literary system is of great importance for this thesis. The existence of children's literature depends on the people within a culture and if they consider their children to be a different social group, important enough to have their own form of literature (Joosen and Vloeberghs 19). Because there seems to be little consensus on the definition of the notions of child, childhood and children's literature, the status of children's literature may also be hard to determine. The definitions can always be considered a social or cultural issue and it can be seen from the child's or adults' point of view (O'Connell 16). So the concept of children's literature conforms to the prevailing social code of a certain time and place. According to Shavit:

Only a short time ago, children's literature was not even considered a legitimate field of research in the academic world. Scholars hardly regarded it as a proper subject for their work, and if they did, they were most often concerned solely with its pedagogic and educational value and not with its existence as a literary phenomenon (1989, 3).

As a result of society's concept of childhood, children's literature was considered to be, unlike adult literature, an important mean of achieving certain goals in the education of children. Because of this, children's literature was not accepted by highbrow society as having the same status as adult literature; and as a consequence, children's literature suffered from an inferior status within the literary polysystem (Shavit 1986, ix) and children's literature has tended to remain culturally marginalized for a long time (O'Connell 18). In this thesis, children's picture books are considered as a part of the literary system. Being part of this system of the literary order means that literature is part of the social, cultural, literary and historical framework and the key concept is "that of the system, in which there is an ongoing dynamic of 'mutation' and struggle for the primary position in the literary canon" (Even-Zohar 200). Scholar Even-Zohar notices that most theories about literature focus too much on 'high' literature and disregard seemingly unimportant literary systems or genres such as children's literature and the whole system of translated literature. Consequently, children's literature is seen as a subsystem and, as stated above, has long had a peripheral status; it has been a subsystem that existed in the margins of the canonised literature. As a consequence many theorists ignored the possibilities of children's literature, particularly those by modern picture books

(Thacker 220). However, in the last three decades children's literature has shifted more towards the centre and has become less inferior to other forms of literature (Joosen and Vloeberghs 21). The popularity of picture books today might derive from their capacity to tap ongoing issues of deep emotional significance for children (Spitz 8), which can be considered one of the functions of children's literature, which will be discussed in paragraph 1.3.

Nowadays, it is acknowledged that children's literature can be a site for the analysis of culture and what is expected of children as readers both by authors and publishers (Meek 170). But this growing interest in children's literature, both as an academic field and as an area of community awareness has in some cases led to an exaggerated kind of political and literary correctness (Johnston 55). Ideology seems to be inescapable and inherent in children's literature, a natural consequence is that adults exercise control over books, from conception to delivery (Hunt 3).

According to O'Connell (16) there are three defining characteristics of children's literature. Firstly, children's literature addresses two audiences, children who mostly seek entertainment and possibly want to be informed, and adults who have different expectations of children's literature. Secondly, the vast majority of the texts are ambivalent, *Frog* not being an exception, at least in Dutch. The books might seem to be out-and-out children's books, they are bought and read by and for adults just as much and can be "interpreted by an adult on a more sophisticated level" (O'Connell 16). A third characteristic is the fact that children's literature is written by people who do not belong to the target group.

So, not only does children's literature have to deal with the double addressee, it also has a dual character because it belongs to both the literary system and the social-educational system, affecting both the writing and the translation of children's literature. Even though the status of children's literature is improving it still suffers a low status and consequently, so does the translation of children's literature (O'Connell 18). The academic world is becoming increasingly interested in researching the translation of children's literature but outside the academic world publishers are very active players in the field of translation. Editors and publishers have a great influence over the translations and in the case of *Frog*, sometimes even become the translator (Flugge). In chapter 2, the translation of children's literature will be discussed in further detail, but first the influence of child image and the functions of children's literature will be discussed in the next paragraph.

1.2 Child image

According to a fundamental anthropological statement, children are raised according to the ideas parents and caretakers have about what a child should be (like) (Joosen and Vloeberghs 28). This child image differs between cultures and in times and every adult will have formed a certain child image, based on expertise, knowledge or literature. Every children's book represents beliefs of adults about childhood and child image and in a way impose these beliefs on their readers (Joosen and Vloeberghs 21). The history of children's literature shows that adults try to convey certain messages to the next generation such as their values and worldview. In the case of children's literature, several adults are involved, each having their own child image, which may very well differ. For children's literature in general, Shavit states that there are two main principles rooted in the self-image of children's literature (1986, 113). Firstly, a text has to be appropriate and useful to the child, it has to be "in accordance with what society regards as educationally 'good for the child'" secondly, it has to have a plot, characterization, and language which conform to prevailing society's perceptions of the child's ability to comprehend. The first principle is more of an educational nature, while the second principle considers the emotional apprehension of a child. Children's books therefore play a vital part in the socialisation of children. They can teach young readers how the world works and what behaviour suits that world, and what behaviour does not (Joosen and Vloeberghs 13). Which behaviour suits the world is determined by the child images the different adults involved have. So, these child images influence the texts that are written, published and read in the system of children's literature. As stated above, child images vary between cultures and in time so the texts belonging to children's literature will also vary. Understanding child image, and knowing they differ greatly between cultures and in history, but also between individuals, is of great importance because these opinions influence the functions and demands children's literature has to fulfil.

As has been pointed out exhaustively children's literature is written by adults for children. Adults usually also publish, edit, review, criticize, select and buy children's books on behalf of children (Lesnik-Oberstein 3). Another adult, who can be added to this list, is the translator. In chapter 2 translating for children and the role of the translator in this process, plus the way he influences, amongst others, the two principles stated above will be discussed.

1.3 Functions of children's literature

There are three main functions of children's literature that can be distinguished (Joosen and Vloeberghs 13); the didactic, or educational function, an entertaining function, and the aesthetic function.

The first function can be seen as a way to teach children but also to make clear to them what is acceptable behaviour and what is not. The second function refers to the extent in which books are a means of relaxation for children and are supposed to at least entertain the child. The third and final function, is the literary value of a book, the way in which a story is told, especially in the case of picture books, a very important function. These three functions do not exclude one another and a certain tension between the three functions usually exists in children's books, depending on the child images the different participants have in the process of writing and publishing a book.

In the case of the books about Frog, the aesthetic function is a very important one. The way in which the words and images may or may not complement each other, as described in paragraph 4.1 is part of this function. Also, the way the animals are depicted and described are of great importance. For instance, all animals are the same size and all act and speak like humans. The fact that all animals are the same size gives them absolute equality and makes it possible for them to sit down together (Carey 3). Also, the characters Velthuijs created in the books are mostly androgynous and there is no kind of hierarchy between them. The stories intent to communicate to the reader, to children, how a community based on honesty, equality and mutual respect can cope with all kinds of unexpected events (Carey 3). Even though Velthuijs does not intentionally tries to convey messages, the educational function of the books about Frog becomes very clear because of these statements and shows that the different functions can also complement each other; the story, as well as the pictures tries to convey the same message. Velthuijs himself is very clear about the educational function of his books, "Children are the only thing left that are clean and undefiled. For them we must carry on wanting to do the right thing: respect for each other and for life, good friendship, solidarity, freedom" (De Rijke and Hollands 2006, 194).

The aforementioned functions are amplifying on Shavit's two principles of children's literature. For a long time the first principle was dominant in children's literature, children's literature was mostly seen as a tool for education. Nowadays, a third principle, or function is added, the aesthetic one and the second principle is

becoming more dominant, a text has to match the child's level of comprehension (Shavit 1986, 113). However, interestingly enough, the first principle is still more dominant when it comes to translating texts for children and the translational norms prevalent today which regulate, for instance, the selection of books to be translated and the way the target text is formulated are based on the principles mentioned in this paragraph (Puurтинен 54).

Chapter 2

2.1 Translating children's literature

Just like children's literature itself, the interest in the translation of children's literature has developed greatly over the past thirty years (Lathey 2006, 1). Translating children's literature is seen as a way to introduce children to different cultures and languages (Lathey 2001, 295). A difference between children's literature and its translation however is the fact that the authors of children's books usually make a clear decision to write for youngsters, whereas translators may not make that same decision. Translators of children's literature can range from the professional (literary) translator who occasionally translates a children's book, to a writer who translates himself (Lathey 2006, 5), or in the case of amongst other books, *Frog is Frog*, publishers who become translator in the act of editing a book. According to Toury (9), a translation is the product of an act of translating;

i.e the replacement of a source text, a text encoded in one natural language, the source language, by target text, a text encoded in another natural language, target language, providing that a certain relationship obtains between the two text [...] Thus, a translation is a (linguistic) text in one language which is equivalent to another text in another language.

But Toury also acknowledges the fact that the act of translating is an act with a cultural denotation. Every translator will use different strategies in different situations. Toury states that socio cultural restrictions have two extreme ends, on the one hand general, relatively universally applicable rules, and on the other hand pure idiosyncrasies (Toury 322), the individual opinion of the translator. The factors between these extremes are usually called norms. In the case of translation for children these norms may be ideological, didactical, ethical or religious etcetera. These norms about what is to be translated and how it should be done are constantly changing (O'Connell 23) and a translation is a result of the relationship between the norms of the source culture and the target culture.

Shavit also describes norms, or five 'comprehensive constraints', which he says usually, "dictate the translator's global approach of a source text, regarding both content and the verbal formulation to be translated for children". Firstly, a text has to fit an existing model in the target literature. It is secondly, permissible to delete parts, which clash with the two stated principles of children's literature. Thirdly, the characterisation, main structures and the thematics of a text should not be too

complex. The fourth constraint is based on the concept of children's literature as a didactic and ideological instrument: sometimes the source text may be altered completely in order to adapt it to the prevalent ideology. Finally, the stylistic features of the text are affected by stylistic norms (Puurttinen 59).

The second constraint is mostly a result of the peripheral position of children's literature within the literary polysystem, the translator can permit himself greater liberties when translating in comparison to adult literature (Shavit 1986, 112). For example the translator can, as stated above, change, enlarge or abridge a text or delete and add elements to a text in order to make a text educationally 'good for the child' or more comprehensible on an emotional level. However, these shifts are only permitted if they benefit the aforementioned functions of children's literature (Shavit 1986, 113) so the requirement of faithfulness to the original is outweighed by other constraints (Puurttinen 54).

Apparently, some translators do not consider translating for children to be very different from translating for adults. Their view on translating is that when a children's book is translated for children, the original content is already suitable for the world of thought for children (Stolze 209). Clearly, these translators do not consider the differences between child image and the several functions of children's literature. But the question also rises whether translators and other actors in the field of translating children's books are not looking down on children when saying something is not understandable for children. According to Stolze (209), "The price for easy reading is not rarely boredom".

