

Change something:

Pragmatic Changes in Three Translations of Annie M.G. Schmidt's *Jip en Janneke*



A. R. de Wit

3024660

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Dr. C. M. de Vries

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Abstract

This thesis analyses three translations of Annie M.G. Schmidt's *Jip and Janneke* – Rose Pool translated them as *Mick and Mandy* in 1961, Lance Salway as *Bob and Jilly* between 1976 en 1980, and David Colmer as *Jip and Janneke* in 2008 – and views them in the larger context of the ongoing debate on foreignisation versus domestication within the field of translation studies. It focuses on pragmatic translation choices made in three different categories: changes in cultural references from a difference of knowledge, changes in wording and plot in service of readability and reading pleasure, and changes in norms and values in service of pedagogical ideas. Careful analysis using Andrew Chesterman's method for translation analysis shows that Pool, Salway and Colmer all have a distinct own translation style and that their styles cover the spectrum of strategies from domestication to foreignisation. Their different styles fit in with changed (and changing) views on translation of literature for children.

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Introduction

Jip en Janneke is a set of stories for reading aloud written in Dutch that has been extremely popular among young children and their parents ever since they were first published in 1953. These so-called ‘read-aloud’ stories have been translated into English by three different translators (Rose Pool, Lance Salway and David Colmer) in three different time periods (1961, 1976-1980 and 2008). *Jip en Janneke* contains several culture-specific elements, which makes it an interesting source text to look at when researching pragmatic translation choices. These elements combined result in this research question: what pragmatic translation choices did Rose Pool, Lance Salway and David Colmer make in their translations of Annie M. G. Schmidt’s *Jip en Janneke*, and how do their translation choices fit into the debate on foreignisation and domestication?

First things first

The first person that needs introduction is the author of *Jip and Janneke* and the (grand)mother of Dutch children’s literature: Annie M.G. Schmidt (CPNB 6). Anna Maria Geertruida Schmidt was born on 20 May 1911 in Kapelle in Zeeland province, as daughter of a minister. After secondary school she left home to study in Den Haag, but she never finished her first two studies. In the 1930s she worked as an au pair in Hannover. In 1941 she started working as a librarian and later as chief librarian in the public library in Vlissingen, which was the first job she actually enjoyed. In 1946 she was asked by the Dutch resistance paper *Het Parool* to come work in their Amsterdam office. This move to Amsterdam would prove to be a very important change in her life, and from 1948 on, she wrote weekly columns and children’s *versjes* (short or little poems) for *Het Parool* (Annie-MG).

Schmidt had been publishing her work since 1938 and on 13 September 1952 the first *Jip en Janneke* story was published in *Het Parool*: “Jip en Janneke Spelen Samen”, accompanied by the now iconic illustrations made by Fiep Westendorp. The stories were a big hit and the last one was published on 7 September 1957. (Raadgeep 7)

Her work was extremely well received. In 1965 she was the first person to receive the Dutch award for children’s literature (now known as the *Theo Thijssenprijs*), in 1987 she received the *Constantijn Huygens Prize* (an important yearly Dutch prize for literature) for her

entire oeuvre, but the best award came in 1988 when she was awarded the highest international prize for children's books: the *Hans Christian Andersen Award* (Annie-MG).

Jip en Janneke is a series of stories about two toddlers who live next door to each other. The stories tell of their adventures like playing schools, visits to family or the zoo and going to the grocer's. Schmidt was inspired by her son Flip to write these stories and she hoped that parents would read them to their young children (Annie-MG).

One of the main themes and a defining feature of *Jip en Janneke* is that the children are naughty, that they get into fights, that they break things in and around the house, meaning in short that they do not fit into the mould of 'good children'. This subversiveness is one of the main forces behind their popularity in the Netherlands (Annie-MG), but – as research will demonstrate – it has also proven to be something that translators struggle with. Another factor that makes the *Jip en Janneke* stories as popular as they are, is the type of language used by Schmidt. The jury of the Hans Cristian Andersen Award praised her for her “ironic tone, witty criticism and a style that is amusing, clear, rebellious and simple to its essence” (Schmidt, *A Pond Full of Ink*). This typical language is so ingrained in Dutch culture and language that it has received its own term: “Jip-en-Janneke-taal” (*Jip-and-Janneke-language*)¹. A term that describes language that is either easily understandable and to the point (in the positive version) or easy and dumbed-down (in the negative sense).