2.2 Difficulties in translating children's literature

The functions of children's literature as described in chapter 1 are also the cause for some of the problems, which occur when translating for children. A text might, for example, tell a story about death. It can be assumed that a child is able to understand this text but at the same time the text may be considered harmful to the mental welfare of a child. The differences between child image between writer, translator, publisher and dominant norms, may cause problems, but the change in level of complexity of a book can also be the source of translational problems. The level of complexity can increase when a book is translated from one language into another, and from one culture into another (Joosen 224). This change influences the strategies a translator can or will use. When a book that has been written in the source language for children who are at a certain reading level, is translated into another

language, the level of complexity may also change greatly and with that the audience of the book. For example the Dutch word ‘pap’ is not easily translated into an English equivalent with only one syllable. So when translating ‘pap’ into ‘porridge’ the content stays the same, but the morphological demands of the texts are not met (Joosen 226).

Another possible problem occurs from the fact that many children’s books are written to be read out loud. The rhythm and sound of the text are formulated especially for this purpose, something a translator has to try and transfer to the target language (Joosen 228), but which is not always possible.

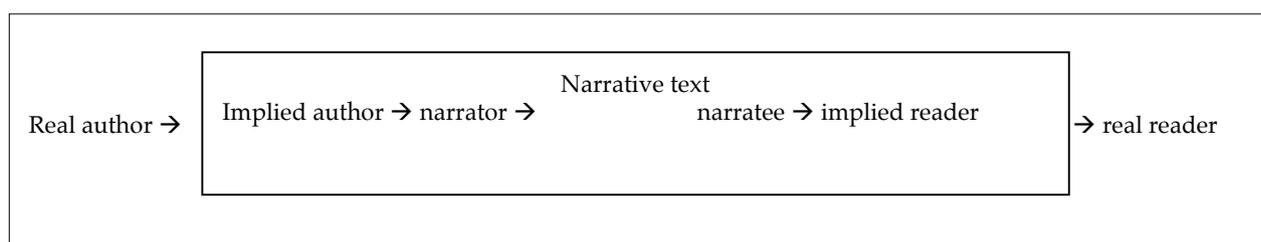
2.3 Translation?

As stated in the introduction, one could ask if the English books about Frog are in fact translations. This paragraph will elaborate on this question and its answer.

According to Levefere, the starting point of an approach to translating for children is often a view of translation as rewriting for different audiences in different times, places and cultures (Stolze 209). In the case of the picture books about Frog, the times are not that different but the cultures and the places the more so. The differences between the Dutch and English versions of several books support the claim that the English books are in fact translations of the Dutch source texts. When comparing the books it becomes clear that the implied readers of the source text and the target text are two very different readers. The implied reader of a text is the addressee of a message communicated by the implied author (Leech and Short 209).

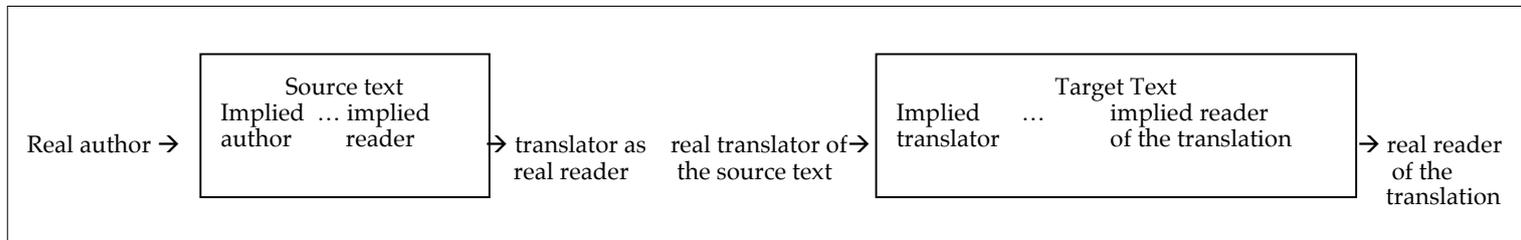
According to Leech and Short “We usually do not know the opinion of the real author except by interference from what he writes; and there will often be no practical need for us to distinguish between the reader and the implied reader because we, as readers, happen to have the requisite knowledge, beliefs and preconceptions.” (210). So normally we only know the opinion and views of the implied author. The discourse about real and implied readers and authors can be presented in a model like figure 1. This model applies to an original, non-translated text and its reader.

Fig. 1 Six part model based on Chatman (O’Sullivan 2003).



However, when a text is translated several steps and agents can be added to the model presented in figure 1.

Fig. 2 Translation in narrative communication, incorporating the implied translator and the implied reader of the translation (O'Sullivan 2003).



The implied reader of the translation will always be different from the implied reader of the source text (O' Sullivan 201), because the translator creates the target text in such a way that readers in the target language can understand it with regards to language, conventions, codes and references differing from those in the source culture. In the case of the Frog books the ideas about child image and the functions of children's literature of the real author have been somewhat altered and the opinion or voice of the real translator, or publisher can be found in the translations. For example, Frog is merely 'fond' of Duck in the English version of *Kikker is verliefd*, whereas he 'really loves' her in the Dutch version. The real translator enables the communication, and in the books about Frog in some cases even alters that communication, between the real author of the source text and the real reader of the translation (O' Sullivan 202). The translator can also be found in the English books because of the text elements that are left out or added. In some cases, the translator has created a book that demands a more active reader. Even though the ideology of translation that the translator has to try and remain invisible, he never is. Each translation has its own implied reader and narrator who were not present in the original (O' Sullivan 121). A final argument, which firmly confirms that the books are in fact translations, is the mentioning of a translator in some of the books. While some books about Frog do not mention a translator of any kind, in some cases the first page simply mentions 'translation by Andersen Press' and other books mention Megan Larkin as the translator.

Chapter 3

3.1 Picture books as literature

In most standard textbooks about children's literature, picture books are described as a genre, next to fantasy, fairy tales, fables etcetera. But according to Nikolajeva, picture books encompass lots of these genres (85). Picture books are a unique art from which derives from their combination of the verbal and the visual. In this combination, the difference between illustrated books for children and picture books can be found. In the first, the text does not depend on the illustrations to convey its essential message (Nikolajeva 89). "Today's picture books are equally powerful in conveying metaphor. Pictures, even more than words, communicate the symbolism and contribute to a language of their own" (Landes 53). Because of this symbolism, and their 'own language' picture books can be categorised as children's literature, even though the verbal is not always the most obvious component. Pictures will, like written texts, hold ideologies of the prevailing social code but illustrations in picture books can also challenge prevailing ideologies and stereotypes. Picture books can be seen as the first introduction to the techniques of literature (Joosen and Vloeberghs 19).

Another aspect which makes picture books different from other forms of children's literature, is the aforementioned fact that picture books have to deal with a dual audience, the so-called double addressee, much more than children's novels (Nikolajeva 85) which are more likely to be selected and bought by the target group itself.

The status of picture books can, as stated before, be considered the same as that of other forms of children's literature. Although the language in picture books can be characterized by extreme economy, this is not to say that it is exempt from the usual canons of style. "Good writing is good writing at any level" (Landes 54). The language is shaped by the illustrations as well as the other way around.

Because of the aforementioned interdependence of the words and images in picture books, verbal texts and pictures can have gaps that readers can fill in themselves, but the words and images can also complement each other. So words and images can have their own function, or work together as it were.

According to Landes, one role of picture books is to enhance the meaning of a story by illustrating the words (51). Illustrators today seem to understand that picture books have to deal with two story lines, the verbal and the visual; "and each can be separately phased so as to reinforce, counterpoint, anticipate or expand one

the other” (Landes 52). Nikolajeva (88) describes these different ways picture books can communicate with readers as follows: *Symmetrical* interaction means that words and pictures tell the same story. The two forms of communication repeat the same information. The interaction can also be *complementary*. In this form of communication the words and pictures complement each other by filling each other’s gaps and compensate inadequacies. This complementary relation exists of several ways these gaps can be filled. In *enhancing* interaction pictures intensify the meaning of the verbal text or occasionally, the other way around. It depends on the degree of the presented information if a *counterpointing* interaction is developed. In this form of communication, words and images collaborate to “communicate meanings beyond the scope of either mode alone” (Nikolajeva 88). When there is an imbalance in meaning between images and words, one can say the communication is contradictory. This form challenges readers to “mediate between the words and pictures in order to establish a full understanding of what is being presented” (Nikolajeva 88). Also, the visual can specify the verbal. The way in which words and images work together, has an influence on what is expected of the reader (Joosen and Vloeberghs 203).

In conclusion, picture books can be seen as a unique art form with its own particular characteristics, but are also considered to be a form of children’s literature in general.

3.2 Translating picture books

As stated above, picture books are a subgenre within children’s literature. What makes translating picture books different from other children’s books, is the fact that there is a so-called ‘third dimension’ that has to be taken into account (Lathey 2006, 111). In addition to the source and target languages, a translator who is translating picture books also has to work with the images. Even though pictures may not seem something that can be translated, words or pictures cannot be isolated in picture books. The translation should reflect the interaction between the visual and the verbal (O’Sullivan 2006, 113).

The combination verbal and visual, and the fact that many children’s books are read aloud, demands the reader to participate and creates active readers. The reader participates in the dialogue of the rhythm of the sentences, but also between words and pictures (Oittinen 93). The translator of a picture book must be able to

interpret not only the written text, but also the images to understand the dynamics of text and illustration (Oittinen 94).

3.3 Difficulties in translating picture books

As picture books are in some ways different from other children's books, the translation process of these books also differs and even though some translation problems may hold for every form of translating, picture books have their own difficulties. Picture books present a challenge to the translator, not found in other children's books, as the presence and interaction of two media make the process more complex. The interaction between the verbal and the visual is of such great importance that when a translator ignores this interaction, the active and intelligent participation of the young reader, which is required by the source text, may be limited (Lathey 2006, 111). Difficulties can arise when pictures and words tell different stories or when the text consistently does not refer to what can be seen in the pictures.

One of the difficulties in translating picture books are the gaps in the verbal text. The gaps are a way of communicating with the reader and invite the reader to be active. The way the gaps function in the text can be as described in chapter 3.1; symmetrical, complementary, enhancing or counterpointing. These gaps in the source text may be filled by translators in the target texts because of the effect the pictures can have on the 'creative linguistic powers' of the translator, implicit elements then become explicit elements (O'Sullivan 2006, 114).

Because many picture books are meant to be read out loud, the rhythm of a text is of great importance. Punctuation therefore has to be placed in the correct places, and some even go as far as to saying that the translator should not necessarily punctuate according to the rules of grammar, but according to rhythm (Oittinen 93). Ensuring the readability of the text is always an important aspect in translating, but because picture books are often read out loud this aspect is stressed even more.

Another difficulty, which also arises in translating children's books for older children, is the change in level of complexity after translating. However, when translating picture books there appears to be an extra problem. When the earlier mentioned example of 'pap' and the English translation 'porridge' cause an unwanted shift in the level of complexity, the translator can for example choose to change the word into 'pie', 'taart'. But when the book contains pictures, the translator

is limited in the strategies he can use if the word in question is depicted in the illustration.