Jip and Janneke were not only popular when the stories were first published in the 1950s, but are still beloved characters in the Netherlands. The *Jip en Janneke Omnibus* was reprinted as recently as 2014 and products featuring Jip, Janneke and other well-known figures from the stories are still being sold at HEMA (a Dutch retail chain) and other stores. Those products include rain coats, plastic plates, candy, clothing, bedding and Jip en Janneke champagne, a festive non-alcoholic sparkling apple or raspberry drink. Furthermore, the blurb on a recent publication of translations of some of Schmidt's more well-known poems reads “Annie M.G. Schmidt is a household name in the Netherlands, where almost everyone can sing at least one of her songs or recite a couple of lines of her poetry” (Schmidt, *A Pond Full of Ink*). These factors demonstrate that Annie M.G. Schmidt, Jip and Janneke are still relevant in contemporary Dutch culture, even though they are more than sixty years old.

Schmidt's work is not only well-known and beloved in Dutch culture, and much of her work has been translated into numerous different languages. The chapter on translations in

¹ I have added my own translation in italics in between brackets after words and phrases that I think need a translation.

Raadgeep's biography on Schmidt is a stunning forty pages long (Ik Krijg zo'n Drang van Binnen 135-174).

The first person to translate *Jip en Janneke* into English was Rose E. Pool in 1961. I quote a short biography written by A.J.M. Geerlings:

Rosey E. Pool was born in Amsterdam in 1905, and studied English Literature in Berlin in the 1930s. During the writing of her dissertation, Hitler came to power, and she had to flee. Back in Amsterdam, she worked as a translator and a teacher. In 1943, she was imprisoned at the Westerbork transit camp, but she escaped, and went into hiding. She was one of the few members of her family to survive the Holocaust.

In the 1950s and 1960s, she travelled extensively through the United States as a Fulbright scholar, and worked as a lecturer at black colleges ('Negro colleges') in the Deep South. In 1966, she was the only Dutch jury member of the First World Festival of Negro Arts [...] This festival was an important and symbolic event in the transnational Négritude movement.

Through her experiences in the Second World War, she felt a deep connection with African Americans. She experienced herself what it was like to be excluded when she wore the yellow Star of David on her clothes.

(Geerlings 61)

The "deep connection" Pool felt with African Americans and her involvement in the "transnational Négritude" (Geerlings 61) are interesting in connection with certain translation choices made in "I want to be a Coal Man" and "Santa is Coming" which will be discussed in Chapter 3. One thing that sets Pool apart from both Lance Salway and David Colmer is that her native language is Dutch and not English. This means that she does not comply with one of the unwritten rules of translation, which is that one can only translate to their native language. She has named her Jip Mick, and her Janneke Mandy.

The second translator of *Jip en Janneke* is Lance Salway who was born in Bristol in 1940. He is a translator of children's literature, and an author of both speculative science fiction and scholarly articles on children's literature from the Victorian era. He also translated Schmidt's works *Minoes* (translated as *Minnie*), *Floddertje* (as *Dusty and Smudge*) and *Tom Tippelaar* (as *The Island of Nose*) (Raadgeep 139, 140, 154, 162). His Janneke is called Jilly and his Jip is named Bob.

The most recent translator of *Jip en Janneke* is David Colmer. He is an Australian author and a translator of Dutch literature who was born in Adelaide in 1960 (David Colmer). He translates novels, poetry and children's literature and he is the translator for many notable Dutch authors. For Schmidt's publisher Querido he has translated *Pluk van de Petteflet* (as *Tow-Truck Pluck*) and *Een vijver vol inkt* (as *A Pond Full of Ink*). In coordination with the publication of his translation of *Jip en Janneke*, Querido also published *Jip and Janneke: Two kids from Holland*, which is a booklet that uses Janneke, Jip and Westendorp's illustrations as an introduction to the Netherlands. Colmer has won many translation prizes, including the Impac prize in 2010 and the Independent Foreign Fiction Award in 2012 (David Colmer). His Jip and Janneke are named exactly that: Jip and Janneke.