Chapter 4

4.1 Themes in picture books

Themes in children's literature can be considered a result of the functions of children's literature as described earlier, and the two principles introduced by Shavit. Traditionally picture books are aimed at smaller children and therefore have an even stronger socialising function (Christensen 33). They are a way to teach children and even when they are not intended to do so, picture books provide children with some of their earliest takes on morality, taste and basic cultural knowledge, including messages about gender, race and class (Spitz 14). They will offer representations of role models for child and adult (Christensen 31). Of course there will be books for children purely written as entertainment but most picture books, especially nowadays will carry a certain theme or message and the ideological impulse of many of them is the advocacy of particular stances on social issues. According to Johnston, during the final years of the previous millennium, these fashionable social themes included the environment, indigenous cultures, multiculturalism, the changing shape of families, and gender and gender role (53). Norms and conventions can be questioned in a playful and temporary way and can reinforce a sense of social integration (Tabbert and Wardetzky 22). Consequently, themes such as identity, race, class or even death might not seem suitable for children to be confronted with but most literature about this subject points out that it is mostly the way a theme is presented that matters. Hunt remarks that there seems to be a 'register' of words thought to be appropriate in writing for children (Walsh 337). Themes such as love and friendship are thought to be common and harmless themes that appear in books for all ages, including children's literature and picture books but there are differences between cultures. When comparing Dutch and English (British) picture books it shows that there are very divergent views on what young readers should be confronted with when it comes to picture books (Joosen 106). British picture books tend to be more conservative than their Dutch counterparts and so called 'norm-conflicts' (Joosen 106) arise when it comes to the translation of taboos in children's literature and picture books because the books have to suit the norms of the target culture.

4.2 Taboos and stereotypes

According to Spitz (76) picture books, and the activity of reading to children, should be pleasurable and "it cannot be fun to read about sadness and loss". So apparently,

there are some taboos in children's literature, themes that are considered not suitable for children. To Velthuijs' Swiss publisher, Nord-Süd Verlag, *Frog in love* contained a big taboo: "Oh no, love for children, that's impossible, we can't sell that!" (De Rijke and Hollands 2006, 189). The association with sex and divorce apparently makes love an unsuitable theme in books for young children. The norms adults have determine whether a book will be published and later on translated. As a result, the translations of children's literature can give us insight into the images of childhood that are prevalent in certain cultures and make clear what themes are considered taboos. But translations can also help break taboos and can be published for this purpose (Joosen 107). According to MacLeod (125) the list of taboos is long and more often has to do with how a subject is treated in a book for children rather than with what the subject is. The only thing really a taboo for children's literature and a topic that is not addressed is graphic sex.

In picture books of course, not only the text can contain, or avoid, stereotypes, but the pictures also have to be considered. In the case of the books about Frog, it is the character of Pig who is the most cause for trouble. In the first few books, Pig, female in Dutch, but male in English and some other languages, was not wearing clothes. Sometimes she just wore an apron for cooking, but Velthuijs was told that Pig's nudity was "porno", so he gave her clothes too. Another example is given by Joosen: when illustrator Ingrid Godon was asked to illustrate a book with cows in it, she was asked to draw them without udders, because, according to the publisher, udders equal breasts and breasts equal sex (108). Velthuijs breaks with stereotypes in giving the animals in his books certain characteristics, not common to children's literature. For example, a rat is mostly considered a filthy creature, not very suitable as an adventurous and very smart protagonist for a children's book.

According to Lisette Looman, one of the people working on the Velthuijs books, subjects like death can be addressed but children sometimes need some kind of preparation for a certain event. In the book *Frog and the birdsong* a bird dies and the animals bury the bird, showing a tear on Pig's face, letting the reader know it is a sad moment. "The tear is a preparation. Storywise it must be there, burying someone in kids stories always needs preparation, you need to prepare the audience for what is to come. Sometimes you can do it with words, other times with picture, this is preparing the children that a sad moment will come" (1). In this view, children are seen as an audience who need to be treated with a certain care, but the theme of death can certainly be used for a children's book. According to Joosen, taboos seem

more easily accepted in a book when it is the explicit focus of the story. In this way, the book has a strong educational function. When a controversial subject is presented more implicitly its inclusion is less likely (115). So even though certain themes and subjects seem to be a taboo to some people, or publishers, Velthuijs was of the opinion that children can be confronted with everything and every subject as long as “you offer them positivism and something to hold on to, things they can live with: such as friendship, solidarity and freedom” (Linders 2005, 134). It is the way in which Velthuijs addresses these issues that makes them acceptable and less of a taboo.

4.3 Themes in Frog

Stories about animals are one of the oldest literary genres and unfortunately they are out of favour in adult literature nowadays, but thanks to Max Velthuijs and his books about Frog, the genre will continue into the next century (Smeekens).

In the Frog books large and difficult issues are illustrated and told in a very simplistic manner. The jury from one of the prizes Velthuijs has won praised the fact that he put such a large theme as hatred of strangers on the agenda in *Frog and the stranger* (Hollands and De Rijke 2006, 189). In his books, Velthuijs does not raise a finger in warning but shows his readers how the world is organised and how people react. He does not purposefully trying to teach even though his work has also been criticised for its plainly moralistic or didactic positions (Hollands and De Rijke 2009, 155). In these two comments, both the educational function as the aesthetic function from Velthuijs' books become clear.

The themes which will be discussed in this thesis and are the subject of the three books are; love(sickness) in *Frog in love (Kikker is verliefd)* death, but also the need to celebrate the joys of being alive in *Frog and the birdsong (Kikker en het vogeltje)*. *Frog and the stranger (Kikker en de vreemdeling)* deals with prejudice and the fear of strangers and racism. The protagonists of the stories are all animals as are many protagonists of successful picture books like Beatrix Potter's *Peter Rabbit* and *Winnie the Pooh* by A.A Milne. The animals all have human characteristics but because they are not human, a certain distance is created between the child and the animals. In this way, difficult issues can be addressed in a way that is both educationally 'good for the child' and emotionally apprehensible for a child. These themes are all general themes that have been addressed many times before but Velthuijs addresses them in a simplistic manner making them educational and emotional comprehensible to

children. Once again it is the way in which a story is told that determines the effect of the story. What happens when the way the same story is told differs between languages will be discussed in the following chapters.

Chapter 5

5.1 Max Velthuijs & Frog

As mentioned before, the picture books about Frog are a worldwide success. Dutch author and illustrator Max Velthuijs is the man behind the popular children's books that have been translated into at least thirty languages.

Max Velthuijs was born on the 22nd of May 1923 in The Hague. Both his parents were teachers. During the war the family Velthuijs moved to Arnhem where Max attended the *Middelbare School voor Beeldende Kunsten en Kunstnijverheid* (Academy of the Visual Arts). In 1952 he had his own studio and worked on designs and logos for companies such as Shell and Philips. Velthuijs was asked to illustrate *Versjes die wij nooit vergeten*, a children's book with nursery rhymes. Up till then, Velthuijs did not aspire a career in illustrating children's books, but he found that the nursery rhymes triggered his imagination and he started to get a feel for it. Soon Velthuijs was asked to illustrate other books, but because the Netherlands was not very familiar with picture books, they were thought to be harmful to a child's imaginative powers (Breebaart 1), Velthuijs mainly illustrated books for publishers abroad. Nord-Süd Verlag in Switzerland was one of the first publishers to publish international co-productions and Velthuijs soon became one of their main illustrators. Velthuijs did not consider the first book he illustrated for Nord-Süd, *Der Wolf und das Zicklein* to be a very special picture book (Linders 2003, 101) and Velthuijs convinced the owner of Nord-Süd Verlag, Sidjanski, that he could do a better job on writing and illustrating a children's book. This is how *Der Junge und der Fisch* was created in 1969, the first book published with Velthuijs both as illustrator and the author. The book was a success and Sidjanski asked for a new book, but Velthuijs was still new to this form of illustrating and writing at the same time, and the ideas did not come naturally, yet. Nord-Süd Verlag wanted to convey certain messages and the books that followed all had to contribute to the creation of a better world, and show children the importance of a peaceful world (Linders 2003, 105).

Velthuijs had tried to interest Dutch publishers for his work, but there was no money for it or the books were too artistic or too difficult. 'Animals do not talk' was one of the comments Velthuijs received. It took three years before Velthuijs' picture books were published in the Netherlands. Because a friend became the owner of Junk N.V, a publishing agency, Velthuijs found a way in. This friend, Peter Bakker, created a special fund for publishing picture books. The press responded with great reviews and Velthuijs was able to publish more books in the Netherlands.

Meanwhile, in 1983 Nord-Süd was taken over by one of the Sidjanski's sons and they did not like Velthuijs' new approach. Velthuijs' picture book *Klein-Mannetje heeft geen huis*, was published but Nord-Süd thought it was not 'sweet' enough and it did not conform to the message they wanted to convey, they did not like the colours and the idea of a little bald man. It was in this book that the character of Frog was first introduced, but it wasn't until 1989 that Frog got his own book. This book, about a frog that falls in love with a duck did not seem to suit a publisher who already reluctantly published a story about a little bald man. Because of this fact, and the repeated arguments about royalties, Velthuijs decided to make a proposal for a book he wanted to write which Nord-Süd would certainly refuse. His plan worked, Nord-Süd did not want to publish a story about love because in their eyes it was not suitable for children. This rejection gave Velthuijs the freedom to look for another publisher, which turned out to be harder than he thought. At a book fair in Bologna, old friend and publisher Klaus Flugge from Andersen Press took on Velthuijs and his Frog book. When Velthuijs' new publisher in the Netherlands, Leopold, heard that Velthuijs' new books were to be published in England, Liesbeth ten Houten became his editor and offered to publish them in the Netherlands too. As of then, all of Velthuijs' books are published first in England at Andersen Press, and then in the Netherlands at Leopold. But, commercially speaking, the Netherlands is seen as country of origin.

Because picture books were never published on a large scale in the Netherlands and publishers were somewhat reluctant towards the themes discussed in Velthuijs' books, Velthuijs gained his big success at a rather late age. However today, the books about Frog and his friends are the best selling picture books in the Netherlands. The long way to his success, that lead Velthuijs through many countries, is one of the reasons that at first his first drafts were always compiled from a mixture of Dutch, German and English (Carey 2).

5.2 Reception

"With so few books translated from other languages, children's publishing in the UK often seems curiously insular. [...] it's sad that children here so seldom see picture books from other countries" (Carey 1). The exceptions are the books by Max Velthuijs. Andersen Press has sold many copies of Velthuijs' translated books in the UK and his books are a great commercial success.