Since all the source texts combined take up more than a thousand pages, a selection had to be made. I have decided to analyse at least four texts per translator and the following is a list of stories analysed in this thesis:

Annie M.G. Schmidt	Rose Pool	Lance Salway	David Colmer
"Jip en Janneke spelen samen" <i>Jip en Janneke</i> , 5		"Bob and Jilly play together" <i>Bob and Jilly</i> , 7 1976	"Jip and Janneke play together" <i>Jip and Janneke</i> , 7 2008
"Ieder een hapje" <i>Jip en Janneke</i> , 12		"A piece each" <i>Bob and Jilly</i> , 20 1976	"A bite each" <i>Jip and Janneke</i> , 21 2008
"De dag na Sinterklaas" <i>Jip en Janneke</i> , 26		"The day after Christmas" <i>Bob and Jilly</i> , 35 1976	"Saint Nicholas" <i>Jip and Janneke</i> , 41 2008
"Poppetjes van klei" <i>Jip en Janneke</i> , 63		"Clay models" <i>Bob and Jilly are Friends</i> , 84 1977	"Plasticine people" <i>Jip and Janneke</i> , 132 2008
"Kolenman" <i>Jip en Janneke</i> , 176	"I want to be a coal man"	"Coal man"	

	<i>Good Luck Mick and Mandy</i> , 13 1961	<i>Bob and Jilly in Trouble</i> , 13 1980	
“Sinterklaas komt” <i>Jip en Janneke</i> , 212	“Santa is coming” <i>Love from Mick and Mandy</i> , 70 1961		
“Soep” <i>Jip en Janneke</i> , 217	“Mandy stays to dinner” <i>Love from Mick and Mandy</i> , 79 1961	“Pea soup” <i>Bob and Jilly in Trouble</i> , 92 1980	
“Klaar-over” <i>Jip en Janneke</i> , 235	“Safety first” <i>Take Care Mick and Mandy</i> , 23 1961		

The original texts were published between 13 September 1952 and 7 September 1957 in *Het Parool* and they have since been bundled in an omnibus. In this thesis, the 1996 version of the *Jip en Janneke* omnibus will be used, in combination with *Good Luck Mick and Mandy*, *Love from Mick and Mandy*, *Take Care Mick and Mandy*, *Bob and Jilly*, *Bob and Jilly are Friends*, *Bob and Jilly in Trouble* and *Jip and Janneke*. Throughout this thesis I will mostly refer to the original text and its translation(s) by using the title of the original Dutch text.

Literature for children

Important to keep in mind when researching a work like *Jip en Janneke* is that literature for children differs greatly from literature for adults, a viewpoint that is endorsed by several theorists including Riitta Oittinen, Jan van Coillie and Gillian Lathey.

Any discussion of translation for children has to begin with the question of what counts as children’s literature. ‘Children’s literature’ encompasses texts intentionally written for children, texts written for adults but subsequently

appropriated by children, and texts that are addressed to or read by both children and adults. There is a range of historical reasons — educational, colonial, and postcolonial — for the development of a separate children’s literature, with specialized publishing for children as a relatively recent phenomenon in a number of countries and languages. Moreover, the parameters of childhood vary historically and geographically according to economic necessity and changing cultural norms. [...] It is, of course, adults who determine these shifting boundaries, and adults are the writers, publishers, arbiters and indeed the translators of children’s reading matter. (Lathey, *The Translation of Literature for Children* 1)

Lathey further points out that scholars have only been showing serious interest in children’s literature for the past forty years (Lathey, *The Translation of Children's Literature* 14). It was long viewed as a so-called “low-genre (in the sense of non-appreciation)” (Oittinen 85) and it wasn’t until the late 1970s that literature for children started to be taken seriously when scholars like Göte Klingberg began discussing adaptation in the genre.