The amount of published Dutch picture books for children has doubled over the last twenty years (van Lenteren 1). Picture books are now considered a crucial part of children's literature and the writers and illustrators of these books now get far more attention than before. Velthuijs has won over fifty prizes and awards for his work, more than a quarter of them being for the books about Frog. Dutch institutions awarded many prizes to him like the 'pluim van de maand' an award instigated by the Collective Promotion for the Dutch Book. The jury report stated: "The great thing about the books by Max Velthuijs is the apposite way in which he translates experiences and emotions from a child's life to the animal world. Text and picture are in complete harmony". But Velthuijs has also won many international awards, the most important one being the Hans Christian Andersen award for illustrators. The International Board of Books for Young People who gave the award described Velthuijs' stories as "miniature morality plays for our age". In the Netherlands, there is a lot of school material with Frog and his friends as the main characters in teaching children about tolerance, love, death and so forth, establishing the educational function of the books even more.

In the Netherlands, Frog has even beaten Miffy as most popular character from a children's picture book and Frog has his own permanent exhibit at the Dutch museum for literature. Naturally, there is a lot of Frog merchandise nowadays. From stuffed animals to a whole variety of healthy snacks for children created especially for a Dutch brand of biological products. In England, Frog is very popular as character from his books, but he is not as big as a hype as he is in the Netherlands, but *Frog is a Hero* was included in the National Curriculum.

The stories have also been translated into plays and films, which not only can be seen on Dutch and English television, but are also a great hit in Scandinavia.

Chapter 6

6.1 Methodology

To answer the main question of this thesis, *what effect do translational norms have on picture books translated from Dutch to English?*, three Dutch and English picture books written by Max Velthuijs and translated by Andersen Press will be compared. After establishing the shifts in the different versions, the explanation for these differences will be presented in chapter 7.

Shifts are techniques a translator can use to overcome differences between source and target system (Bakker et al. 226). Translation involves the transfer of certain values of expression or content across a semiotic border. They can occur on a micro structural and macro structural level. Shifts on the first level are shifts on word and sentence level. Macro structural shifts are shifts on the level of semantics on a higher level like the features of characters, time and place of the plot and action, the point of view etcetera (Leuven-Zwart 79). Another distinction between shifts is the distinction between obligatory and optional shifts (Bakker et al. 228). Obligatory shifts are dictated by differences between linguistic systems and optional shifts are those opted for by the translator for stylistic, ideological or cultural reasons. Obligatory shifts are rule-governed and can therefore not be taken to reflect translation norms (Bakker et al. 230). However, these shifts will be mentioned and discussed.

For the comparison in this thesis, Toury's 'initial norm' and Leuven-Zwart's model for comparison will function as a starting point. The latter concept implies the choices a translator has made between the so-called principle of adequacy and the principle of acceptability (Leuven-Zwart 75). The first principle implies to which extent a translator conveys to the norms of the source text (Toury 324). When a translator chooses this principle he will try to maintain as much of the characteristics of the source texts, which sometimes implicates maintaining cultural specific elements (Leuven-Zwart 76). When a translator chooses the second principle he will convey to the cultural norms regarding translation that dominate in the target culture (Toury 324). Toury further states that a comparison between translations is indirect and when comparing translations it will occur through a *tertium comparationis* and is the invariant in the comparison. Invariants are those elements that remain unchanged in the process of translation (Bakker et al. 227). The invariant is meant for use as a descriptive, purely heuristic construct; here the *tertium*

comparationis is a device in the methodology of description. Four parameters will be described below and act as the invariant for the comparison.

Firstly, the shifts on a micro structural level will be labelled. Secondly, the shifts will be sorted into linguistic, semantic or stylistic shifts. Linguistic shifts will encompass shifts in tense, word class, syntax, and the addition and omission of words and so forth. The tables with semantic shifts will contain shifts in meaning like specifications or generalisation. The third category will for example encompass shifts in emphasis, register and the use of metaphors. Through these shifts on micro structural level, the shifts on macro structural level can be found (Leuven-Zwart 79). The aforementioned method only considers the verbal of the texts, but since the pictures in the books about Frog are major aspect of the books, both forms of communication need to be a part of the comparison. Therefore, the ways in which the picture books communicate with the reader as described in paragraph 3.1 will also be a part of the equation and a fourth category is added. The verbal and the visual can be symmetrical, complement or enhance each other or the relation between the verbal and the visual can be counterpointing. These four categories will also function as a way to compare the three books.

After establishing and labelling these shifts, the effects of these shifts will be discussed in paragraph 6.2.3 and an explanation for these shifts will be presented as well as the norms that can be deducted from them in chapter 7.

6.2 Results

6.2.1 Kikker is verliefd – Frog in love

Published in the Netherlands by Leopold, and by Andersen Press in England in 1989, this book tells the story about Frog, who does not know if he feels happy or sad, and with the help of his friend Hare discovers he is in love. Frog is happy he knows he is in love, but he does not yet know who he is in love with, then he decides it must be Duck. His friend Piglet says this cannot be because Frog is a frog and Duck is a duck. To Frog this does not matter and he tries to show his love to Duck, but without her knowing about it. Eventually he decides he will try and impress her by jumping the highest frog jump ever. Frog falls down and Duck comes and takes care of him and Frog finally declares his love to her, Duck answers his love and they live happily ever after.

When comparing the books there are some general remarks about this book and books written later on that are worth mentioning, as well as some general

differences. The character called Pig in other books is called 'Piglet' in this English version, and in *Frog in love* she is not yet wearing clothes. In both books Pig has no specific sex, in contrast to books written later where she is female in Dutch and male in English.

Table 1.1 Linguistic shifts in *Frog in love*

	<i>Dutch</i>	<i>English</i>
1	Kikker zit	Frog was sitting
2	Alsof hij droomt	In a dream
3	Het besluit	He decided
4	Schattige eend	Lovely white duck
5	x	And things went wrong
6	Aanbellen durft hij niet	X

When studying the linguistic shifts, there are some shifts like the changes from a noun to a verb and the other way around but the most striking difference is the fact that the Dutch version is written in the present tense, whilst the English translation is written in the past tense. *Kikker is verliefd* is the only Dutch Frog book written in the present tense. The most commonly used tense in children's books is the simple past and by using the present tense the reader is able to follow the events step by step (Linders 2003, 171).

Other differences are the additions of several text elements, like 'white' to describe Duck, the Dutch reader can see for himself that Duck is white in the pictures later on in the story. Another shift is addition of 'And things went wrong'. In the Dutch version, it is merely stated that Duck is right after saying jumping really high is dangerous, implying that things could go wrong. In English it is explicitly stated that things went wrong. An example of omission is the absence of Frog not daring to ring Duck's doorbell. There is a reason in Dutch why Frog pushes his drawing for Duck under her door, he is afraid to ring the bell and face her. In English this fear is absent.

Table 1.2 Shifts in the relation between the verbal and the visual in *Frog in love*

	<i>Dutch</i>	<i>relation</i>	<i>English</i>	<i>relation</i>
6	In de wei	symmetrical	X	enhancing
7	Hij wijst met een vinger naar zijn borst	symmetrical	X	enhancing
8	X	complementary	And he puts his hand on his chest	contradictory
9	'Woepiel!' Roept Kikker. 'Ik ben verliefd'	complementary	X	symmetrical
10	X	counterpointing	"Wow! I'm in love!"	symmetrical
11	Hij gaat thuis aan tafel zitten	symmetrical	X	enhancing
12	Geeft hem warme soep	symmetrical	x	enhancing
13	Boven haar bed	counterpointing	On the wall	complementary

Table 1.2 shows the shifts altering the relation between the verbal and the visual. There are quite a few sentences that moved from one picture to another, changing the relation. The first two shifts show that the Dutch pictures and text have a symmetrical relation, the text and the pictures tell the same story. But by omitting 'in de wei' (in the field) and 'Hij wijst met een vinger naar zijn borst' (He points a finger at his chest) the English picture enhances the text, as in the pictures, Frog is first seen in a field and later on pointing a finger at his chest. Several pages later, this omission is added underneath a picture where Frog cannot be seen pointing his finger at his chest, making the picture and the text contradictory. The same goes for shifts 11 and 12.

The cry of joy Frog makes when he realises he is in love complements the picture in Dutch, he still has a confused face on this picture, when in the next picture he jumps out of the door with a smile on his face. In English this element is put underneath the picture of a happy Frog, making the picture and the text symmetrical and specifying the verbal. The final shift goes from counterpointing towards complementary. Duck says, in Dutch, that she will hang a drawing painted by Frog above her bed, whilst in English she will find a spot for it on the wall. In the picture there is no bed to be seen but there is a wall where Duck could hang the drawing, making the relation between the verbal and the visual complementary in English and filling the gap of where the bed above which the picture might be hung that exists in Dutch.

Table 1.3 Shifts in semantics

	<i>Dutch</i>	<i>English</i>
14	Voel je je niet goed?	What's the matter with you?
15	Kickersprong	Jump
16	Fantastisch	Just fine
17	Daar zal Eend vast blij mee zijn	He was going to give [..]
18	Dat hij verliefd op haar is	The courage to speak
19	Ik ga	I must
20	De volgende dag	At once
21	Houd zoveel	Fond
22	Zijn ze altijd bij elkaar en voelen zich heel gelukkig	They have loved each other dearly
23	Boven haar bed	On the wall
24	Begint te lezen	Turned the pages
25	De volgende morgen	When
26	Rode witte en blauwe bloemen	A bunch of flowers
27	Verwent	Sending

The shifts in the category of semantics are the hardest to establish. The first difference causes a shift in an element that does not imply anything and is just a

question, which can have both a positive and negative answer whilst the English question of ‘what’s the matter with you’, already implies that there is something wrong with Frog. ‘Kickersprong’ is a neologism but this is not transferred into English, there it simply says Frog makes a ‘jump’ instead of a jump typical for a Frog. The third is a shift in emphasis; ‘Fantastisch’ (Fantastic) is much stronger than ‘just fine’. A comparable but much stronger shift is the shift from ‘want ik houd zoveel van je’ (because I love you very much) to ‘I’m so fond of you’. The English story does use ‘in love’ like in Dutch, but when it comes to translating the verb ‘houden van’ ‘to love’ instead of ‘being in love’ a verb with a much stronger meaning, the English translator has chosen to use a less strong verb.

In this book, many English elements specify less than their Dutch counterparts, for example ‘a bunch of flowers’ versus ‘Rode witte en blauwe bloemen’ (Red white and blue flowers’), consequently there is also a shift in the relation between the verbal and the visual as in the Dutch book the reader can both see and read about the colour of the flowers, whereas the English readers can only see the flowers are red, white and blue.