Because children’s literature was considered a low-genre literature, translators took more liberties with their work within the genre because they did not feel obligated to honour the source texts as much as translators of acknowledged literature did (Oittinen, *The Verbal and the Visual* 85-86; Desmet 15-22). This approach means that differences between source texts and target texts were more significant within the genre of children’s literature than in adult literature.

An interesting concept that is strongly connected with writing and translating for children is the child-image. The image adults have of children and their inner worlds is based on their own backgrounds and experiences; her or his ideas about what children are like, what they can handle, what they like and love and what is good for them (as ‘little’ people and ‘young’ readers) (Van Coillie 17)². This image is very much influenced by both cultural factors and personal experiences. That child-image subsequently influences the translation choices made in translations of children’s literature and choices are therefore made in that genre that would never be made in other genres (Van Coillie 16-19).

Read-aloud stories like *Jip en Janneke* are extra difficult to translate in comparison to the overarching genre of children’s literature, as their target audience is not yet able to read for

² All secondary sources that were originally in a language other than English have been translated by me.

themselves. This means that the texts have to be read aloud by adults and that in turn means that the stories have a mixed audience which makes it difficult to hit the right note, both for authors and translators. Cay Dollerup even describes translation for reading aloud as “an art requiring great competence of translators” (82).

The illustrations that often go with stories written to be read aloud are another factor that complicates translating this genre, as translators have to take those images into account as well. Illustrations show parts of the story, which means that translators have less room to manoeuvre, less options for change, as scholars such as Riitta Oittinen, Gillian Lathey, Mieke Desmet and Jan van Coillie have demonstrated in their work.

Foreignisation versus domestication

Ever since people have thought about translations as a theoretical concept, which was as early as the classical era, theorists have written about translation strategies (Pym 30). One set of opposing strategies deals with directional equivalence, which can be described as translating without adapting to the target language and culture versus translating while adapting to the target language and culture. Theorists such as Cicero, Eugene Nida, Gideon Toury, Lawrence Venuti and Friedrich Schleiermacher have all written about their theories in this area and all use different words for the two ‘poles’. I have chosen to use the terms *foreignisation* and *domestication* used by Schleiermacher, as those terms appear to be most widely accepted. He describes the two possible strategies as “either the translator leaves the author in peace, as much as possible, and moves the reader towards that author, or the translator leaves the reader in peace as much as possible and moves the author towards that reader” (Pym 31), which means that “either as much of the ‘foreignness’ of the text as possible is retained in the translation, without many concessions being made to the culture into which it is translated, and linguistic and aesthetic idiosyncrasies are imitated so that the reader is constantly aware that it is the product of another culture which he or she is reading in translation, or the text is translated in such a way that the illusion is created that it has been written in the culture of the reader” (O’Sullivan, *Does Pinocchio have an Italian Passport?* 148).

Emer O’Sullivan does not believe that those two opposite translation strategies accurately describe the actual possibilities translators have, adding a third: *neutralisation*. She describes the three categories as:

Die exotisierend-dokumentierende Übersetzung, die versucht das Fremde zu bewahren, die neutralisierende Übersetzung, die versucht das Fremde zu entkonkretisieren und die adaptierende bzw. Einbürgerende Übersetzung, in der aus der Kulturspezifität des Fremden eigenkulturelle Elemente werden
The foreignising translation, which attempts to keep foreign elements, the neutralising translation, which attempts to provide context for foreign elements and to make them more concrete, and the domesticating translation, in which the culture-specific foreign elements are changed to elements from the own culture.

(O'Sullivan, Kinderliterarische Komparistik 237, own translation).

I will be using the original terms by Schleiermacher – *foreignisation* and *domestication* – in combination with O'Sullivan's *neutralisation* in order to be able to differentiate between different strategies that would otherwise, in Schleiermacher's version, be filed under domestication. I believe that the differences between domestication and neutralisation are significant, as neutralisation is less invasive and allows a translator the space to help the reader without deviating too far from the source text, whereas domestication completely removes foreign elements.

It is important to note that most theorists who think about foreignisation versus domestication have quite a strong preference for one or the other. Hardly any of them have a neutral view.

Göte Klingberg is widely regarded as one of the main forces that started discussions on adaptation within the scholarly field of children's literature in translation (Van Coillie 16). Klingberg argues that the original author of a children's book has already adapted her/his work to his audience and that a translation of a children's book should have the same 'degree of adaptation' (Klingberg 86) as the original, as that is the only way in which the translation has the same function as the source text. He condemns any form of adaptation that goes beyond simple context adaptation (retaining that same degree of adaptation), such as modernising, localising (transferring a text to the target culture), eliminating taboos or shortening a text (86-88).

Lawrence Venuti's ideas are similar to Klingberg's; he believes that a translator should opt for a "resistant" translation (his word for foreignising) as opposed to a "fluent" (domesticating) translation. A fluent translation is a translation that is not directly recognisable

as such and Venuti is of the opinion that those are the type of translations that are most common in translations into English (Pym 32). His main argument against fluent translations is that he is concerned about “the effects that fluency [...] has on the way major cultures see the rest of the world. If all cultures are made to sound like contemporary fluent English, then Anglo-American culture will believe that the world is like itself” (Pym 20). He favours a “a non-fluent or estranging style designed to make visible the presence of the translator by highlighting the foreign identity of the source text and protecting it from the ideological dominance of the target culture” (Venuti 306) as opposed to “an ethnocentric reduction of the foreign text to target-language cultural values” (12). He believes that reading a translation should require hard work on the part of the reader and that a translation should not only retain foreign *realia*³ and plot, but foreign linguistic aspects as well.

Earlier, we mentioned that Emer O’Sullivan introduced the term ‘neutralisation’ and it is that strategy that she advocates. She points out that ideas on the amount of foreign elements children can handle are based on personal experience and before the time of writing in 2000 there had been no major studies on children’s “realistic perception”. She furthermore stated that smaller studies suggests that children do not notice foreign elements and that the reading experience is not hindered by those elements (O’Sullivan, *Kinderliterarische Komparistik* 320). She writes about children that are slightly older than the intended audience of *Jip en Janneke* and its translations, but I believe that her overall argument can still be applied to these texts. She advocates a translation strategy that provides context for unknown foreign elements and helps the child reader without interfering too much: her neutralisation strategy.

Riitta Oittinen questions Venuti’s prescriptive point of view and questions why translators should not publish a version that has been adapted to the times and culture of the target audience as long as it is consistent and sound from the point of view of the reader. She does not consider adaptation either negative or positive, but merely a feature dependent on the point of view of the reader: “all translation includes adaptation, as we, when translating, always think of our future readers” (Oittinen, *Translating for Children* 164). She opposes Venuti especially with regard to the “estranging style” Venuti advocates in his influential work *The Translator’s Invisibility* from 1995 and she reproaches him for not keeping the best interest of the reader in mind. She agrees that the translator should be visible, but she believes that the translator should help the reader by domesticating the text (Oittinen, *Translating for Children*

³ Latin for “real things”, words and phrases that are intimately bound up with the universe of reference of the original (Leppihalme).

168). She stresses that this assistance on the part of the translator is even more important for a child reader than for an adult reader, as children are less likely than adults to read and enjoy a book that is difficult to read and understand.

In “Vertalen voor kinderen: hoe anders?” (*Translating for children: how is it different?*), Jan van Coillie discusses his views on how and why translators (can) make alterations and changes in their translations of children’s literature. He provides the reader with examples from different languages, opinions from several (Dutch) translators and ideas from theorists who have opposing views on what a translator should or should not do. He does, however, not take a stand in this debate, but chooses consciously to not get mixed up in the discussion instead and sticks to writing about possible changes, without interference from a personal, subjective opinion. He divides translators’ reasons for making changes into three separate categories:

Changes in cultural references (from a difference of knowledge)

Changes in wording and plot (to improve readability and reading pleasure)

Changes in norms and values (in service of educational/pedagogical ideas)

(Van Coillie 17)

These three categories are all subdivided in several subcategories that provide a detailed overview of translation strategies being used in translations of children’s literature. The strategies he describes are all in some way linked to the debate on cultural differences in general and the debate on foreignisation/domestication in particular. These three categories are used as a framework on which to base my own research and many of his insights have proven invaluable to my research.