Another shift can be found in the way the passing of the time is reflected. In Dutch the story takes several days, this becomes clear through phrases such as ‘de volgende morgen’ (the next morning) and ‘de volgende dag’ (the next day). In English the time frame is not as clear using elements like ‘at once’, not implying several days and ‘when’, leaving room for the reader to determine when exactly the next event has happened. The translation of ‘Kikker is te verlegen om Eend te vertellen dat hij verliefd op haar is’ (Frog is too shy to tell Duck he is in love with her) to ‘Frog just couldn’t pluck up the courage to speak’ presents a shift in semantics as the Dutch sentence is clear cut and exactly says why Frog cannot speak, and exactly what it is he cannot say. The English version merely implies that there is something Frog cannot tell Duck, leaving the reader to fill the gap as to what this might be.

Translating the verb ‘verwennen’ (to spoil, indulge) to ‘sending’ is a shift from a verb with a specific meaning to a more generally used verb.

Table 1.4 Shifts in style in *Frog in love*

	<i>Dutch</i>	<i>English</i>
28	Wie zou haar die gegeven hebben?	“Who could have send me”
29	Stort als een steen	And fell to the ground
30	Dat is zijn favoriete kleur!	His favourite colour
31	Stort als een steen naar beneden...	And fell to the ground

32 Als Kikker dat hoort, gaat zijn
hart nog sneller kloppen dan
ooit tevoren en zijn gezicht
wordt donkergroen. 'Eendje,
ik houd ook zoveel van jou,'
stottert hij

And then, at last, Frog
plucked up his courage.
"I'm very fond of you
too, dear Duck," he
stammered. His heart
was going thump-
thump faster than ever,
and his face turned deep
green.

Finally, there are a few shifts in style, which encompasses, like mentioned in the first paragraph of this chapter, shifts in emphasis and register or the use of metaphors. The first is the shift from Duck thinking something to Duck actually saying something. 'Wie zou haar die gegeven hebben?' (Who could have sent it to her?) to "'who can have sent me this beautiful picture?' she cried'. Shift 29 is a metaphor, the language is figurative and emphasises how Frog crashes to the ground. The English sentence lacks this kind of language or metaphor and simply states that Frog 'fell to the ground'. Other changes in emphasis are caused by the deletion of exclamation marks at many places, shift 30 being an example. Leaving out the dots also changes the style of a sentence like in shift 31. The last shift in table 1.4 is a change in the style of the sentence. The Dutch sentence builds up to the climax where Frog finally admits his love for Duck. In English there is no such climax and changing the order of the words and sentences causes the suspense to disappear. A final change in style that can be found in all of the books is the fact that after a full stop in the Dutch books, the new sentence mostly starts at a new line, whereas the English sentences continue on the same line after a full stop.

Having discussed the presence of these shifts, it is also worth mentioning that some shifts do not occur. For instance, the register is not altered in the English version and the level of complexity has not changed either. The lack of metaphors and figurative language might have made the English versions a bit easier to read, but there are no big shifts to really consider this a major change.

6.2.2 *Kikker en het vogeltje – Frog and the birdsong*

Published in 1991, the book tells the story about Frog who has found a bird that is not moving. The theme of the book, death, has been subject to discussion and has won Velthuijs both prizes and criticism. In the story, Pig thinks the bird is sleeping but Hare tells Frog that the bird is dead. Frog, who is not familiar with the concept of death, asks Hare what it means to be dead. Hare explains and the animals decide to bury the dead bird. The event makes a deep impression on the animals.

Then, Frog jumps up and yells ‘let’s play tag!’ The animals end up having a great day showing that not everything ends with the death of someone.

Compared to the other two books, there are less small shifts in this book, but these shifts may have a bigger impact on the book as a whole.

Table 2.1 Shifts in linguistics in *Frog and the birdsong*

	<i>Dutch</i>	<i>English</i>
1	Plukte appels	Plucking ripe apples
2	Boom	Orchard
3	Zei Haas plechtig	Said Hare
4	Vogel	Blackbird
5	Zei hij ernstig	He said
6	Riep hij	He shouted excitedly

The first two shifts can be found underneath a picture in which Pig is plucking apples from a tree. The Dutch text also mentions exactly that. The English translator however added ‘ripe’ and changed ‘boom’ (tree) into an ‘orchard’. By adding and changing these words, the English version gives more information about the process of plucking apples, apples have to be ripe and they are usually found in an orchard whereas the plucking of the apples is less of a subject in the Dutch text. Shifts number 3,5 and 6 all involve they way in, which an utterance is made. The two Dutch words that fit the context of the story, ‘plechtig’ (solemnly) and ‘ernstig’ (seriously) and create a certain mood are left out, whereas a more positive word, ‘excitedly’ is added. Translating ‘vogel’ (bird) into ‘Blackbird’ is another example of the English text being more explanatory than the Dutch.

Table 2.1 Shifts in the verbal and visual in *Frog and the Birdsong*

	<i>Dutch</i>		<i>English</i>	
7	Haas, die toevallig een wandelingetje maakte,	Symmetrical	At that moment, Hare was walking through the woods	Counterparting
8	Zag al van verre dat er iets aan de hand was	complementary	He saw from a distance that something was going on an joined the others	counterparting
9	En ze droegen de vogel voorzichtig naar de heuvel toe	Complementary	And carried the bird into the meadow	symmetrical
10	In de boom bij de heuvel	Symmetrical	As they passed the bottom of the hill	enhancing

Shift 8 and 9 are in fact one sentence in Dutch. The English translator has created two separate sentences with not only a shift in the verbal and the visual, but also a shift in the style. The relation between the verbal and the visual is symmetrical in Dutch. The Dutch sentence states that Hare just happened to be walking around; there is no mentioning of a specific place. In the English sentence however it is far

less of a coincidence that Hare is walking around plus ‘the woods’ are added but in the picture there is no sign of these woods, making the relation between the English text and image counter parting. The shift in the relation between the verbal and the visual continues in the second part of the English sentence. In Dutch Hare just sees from afar that something is going on, but in English he also joins the others, others not portrayed on the pictures, emphasising the counter parting relation that was established before.

The ninth shift changes the relation from a complementary one, the text adds something to the picture, where the hill is not yet in sight, to a symmetrical relation, because the animals are at that moment in a meadow. The last shift is one from a symmetrical relation; the text and the image provide the reader with the same information, to an enhancing relation. The English text adds the extra information that the animals are at the bottom of the hill, not just the hill like shown on the picture and like is mentioned in the Dutch sentence.

Table 2.3 Shifts in semantics in *Frog and the birdsong*

	<i>Dutch</i>	<i>English</i>
11	Varkentje maakte zich een beetje ongerust	Pig felt nervous
12	Rand van het bos	Clearing
13	Vroeg ze nieuwsgierig	She asked with concern
14	Hij knielde bij de vogel neer en keek aandachtig	He knelt beside the bird and said
15	Iedereen gaat dood	Everything dies
16	Grote steen	Beautiful stone
17	X	It was very peaceful

Compared to the other two books, there are also less noticeable shifts in semantics between the Dutch and English texts. The first semantic shift is the shift from the word ‘ongerst’ (worried) to ‘nervous’. In Dutch, Pig is a bit worried when Frog says, in a serious way that ‘he has found something’. As can be seen in the shifts in linguistics the ‘serious’ part has already been left out in English and now the worried state of mind of Pig has been changed into nervous. Being worried implies that Pig is expecting that whatever it is that Frog has found is not a very happy something. This connotation is not as strong when the word ‘nervous’ would have been used. Shifts 13 and 14 are of a similar nature. In Dutch, Duck is ‘nieuwsgierig’ (curious) about the dead bird, whereas in English she is ‘concerned’ implying that something serious has happened rather than something new has happened and Duck wants to know more about it. By leaving out ‘aandachtig’ (intently/carefully) this curiosity is diminished even more.

The twelfth shift changes the semantics by changing ‘rand van het bos’, (edge of the woods) into ‘clearing’. Considering the picture, both options could work but the first does not imply a walk through the woods, but to get to a clearing Pig and Frog had to walk through the woods first.

Shift number 16 and 17 are similar shifts considering the ‘mood’ of the scene. ‘Grote’ (big) is changed into ‘beautiful’. Instead of using a word that describes the objective characteristics of the stone, the translator chose a more subjective word. By adding ‘It was very peaceful’ the meaning and atmosphere of the scene is altered even more.

Finally, the most striking difference in semantics, ‘Iedereen gaat dood’ (everyone dies) versus ‘everything dies’. The Dutch sentence involves all living creatures, including humans but the English sentence tries to exclude them by using *everything* rather than *everyone*.

Table 2.4 Shifts in style in *Frog and the birdsong*

	<i>Dutch</i>	<i>English</i>
18	‘Kijk,’ zei hij, ‘Kapot. Hij doet het niet meer’	‘There’s something wrong with this blackbird, he’s not moving’
19	Wat heb je dan gevonden?	What is it?
20	Een ongeluk?	Has there been an accident?

When comparing the Dutch and the English books, there are a few shifts in style on micro structural level. The overall shifts in tone and style on macro structural level are greater and will be discussed in paragraph 6.3.1.

The first shift in style in *Frog and the birdsong* can be found in a rather distinct Dutch sentence and its English counterpart. In the Dutch sentence, Frog states in perhaps a childish kind of way that the bird is ‘not working anymore’ and that it is ‘broken’. The English sentence is more detailed and implies much more than the Dutch sentence does by adding that the bird is not moving and that there is something wrong with it, whereas in the Dutch sentence, there has not been any mentioning of something being wrong with the bird, as Frog has no idea of what could be wrong.

The last two shifts are the opposite of one another. The style of the sentence ‘Wat heb je dan gevonden?’ (What is it that you have found?) is changed by using far less words. Shift number 20 is the other way around, the translator uses far more words to express Duck’s question ‘Een ongeluk?’ (An accident?).

6.2.3 *Kikker en de vreemdeling – Frog and the stranger*

Frog and the stranger is one of the books that has one several prizes because of the way it addresses the themes of tolerance, prejudices, racism and xenophobia. The book was first published in 1993 and tells the story about a stranger, a rat, who came to live at the edge of the forest, where Frog, Duck, Hare and Pig also live. Pig was the one to see him first and tells the other animals. Duck and Pig are not very happy with the stranger, as it is a filthy thieving rat. Frog decides to go see for himself and comes to the conclusion that the rat might not be as wicked as Duck and Pig think he is. Duck and Pig think Frog is mad for becoming friends with Rat and Pig insults Rat and tells Frog that Rat is different and that Frog should not be friends with him because of it. But when Pig's house is on fire and Rat comes to her rescue and fixes her house, and after Rat saves Hare from drowning, even Pig and Duck must admit that Rat is not so bad. They all become friends, and when Rat decides that it is time to travel on, all the animals are very sad to see that 'filthy, grubby, nice, cheeky, caring, clever Rat' go.

Frog and the stranger is also written in the past tense. Piglet is now called Pig and it has become clear that she is a female character in Dutch and male in English. Also, Pig now is drawn with clothes.