Method

In *Exploring Translation Theories*, Anthony Pym provides the reader with an overview of different theories within translation studies and puts them into context. Translation Studies is a relatively young field and the first wave of interest in Translation Studies as a real research field focused on equivalence (Pym 7). Pym explains that during that first wave in the 1960s and 1970s, scientists were trying to prescribe what translators should do: aim for the most equivalence. When *Skopos* theory became popular in the 1980s (Pym 44), these prescriptive theories soon lost popularity because *Skopos* theory proposes “that since ‘functional

consistency' (the closest thing they had to equivalence) is no more than one of the many possible things a translator can achieve, translation usually requires transformations of a rather more radical kind" (Pym 63), which makes equivalence a very small part in their overall theory. At almost the same time, other theorists, such as Gideon Toury, were undermining equivalence from the exact opposite direction. They stated that equivalence was a feature of all translations, simply because the texts were regarded as translations. This way of looking at equivalence changed everything: if equivalence was suddenly everywhere it could no longer be used to help people create it (Pym 63). The combination of those two changes meant that Translation Studies had to become a more independent field of research and these new theories can be grouped together as Descriptive Translation Studies (named after Toury's book from 1995). These new theories put more focus on what translators *were doing*, instead of what they *should be doing*. My research is squarely set in this description paradigm.

The most obvious way to analyse translations is to compare the source and target texts and then note where the texts differ. That idea is as simple to understand as it is difficult to apply. Bottom-up and top-down are two ways to analyse translations. The first starts from the smaller units in the text (such as words, phrases or sentences) and works its way to larger concepts (like text, context genre, culture) and the latter begins with the larger factors and then moves to the smaller units.

Kitty van Leuven-Zwart is one of the theorists that works with a bottom-up analysis (Pym 64). She developed a model that works via "transemses" and "architransemses" (Van Leuven-Zwart 80). Transemses are two units that are being compared with the architranseme being the thing the two have in common (Van Leuven-Zwart 80-81). After determining the architranseme, the researcher can then determine whether or not there is a difference between the two transemses and the difference(s) can then be written down and called a "verschuiving" or "shift" (Van Leuven-Zwart 81) (Pym 65). After this has been done for all transeme-pairs in a text, the researcher will have a list consisting of all the shifts that have taken place in the text. These shifts then (hopefully) form an analysable pattern. This model is rarely used, as it is an extremely time-consuming method because it consist of five rather elaborate steps that have to be undertaken per unit-pair (Van Leuven-Zwart 78-87).

Itamar Even-Zohar designed a top-down model that looks at the relationship between culture and translations through the idea of "polysystems", which is based on the idea that culture is a system made up of other systems (Pym 69). He subsequently groups translations as sub-systems under the literary field to which they belong (*Jip en Janneke* translations are a sub-

system under the Children's Literature system within the Literary polysystem). Even-Zohar's model then looks at translations through their role, function and influence in the target culture. This model allows a researcher to analyse the impact a translation has (or can have) on the target culture. A downside of his model is that it focuses more on the text as a concept and its function in the target culture, and not on the actual text itself.

In his 1997 book *Memes of Translation: The Spread of Ideas in Translation Theory*, Andrew Chesterman introduces his model for translation analysis. He writes that sometimes translating is easy; when a source language item has a direct translation in the target language, a translator can simply use that exact translation and that's that. Sadly, that is hardly ever the case (Chesterman 90). If a source language item does not have a target language translation, the translator might "at its simplest" make use of "a single strategy only: change something" (Chesterman 91). He then goes on to divide the different types of changes into three categories (mainly syntactic/grammatical, mainly semantic and mainly pragmatic) and he further divides these three categories into ten subcategories each. His method is similar to van Leuven-Zwart's, as he too works bottom-up. He looks at different textual units (morphemes, words, phrases, sentences, even paragraphs) and compares the source text to the target text. If a difference is detected, he groups it under the appropriate category. This categorisation of changes can then be used as a tool to analyse the translation choices made by a translator.