Table 3.1 Linguistic shifts in *Frog and the stranger*

	Dutch	English
1	X	One day
2	Heb je dat gezien?	Have you seen him?
3	Wat komt die nou doen?	X
4	Dat/die/een/het	Him/he/he
5	x	What does he want here?
6	X	Rat remained calm
7	x	In a dignified voice
8	Hij is anders	He is different from us
9	Zei ze boos	He said
10	X	Cheerfully
11	X	Suddenly
12	X	Fellow

The most striking linguistic shift in *Frog and the stranger* is the difference in the use of the pronouns in the beginning of the story. The Dutch book uses 'that' 'a' 'it' to address the rat, while the English book already addresses the character with human qualities by addressing him with 'him' and 'he'. Many of the linguistic shifts are shifts in the way a character is saying something. The English version adds more soothing terms like, 'cheerfully' 'dignified' and 'calm' but leaves out the more negative words like 'boos' (angrily). The addition 'from us' in English to the sentence

'hij is anders' (he is different) emphasises the fact that Rat is different from the other animals, there is a certain way the animals are, or should be, and Rat is different from that, instead of just being different in Dutch.

Table 3.2 Shifts in the relation between the verbal and the visual in *Frog and the stranger*

	<i>Dutch</i>	<i>relation</i>	<i>English</i>	<i>relation</i>
13	X	Complementary	When darkness fell	Symmetrical
14	x	Complementary	The others	Symmetrical
15				
16	x	Complementary	Rat was sitting resting on his new bench in the sun	Symmetrical
17	Ze zaten	Symmetrical	They sat side by side	Enhancing
18	x	Complementary	They stared at him until he disappeared	Enhancing

In contrast to *Frog in love*, the relation between the verbal and the visual is not altered as much in *Frog and the stranger*. The shifts are mostly additions, like shift number 13. In the picture, the sky is already a dark blue colour, indicating it is evening or night time. In the English version, the sentence 'when darkness fell' is added so the information can be obtained from both the verbal and the visual. The same goes for shifts number 15 and 16. Shift 17 is also an addition but a 'smaller' one. The picture shows Rat and Frog sitting on a bench; the Dutch text also mentions they are sitting, making the relation symmetrical. The English version adds that Frog and Rat are sitting side by side, what can also be seen in the picture creating an enhanced symmetrical relationship compared to the Dutch relation between verbal and visual.

The last shift is one from complementary; the Dutch text complements the picture, to an enhancing relation in English. The English text describes an action that cannot be found in the picture, enhancing the relation between the written text and the printed image.

Table 2.3 Shifts in semantics in *Frog and the stranger*

	<i>Dutch</i>	<i>English</i>
19	Komen wonen	Made camp
20	Besloot zelf eens te gaan kijken	Wanted to see for himself
21	Hij komt hier	I'll bet
22	X	Although he looked a little scruffy
23	Alles wat ik vind, dat is van mij	"It belongs to everyone"
24	Somber	Bitterly
25	De rat	My
26	Met z'n drieën	Frog, Pig and Duck
27	Kom kom	Quiet Quiet

28	Varkentje kon het niet uitstaan	Pig disapproved of Frog
29	X	Rat isn't from round here
30	Ze	All the animals
31	Op een dag	Then one day
32	Daar was hij al	The next day
33	Zich wassen	Fetch some water
34	Opgewekt	Constantly cheerful
35	Toen	But
36	De dieren	Frog Duck Hare and Pig
37	Kom ik nog wel eens langs	Maybe I'll come back one day
38	De dieren	Four friends
39	Het	The shouts
40	X	And other wonderful things he encountered in the world

Many shifts in the semantic categories are shifts from a general remark to a more specified description. Shifts number 26, 30, 36, 38 and 39 are examples. Number 18 is also a shift from a more general verb 'wonen' (to live) to a more specific verb 'make camp', a verb which fits the pictures later on in the story where Rat is seen living in a tent. 22, 29 and 40 are all added sentences. The Dutch text does not say anything about Rat looking scruffy, that he is not from around here, or other wonderful things he encountered in the world. Shift number 35 from 'Toen' (then) to 'But' is a shift in the implications of what follows. Using 'But' already implies a contrast, whereas 'toen' does not. Just like in *Frog in love* the translated English text deals with the passing of time in a different way. Shift 31 and 32 are two examples.

Shift number 19, 23, 28 and 37 are like shift 35, the two versions imply different things. 'Alles wat ik vind, dat is van mij' (Everything I find is mine) is far less subtle than the 'It belongs to everyone' in the English text, the same goes for shift 28. Number 27 creates a shift from an utterance by Hare wanting to calm the animals down and put things in perspective, 'Kom kom' (there there) to 'Quiet quiet', a more imperative sentence. In the Dutch text, the sentence 'Kom ik nog wel eens langs' (I will stop by some day) implies that it is certain that Rat will return at one point, whilst in the translated sentence 'Maybe I'll come back one day' Rat's return is far less certain.

Table 3.4 Shifts in style in *Frog and the stranger*

	<i>Dutch</i>	<i>English</i>
40	Ratten, daar moet je voor uitkijken	You have to be careful of rats
41	Kikker wist het niet	Kikker wasn't so sure
42	Het rook lekker	There was a wonderful smell
43	Het leek kikker wel gezellig	It all looked very cosy
44	De rat	Rat
45	Dat zie ik ook wel	I can see that

46	Hij is anders	He may be different
47	Want hij had veel meegemaakt	For he had travelled widely and had many exciting experiences
48	Help	Help help
49	Als een snoek	Dived straight
50	Iets nieuws te bedenken	New tales to tell
51	Vieze smerige aardige brutale behulpzame handige Rat	That scruffy but nice, cheeky, helpful clever rat
52	R A T	Their good friend Rat

Finally, there are the shifts in style in *Frog and the stranger*. Many of these shifts involve a change in emphasis, like shift number 42. ‘Ratten, daar moet je voor uitkijken’ (Rats, you have to be careful with them). The English sentence places ‘rats’ at the end of the sentence, making it less of an order and making it sound like a general warning. Shift number 43 and 44 also involve a shift in emphasis, albeit another one. The words ‘wonderful’ in shift number 43 and ‘very’ in 44 create sentences with a stronger effect, in contrast to the Dutch sentences where something just ‘smells nice’ (“rook lekker”) and looked ‘kind of cosy’ (“wel gezellig”). By adding an extra ‘help’ in shift 49, the English sentence also gets much stronger.

Number 45, 46, 47, and 52 are also similar shifts. Translating the sentence ‘Hij is anders’ (He is different), changes the sentence from one with a fact clearly stated in to a sentence which leaves room for doubt, ‘he may be different’. The other shifts also create more ‘friendly’ sentences by changing the style of the sentences.

The one metaphor used in *Frog and the stranger*, number 50, has not been copied to the English text, in fact, no metaphors can be found in the entire book. The ambiguity of the sentence ‘Iets nieuws te bedenken’ (thought of something new) also gets lost in translation. The Dutch sentence can mean that Rat finds new tales to tell, but also that he comes up with new activities for the animals to participate in. A similar shift is number 48, the Dutch sentence can encompass many things, positive and negative ‘Want hij had veel meegemaakt’ (He has seen a lot, or, he has been through a lot), and the English sentence explains how it is possible Rat has seen a lot and labels his experiences as ‘exciting’ whereas the Dutch sentence does not necessarily mean that Rat’s experiences were positive.

6.3 Effects

The translation shifts described above cause certain effects, they can influence the way the reader experiences the book. The effects of these shifts will be described on the basis of several parameters. The first parameter is the effect the shifts have on the

tone of the books, the way it is written and what kind of ‘mood’ the books create for the reader. The second parameter is the way the characters are portrayed; Velthuijs had very distinct ideas about the animals and their specific features and chose his words and sentences to fit these features (Ten Houten). The third parameter is the way the themes of the different books come forward and how they are dealt with. The last parameter is the relation between the reader and the images, and the way this relation is established.

6.3.1 *Effects on the tone of the book*

The semantic changes in *Frog in love* cause a kind of softening effect on macro structural level. The tone of the book therefore changes. The English text uses less strong words, choosing ‘fond’ over ‘love’ and ‘just fine’ over ‘fantastic’ or ‘great’. By using fewer exclamation marks this effect is enhanced even more. The Dutch text is often more specific in its choice of words whereas the English text uses more common or generic words sometimes leaving the reader to see for himself what information can be added from reading the pictures.

The semantic changes in *Frog and the birdsong* also bring about a change in the tone of the book. By leaving out words like ‘solemn’ and ‘serious’ and adding words like ‘excitedly’ and ‘peaceful’ the tone changes from a serious yet playful one to a more neutral one. The English text is also more concerned with the correctness of some concepts, like the concept of plucking apples, they have to be ripe and apple trees can be found in an orchard. This correctness, which can influence the natural flow and playfulness of the story can also be found in the shifts in the relation between the verbal and the visual. Another example of the effects on the tone of the book can be found in the way Frog tells Pig that the bird is ‘broken’ (kapot). This is an example of Frog’s childish way to express himself and his inability to understand what is wrong. In English Frog apparently does know something is wrong and the innocence and playfulness is lost in translation.

The subtle tone *Frog and the stranger* has in Dutch is somewhat lost in translation by the addition and omission of some words and sentences. In Dutch the reader is able to ‘read between the lines’ but this effect is lost in English. The implications created by the English text leave the reader less room to fill in gaps and think for him or herself than the Dutch text does.

6.3.2 *Effects on characters*

The changes in the semantics have another effect on *Frog in love* and the other books; the characters in the English version are more 'flat'. Because the Dutch text uses very specific words, the reader can attribute specific characteristics to the characters, whereas in the English the text the characters are described using more generic word, creating characters that also are more generic than the Dutch characters and changing the characters created by Velthuijs.

By leaving out some words and adding and changing others in *Frog and the birdsong*, the characteristics usually attributed to the animals are altered. For instance, Duck is considered to be a very nosy and curious character (Ten Houten). But in this book, her curiosity does not really come up, neither does Hare's seriousness and intelligence or Frog's artlessness.

One of the most striking differences in the beginning of *Frog and the stranger* is the fact that Rat is not yet a character in the beginning of the book, the animals use pronouns like 'that' 'this' to refer to Rat in Dutch, whereas the English animals refer to him as a person and a fellow character right from the beginning, making the animals softer and less prejudiced perhaps than in Dutch. Furthermore, in the Dutch books, Rat himself can come across a bit cocky because of the way he talks, so the reader does not feel instant sympathy for him, the other animals might be right, Rat might actually be an unwelcome stranger, because of sentences like 'Alles wat ik vind dat is van mij' (Everything I find belongs to me) and 'Ik ben niet stom' (I'm not stupid). In English however, Rat is portrayed as a nice character right from the start. There are far more positive features attributed to him in English than in Dutch, leaving the reader with no choice but to sympathise with him.