In the 2013 SCARAB lecture given by Elke Brems, she discussed her research on *TinTin*. She mentioned both Even-Zohar and Chesterman as examples of methods that are too restrictive because of their emphasis on norms (Even-Zohar) and their over-categorisation (Chesterman). She further mentions van Leuven-Zwart's model and Chesterman's model as examples of models that are too extensive to be practical tools for translation analysis (Brems), a point that Pym also made about van Leuven-Zwart's method.

Chesterman

Despite Brems' comments that Chesterman is both too restrictive and too extensive, I have concluded that his method is the best model to help me answer my research question. There are a number of reasons for this decision. First of all, Chesterman's method is clearly explained and therefore quite user-friendly. Secondly, Brem's comment that this method is too extensive and therefore too time-consuming to be used effectively has been circumvented by the choice to limit myself to the pragmatic category only. The other two categories (syntactic/grammatical and semantic) are more suited to answer linguistic translation queries while my question is a

pragmatic one. Finally, by only using the pragmatic category, the model focuses my research in the direction my question demands.

By pragmatic changes Chesterman means those changes which primarily have to do with the selection of information in the target text, a selection that is governed by the translator's prospective readership of the translation. Pragmatic changes can be said to manipulate the message itself and are often the result of a translator's global decisions regarding the appropriate way to translate the text as a whole (Chesterman 107). His set of subcategories is:

- Cultural filtering
- Explicitness change
- Information change
- Interpersonal change
- Illocutionary change
- Coherence change
- Partial translation
- Visibility change
- Transediting
- Other pragmatic change

Cultural Filtering is also referred to as domestication; it describes the way in which source language items, particularly culture-specific items, are translated as target language cultural or functional equivalents, so that they conform to target language norms (Chesterman 108). The opposite procedure, when those items are not adapted, but for instance borrowed or transferred directly, is foreignisation (108). Since cultural filtering is essentially one of the main themes of my research, this category is connected to all other categories that I use in my research.

Explicitness change is either towards more explicitness (explicitation) or more implicitness (implication). Explicitation is well known to be one of the most common translatorial strategies (Chesterman 108). It refers to the way in which translators add components explicitly in the target text which are only implicit in the source text (109).

By *Information change* Chesterman means either the addition of new (non-inferable) information which is deemed to be relevant to the target text readership but which is not present in the source text, or the omission of source text information deemed to be irrelevant (this latter might involve summarizing, for instance) (109). Deletion is the opposite process. The main difference between deletion and implication is that omitted information cannot be subsequently inferred from the text (Chesterman 110).

The *Interpersonal change* strategy operates at the level of the overall style: it alters the formality level, the degree of emotiveness and involvement, the level of technical lexis and the like: anything that involves a change in the relationship between text/author and reader (Chesterman 110). Interpersonal changes can be researched so extensively that they become a complete study in their own right, so I have chosen to address only the most obvious examples of interpersonal change that alter the translation significantly.

Illocutionary changes are changes of speech act and they are usually linked with other strategies. Such changes might involve, for instance, a change from statement to request and the use of rhetorical questions and exclamations in texts (Chesterman 110). There can also be changes within particular classes of speech acts. For example, within the class of acts known as representatives (such as stating, telling, reporting), a translator may choose to shift from direct to indirect speech (111).

Coherence changes have to do with the logical arrangement of information in the text, at the ideational level (Chesterman 111). Changes in this category might include splitting one paragraph in two, or moving a paragraph or sentence to another part of the text.

Chesterman's seventh category covers any kind of *partial translation*, such as summary translation, transcription, translation of the sounds only, and the like (Chesterman 111).

Visibility change refers to a change in the status of the authorial presence, or to the overt intrusion or foregrounding of the translatorial presence (Chesterman 111). For instance, translator's footnotes, bracketed comments (such as explanations of puns) or added glosses explicitly draw the reader's attention to the presence of the translator, who is no longer transparent and the translator is thus visibly interposed between original author and reader, and the author is accordingly backgrounded (temporarily) (112).

Transediting is a term used to designate the sometimes radical re-editing that translators have to do on badly written original texts: it includes drastic re-ordering, rewriting, at a more general level than the kinds of changes covered by the strategies so far mentioned (Chesterman 112).