6.3.3 *Effect on themes*

In the case of *Frog in love*, the translational shifts do not have a major effect on the theme of the book. The only shift, which may have an effect, is the shift from Frog loving Duck, to Frog being fond of her. This shift may slightly alter the theme of the book from true love knows no colour, to more of a 'forever friends' theme.

The alterations in *Frog and the birdsong* have a bigger impact on the theme of the book, especially how this theme is presented. As stated before, the tone is a more neutral one, the English text does not confront the reader with 'heavy' words, and adds softening words and sentences. By doing this, the subject becomes graver in English, there seems no room for playfulness, but the subject should also not be

addressed with words considered 'too heavy'. In contrast; in Dutch the theme is dealt with in a serious but playful way. The reader is confronted with the seriousness of death, but also with the curiosity it brings about in the animals. In English this curiosity and playfulness is left out, which could send the message that one should not be as curious about death as Duck and Hare are. The ultimate change in dealing with the theme is the translation to 'everything dies' instead of 'everyone dies', softening the theme by making it about dying 'things' and leaving out the fact that people also die. The English book is about a serious subject but with a softening cover over it, whereas the Dutch book just tells the story and presents the theme as it is; death as a part of everyday life.

The use of the pronouns in *Frog and the stranger* also affects the theme, the animals show rude behaviour in the way they address Rat at first. Especially Pig is prejudiced, which is very obvious in the Dutch text, but far less in the English, which somewhat diminishes the theme of the book. By adding the 'soothing' words the way in which theme is addressed is changed as well.

6.3.4 Effects on reader and relation to images

First of all, the shift from present tense to past tense in *Frog in love*; the use of the present tense in picture books seems to be common in Europe (Lathey 2006, 136) and changing the tense from present to past has an effect on the way the story is told and read aloud. According to Lathey, the use of the present tense enhances the intimacy of the relationship between the narrative voice of the adult reading aloud, the child who is listening and imagining the story and the images coming to life for both adult and child (2006, 139). So the relation between the narrator and addressee is changed from a close relation to a more distant one.

The addition and omission of text elements that create a specifying or generalising effect on micro structural level, have a greater effect on the macro structural level. When it comes to this first category it seems that the Dutch book s leave the reader with more gaps to fill, whereas the English books provide the reader with all the information necessary to fully understand the book. This same could be said for the effect the shifts in the relation between the verbal and the visual have, but this time it is the other way around. In Dutch the text and picture mostly tell the same story, or the text repeats what is already 'said' in the picture like 'Hij gaat thuis aan tafel zitten', (he goes home and sits at the table) showing Frog sitting at his table. The information that Frog is sitting at is table is left out in the English version,

demanding the reader to be more active to notice that Frog is sitting at his table. This change can be seen as a change in the educational principle of the books. It sometimes demands a more active attitude from a child when reading a book but they other way around, the child is given additional information that is not present in the source text. The small stylistic changes and the changes in which text 'belongs' to which picture also affect the aesthetic function of the text.

So on the one hand the Dutch text provides the reader with more specific information, demanding a less active reader, but at some, and more, points the English translator has added information so certain questions are avoided, like where is the bed Duck is talking about? Or why does Frog push the drawing under the door? Why does he not just ring the bell? With as an ultimate effect, a limitation of the active and intelligent participation of the reader.

In *Frog and the birdsong* the English reader is also presented with more information than the Dutch. The aforementioned need for 'correctness' also influences the relation between the text and the images. When there is no sign of a hill in a picture, the hill is not mentioned, instead a meadow is mentioned, which can be seen on the picture. Additional information like 'and he joined the others', once again limits the participation of the reader.

The same goes for *Frog and the stranger*, the English reader gets more information than the Dutch, from the written text but also from the relation between the written text and the visual. The English texts still try to convey a certain message by dealing with these serious themes, but they way they convey this message seems different. The Dutch text tells the story 'as it is' in a plain way, whereas the English books adds and omits to create a more positive environment.

Chapter 7

7.1 Translational norms

In the UK, translations have always represented a very small percentage of publications (Lathey, Coillie, 2). Therefore, the translational norms concerning children's literature are not very apparent in the UK. The fact that the translator in many cases was the publisher or the editor of the books about Frog, makes the translational norms even harder to distinguish, but as was established in paragraph 2.3, the books are in fact translations with a clear voice of the translator. The comparison of several Dutch books to their English counterparts showed a certain trend in translational norms. The translated books about Frog seem to emphasise Joosen's statement that English picture books tend to be more conservative than the Dutch.

As was already stated before, translating is an act with a cultural denotation. The strategies the translator used, between the two ends of the socio cultural restrictions; relatively universally applicable rules and pure idiosyncrasies, are called norms. These translational norms were determined not only by the way the translator interpreted the book and the way he thought of the target audience, but also by the way the publisher wanted to convey the message, how the publisher wanted to deal with a certain theme. Or as Van Collie states:

Translators do not just have a mediating role. They do not only facilitate the negotiating dialogue between the source text and the target audience, and they are an intrinsic part of this dialogue. They stand between the social forces that act upon them like the imposed norms of the publisher and the expectations of the buyers of the books, the adults and of course their own interpretation of the source text and their assessment of the target audience (vi).

Of course the differences in the language pair dictated some norms, but the people involved in the translation process and the cultures they live in determined most of them. Publishers, editors and translators add prefaces, introductions and paratextual material to ease the passage of children's texts into the British market and the hearts and minds of young British readers." (Lathey, Coillie, 8).

This marketing strategy may find its origin in the second half of the twentieth century, subjects and genres that for a long time only seemed appropriate for adults became suited for the younger readers (Ghesquiere 26). The books about Frog are an example of that, both in Dutch and English. However, the way the English stories about Frog are translated seems to suit the view on children, which developed over

the 19th century. The pedagogical view on children changed, children no longer had to grow up as quickly and they were to be treated different from adults. The child was “no longer encouraged to reflect, the message in children’s books was presented in a straightforward manner. Every question came with an answer” (Ghesquiere 23). This is exactly the case in the books about Frog, every question comes with an answer, and if not, the translator made sure that there was no question to begin with. To Velthuijs’ children were not very different from adults, and they could be confronted with almost everything because of their natural resilience (Ten Houten). This view affected the way in which he told the stories, the style of his books but was not always included in the translator’s poetics or translation norms. This might be because this view was not clear to the translator, or because his views, or the publisher’s differed from Velthuijs’.

Adults, who exercise control over the publishing, translation and purchasing of the books, and their child image, are inescapable and inherent factors to be dealt with in (translated) children’s literature. Velthuijs’ child image differed a lot from the child image the translator or the editor of the English books may have had, the sugar coating of the stories being an example of this fact. Velthuijs’ view that children could be confronted with everything was partially transferred to the target text, but the translator added and omitted elements and with that changed the tone and style of the book. The books were thought to be ‘good for the child’, but only if they could be taken with a spoonful of sugar. The conclusion of this thesis emphasises Puurtinen’s aforementioned statement that the first principle is still more dominant when it comes to translating texts for children and the translational norms prevalent today (54).

7.2 Explaining translational shifts in Frog

The analysis of this thesis has tried to provide the academic world with information about what is expected of children as readers both by authors, translators and publishers. Extensively researching literature and by comparing three Dutch picture books and their English translation and describing the shifts that occurred, have led to this final chapter where the main question of this thesis will be answered; *what effect do translational norms have on picture books translated from Dutch to English?*

As discussed in paragraph 4.3, the way a story is told mostly determines the effect of the story and as shown in the paragraph about the effects of the stories, the way in which the Dutch story is told is different from the way the English story is

told, and the effects of the stories in both languages also differ. When trying to explain the differences between the original books about Frog and the translations, several factors, or parameters play an important role. Even though most books were published in the UK first, the books were first translated to English from Dutch, causing the differences in linguistics, semantics, style and the relation between the verbal and the visual.

In this concluding paragraph these differences will be explained by several parameters. First of all, the language differences. Secondly, the position and function of the text in the source culture and target culture will be used as a parameter. Thirdly, the impact of the implied versus the real author and finally the differences in audience in the source and target culture.

The differences between the Dutch and English language have their impact on the stories and the way they are written and told. These differences mostly cause obligatory shifts like the obvious difference like the fact that in the English books the gerund can be used to express incomplete action in progress at a specific time, whilst in Dutch the gerund obviously is not used for the Dutch language does not encompass this grammatical aspect. Another, perhaps less obvious difference comes forward in the case of the metaphors used in Dutch, which were not present in English. In many of these cases the English language simply did not have a suitable equivalent to match the Dutch phrase. Another linguistic difference between the two languages provides the explanation for, amongst other differences, the shift from the female character 'Varkentje' in Dutch, to the male character 'Pig(let)' in English. One might be led to believe that these differences are the cause of cultural differences between the Netherlands and the UK and the shift was completely optional. In some countries, a pig is considered an unclean animal and this is the reason for example why Pig is the only character with a real name, Pete, in the Bengali language. In English however there is a different reason. In Dutch, 'Varkentje' is a generic term for both female and male pigs; it is the diminutive of the word 'Varken' and can be used for both sexes. In English however, the word for a female pig, is 'sow' and 'pig' is only used for the male animals. So because of purely linguistic reasons, 'Sow' would not be a very good character name according to publisher Klaus Flugge, as a consequence 'Varkentje' became a boy in English.

Another reason can be found in the status of the source text in the source culture and the position and function the text has in the target culture. Velthuijs created stories that are both educational and emotional comprehensible for children,

without looking down on them and considering them to be fragile creatures that need to be treated with the utmost care. He thought they could be exposed to nearly everything, as long as you offer children a positive outlook. Velthuijs wrote the books to entertain children and adults alike (Ten Houten). Velthuijs first drew the pictures and then thought of the stories sometimes in cooperation with his editor Liesbeth ten Houten. The relation between the verbal and the visual came into being because of the visual. In Dutch, the verbal and the visual can be seen and read as two different ways of communicating the same story because Velthuijs first drew the pictures, there already was a story. But in the translation, the verbal and the visual already had an established relationship and the text and pictures can no longer be seen as two different forms of art, which very well may be the cause for some differences. The publisher in the Netherlands took Velthuijs' lead by publishing books with an entertaining and aesthetic function. According to Liesbeth ten Houten, the Dutch publisher, Leopold, saw the books as little pieces of art without a strong message that needed to be conveyed, underlying both functions. These factors had an effect on the translation even before the translator came into sight. However, when the books were published in the Netherlands the people buying the books did think Velthuijs was using his books to convey a message and the books had a strong educational function. When *Kikker en het vogeltje* was published in the Netherlands, Velthuijs was asked to give speeches about death and life after death numerous times (Linders 2003, 183) even though he did not think he had much to say about the subject. Velthuijs' intentions created the playful and unemphatic stories but were given a certain status by the readers. Amongst those readers also is the translator of the books. This might lay at the base of the most important reason for the translational shifts.

The translator mentioned above must have had a specific idea of the writer and his intentions, but as explained in paragraph 2.3 there is a difference between the real and implied author. First of all, Velthuijs' intentions as real and implied author and the story he tried to tell and the message he wanted to convey have to be considered. Velthuijs never intentionally thought of the themes he addressed in the stories. For example, Velthuijs came up with the story for *Frog and the birdsong* after he saw a dead bird outside, 'broken'. To Velthuijs it was natural that all the animals in his books started asking questions about this event. Velthuijs created this story within minutes because all the animals acted according to their character (Linders 2003, 182). Thanks to his (untranslated) biography and his editor, the intentions of

the real author can be retrieved. These intentions however might not have been accessible to the translator who interpreted the story without Velthuijs' intentions. The implied reader, who will later on become the real translator only reads the story the implied author has written and can miss out on the "unintentionalness" of it.

Another factor that has played an important role, is the child image of the translator and the publisher. What was their target audience? If they did not think a story about death should be more serious and less playful as playful as Velthuijs' had written it, this might very well be a reason for the shifts. If their idea was that the characters of the book would or should never be mean to a stranger this might explain why Rat is seen as one of the 'good guys' from the start instead of leaving room for doubt. Velthuijs did not really have a target audience in mind, he wrote for both children and adults as he thought they were alike and his books were meant to entertain everyone. To summarise the shifts, it seems that the English books are sugar coated in comparison to the Dutch books.

The different participants involved in the process of writing, translating and publishing the books and their child image, create not only a tension between the three functions of children's literature, after translation these functions are sometimes even altered. In conclusion, the translational norms that can be deduced from the differences between the English and Dutch books about Frog can be seen as a dynamic mixture of the individual interpretation of the translator, the wishes of the publisher and the child image all the players in the field have.

7.3 Further research

The answers given in the conclusion have to be seen in a greater context. In the books used for this thesis, the publisher was also the translator most of the times, so it might be that financial aspects have played an important role in the way the books were translated. Selling as much books as possible is hardly ever the goal of a translator, whereas it is one of the most important goals of publishers. More research about the differences in children's books and picture books might lead to new insights about translational norms. Especially in the UK where translated books are still a small percentage of all the children's books that are being published. It may also offer insight in the way a translated picture book can function in the target culture and how this may differ from the way it functions in the source culture. But to do so there has to be a large-scale research establishing differences concerning the

translation for children and of children's books, between languages, countries and cultures.

Works cited:

Bakker, Matthijs., Cees Koster & Kitty van Leuven-Zwart. "Shifts of translation." Ed. Mona Baker and Gabriele Saldanha. *Encyclopedia of Translation Studies*. London/New York: Routledge, 269-274.

Breebaart, Leonie. "Steeds meer ruimte voor de fantasie van het kind" *Trouw* 5 Oct. 2010.

Carey, Joanna. "Frog and Friends" *The Guardian* 11 Dec. 2004. 04 Feb. 2011
<<http://www.guardian.co.uk/books/2004/dec/11/featuresreviews.guardianreview28>>.

Christensen, Nina. "Childhood revisited: on the relationship between childhood studies and children's literature." *Children's literature, Critical concepts in literary and cultural studies*. Ed. Peter Hunt. Vol 3. New York: Routledge, 2006, 29-45.

Coillie, Jan van., Verschueren, Walter. P. Eds. *Children's Literature in Translation*. Manchester: St. Jerome Publishing, 2006.

Evan-Zohar, Itamar. "The position of translated literature within the literary polysystem." Ed. L.Venuti, 2004, 199-204.

Flugge, Klaus. Personal e-mail interviews, May-June 2011.

Ghesquiere, Rita "..."*Children's Literature in Translation*. Ed. Coillie, Jan van., Verschueren, Walter. P. Manchester: St. Jerome Publishing, 2006, 19-23.

Hollands, Howard., De Rijke, Victoria. "Crocodiles and naked pigs: motifs and motives in Max Velthuijs's picturebooks. *Studies in Children's Literature*, 2009. Four Court press. Ed. Celia Keenan and Maria Shine Thompson. Dublin: Four Court press, 2009.

Hunt, Peter. ed. *Children's literature, Critical concepts in literary and cultural studies*. Peter Hunt. Vol 2. New York: Routledge, 2006.

Johnston, Rosemary Ross. "Childhood, a narrative chronotype." *Children's literature, Critical concepts in literary and cultural studies*. Ed. Peter Hunt. Vol 3. New York: Routledge, 2006, 46-68.

Joosen, Vanessa. "True love or just friends? Flemish picture books in English translation" *Children's Literature in Education*. 41 (2010):105-117

Joosen, Vanessa, and Vloeberghs, Katrien. *Uitgelezen jeugdliteratuur*. Leidschendam: Biblion, 2010.

- Ten Houten, Liesbeth. Personal telephone interview 17 June 2011.
- O' Sullivan, Emer. *Comparative children's literature*. New York: Abingdon: Routledge, 2005.
- Lathey, Gillian. "...". Ed. Coillie, Jan van., Verschueren, Walter. P. Manchester: St. Jerome Publishing, 2006,
- Lathey, Gillian. "Time, Narrative Intimacy and the Child: Implications of Tense Switching in the translation of Picture books into English." *The translation of Childrens literature: a Reader*. Ed. Gillian Lathey. Bristol: Multilingual Matters, 2006. 134-140.
- Lathey, Gillian. Ed. *The translation of Childrens literature: a Reader*. Bristol: Multilingual Matters, 2006.
- Lathey, Gillian. "Where Britain meets the continent: Language and cultural exchange in children's fiction." *Childrens literature in education*. 32.4 (2001): 295-303.
- Landes, Sonia. "Picture books as literature". *Childrens literature association quarterly*. 10.2 (1985): 51-54.
- Leech, Geoffrey., Short, Mick. *Style in fiction, an linguistic introduction to English fictional prose*. Pearson Longman: Harlow, 2007.
- Lenteren, Pjotr van. "Aan Nijntje voorbij van Ambach tot kunstvorm: de Volkskrant Oct 2010.
- Lesnik-Oberstein, Karin. *Children's Literature, Criticism and the fictional child*. Clarendon press: Oxford, 1994.
- Leuven-Zwart, Kitty van. "Theorie en beschrijving van het vertaalprodukt." *Vertaalwetenschap. Ontwikkelingen en perspectieven*. Muiderberg Coutinho, 1992, 70-87.
- Linders, Joke. *Ik bof dat ik een kikker ben, leven en werk van Max Velthuijs*. Amsterdam: Leopold, 2003.
- Linders, Joke. "Max Velthuijs". *Literatuur zonder leeftijd*. 19 (2005) 129-134.
- Looman, Lisette. Collected e-mails, Letterkundig Museum, The Hague.
- Marcus, Leonard. "Picture book animals: How natural a history?". *The Lion and the Unicorn*. 7 (1983): 127-139.
- MacLeod, Anne Scott. "Censorship and children's literature". *Children's literature, Critical concepts in literary and cultural studies*. Ed. Peter Hunt. Vol 3. New York: Routledge, 2006, 120-131.
- Meek, Margaret. "How texts teach what readers learn." *Children's literature, Critical concepts in literary and cultural studies*. Ed. Peter Hunt. Vol 2. New York:

- Routledge, 2006, 38-59.
- Nikolajeva, Maria. *The verbal and the visual, The picturebook as a medium*. Children's Literature as Communication. The ChiLPA project. Ed. Roger. D Sell. Amsterdam-Philidephia: John Benjamins Publishing Company, 2002.
- O'Connel, Eithne. "Translating for children." *The translation of Childrens literature: a Reader*. Ed. Gillian Lathey. Bristol: Multilingual Matters, 2006. 15-24.
- Oittinen, Riita. "The Verbal and the Visual: on the carnivalism and dialogics of translating for children." *The translation of Childrens literature: a Reader*. Ed. Gillian Lathey. Bristol: Multilingual Matters, 2006. 84-97.
- Puurtinen, Tiina. "Translating children's literature: theoretical approaches and empirical studies." *The translation of Childrens literature: a Reader*. Ed. Gillian Lathey. Bristol: Multilingual Matters, 2006. 54-64.
- De Rijke, Victoria., Hollands, Howards. "Leap of faith: An interview with Max Velthuijs". *Children literature education*. 37 (2006): 185-197.
- Shavit, Zohar. "Translation of children's literature as a function of its position in the Literary polysystem". *Modern realistic stories for children and young people*. Ed. Rudolf Majonica. Munchen: Arbeitskreis für Jugendliteratur, 1987.
- Shavit, Zohar. "Poetics of Children's Literature" *The University of Georgia Press*, Athens – London, 1986, 111-130. 06 May 2011
<<http://www.tau.ac.il/~zshavit/pocl.five.html>>.
- Spitz, Ellen Handler. *Inside picture books*. New Haven & London: Yale University Press, 1999.
- Stolze, Radegundis. "Translating for children: world view or pedagogics?" *Traduction pour les enfants*. 48 (2003): 208-221.
- Smeekens, newspaper article, source unknown from the 'Letterkundig Museum' The Hague.
- Tabbert, Reinert and Wardetzky, Kirstin. "On the succes of children's books and fairy tales: a comparative view of impact theory and reception research." *Children's literature, Critical concepts in literary and cultural studies*. Ed. Peter Hunt. Vol 2. New York: Routledge, 2006, 21-37.
- Thacker, Deborah. "Disdain or ignorance? Literary theory and the absence of children's literature." *Children's literature, Critical concepts in literary and cultural studies*. Ed. Peter Hunt. Vol 2. New York: Routledge, 2006, 218-232.
- Toury, Gideon. "Translated literature: System, norm, performance." *Poetics Today*. 2.4 (1981): 9-27.

- Toury, Gideon. "De aard en de rol van normen in vertaling" Trans. Cees Koster. In *Denken over vertalen*. Nijmegen: VanTilt, 2010, 321-332.
- Velthuijs, Max. *Kikker is verliefd*. Amsterdam: Leopold, 1989.
- Velthuijs, Max. *Frog in love*. London: Andersen press, 1989.
- Velthuijs, Max. *Kikker en het vogeltje*. Amsterdam: Leopold, 1991.
- Velthuijs, Max. *Frog and the birdsong*. London: Andersen Press, 1991.
- Velthuijs, Max. *Kikker en de vreemdeling*. Amsterdam: Leopold, 1993.
- Velthuijs, Max. *Frog and the stranger*. London: Andersen Press, 1993.
- Walsh, Sue. "Irony? But children don't get it do they? The idea of appropriate language in narratives for children." *Children's literature, Critical concepts in literary and cultural studies*. Ed. Peter Hunt. Vol 2. New York: Routledge, 2006, 336-355.
- Webb Joels, Rosie. 'Weaving world understanding: The importance of translations in international children's literature'. *Children's Literature in Education*. 30.1 (1999): 65-83.