When I began analysing the translations using Chesterman's method, I soon realised that his final pragmatic sub-category, *other pragmatic translation choices* was too broad to be used effectively. It is a bin where all pragmatic choices that cannot be labelled end up (Chesterman 112). For the purpose of my research I have decided to add two sub-categories to

this one, namely 10a *Illustrations* and 10b *Diminutives* and to not include any other changes that could be considered an “other pragmatic translation choice”, such as lay-out.

To summarise, I will look at cultural changes in *Jip en Janneke* translations and their significance within the contexts of the debate on foreignisation versus domestication by using Chesterman’s method for translation analysis to place the translations in Van Coillie’s three categories, each of which will be discussed in a separate chapter. Firstly, we will focus on changes in cultural references, including realia, visibility changes and information changes. Secondly, we will look at changes in wording and plot, paying specific attention to illocutionary changes, explicitness changes and again information changes. Then, I will focus on changes in norms and values, where we will delve into taboos, information changes, interpersonal changes and illustrations. Finally, in the conclusion we will – hopefully – come to a satisfactory answer and – probably – have found much more interesting questions for future research. But first: what pragmatic translation choices did Rose Pool, Lance Salway and David Colmer make in their translations of Annie M. G. Schmidt’s *Jip en Janneke*, and how do their translation choices fit into the debate on foreignisation and domestication?

Chapter 1: Changes in Cultural

References

Cultural filtering

Before we can look at differences between source culture and target culture, definitions for those terms have to be provided. Chesterman writes that “the source-target supermeme is the idea that translation is directional, going from somewhere to somewhere. The widespread acceptance of this supermeme has, in modern translation studies, given us the notions of *source text* and *target text*” (Chesterman 8). However, he also notes that the source text does not disappear once it has been translated. This prompts him to provide the following definition:

In place of the metaphor of movement, therefore, I would suggest one of propagation, diffusion, extension, even evolution: a genetic metaphor. Evolution thus suggests some notion of progress: translation adds value to a source text, by adding readers of its ideas, adding further interpretations, and so on. (Chesterman 8)

These descriptive definitions also give us *source language* and *target language*, which describe the language of the original text and the language to which a text is being translated. I want to go a bit further and include the terms *source culture* and *target culture*, meaning the culture in which an original text is written, and the culture to which a text is translated, respectively. The terms source culture and target culture can be interpreted broadly – to mean the Western world or Europe – or more narrowly – to mean the Amsterdam-region, children aged 3-6, or the working class. I have chosen to use an intermediate interpretation, which means that in this text the source culture is Dutch culture and the target culture is Anglo-Saxon culture. The target culture is a wider region, because some of the *Jip en Janneke* translations have been marketed for both the British market, the American market and for English-speaking people in general, which means that they have an intended audience that encapsulates many people from different cultures across the world whose denominator is that they are acquainted with Anglo-Saxon language and culture.

The fact that there is a source culture in which a source text is written and a target culture to which a text has to be adapted, means that changes will be made to cultural references. Those are the type of changes that Chesterman means when he writes about “cultural filtering”. He only describes two options for cultural filtering – foreignisation and domestication – but I have chosen to include O’Sullivan’s third option: neutralisation. Thus, cultural filtering means a cultural reference changed to adhere to the target culture or an element from the source culture explicitly kept.

These translation choices can be made in a myriad of categories, some of which are listed by Van Coillie:

Personal names, geographical names (cities, streets, squares, rivers...), customs, social traditions and holidays, political, religious or cultural institutions and organizations, titles of TV shows, newspapers, books etc., way of living, clothing, food, coins, weights and measures, the school system, children’s play, flora and fauna. (Van Coillie 19)

Several of these elements can be found in *Jip en Janneke* and its translations and I have chosen to provide several examples from different categories in order to demonstrate the translators’ different attitudes to cultural filtering.

Translators who opt to neutralise or domesticate alien elements to the target culture often do so because they want to allow their readers to identify with the text, to make it more relatable and recognisable. They believe that too many foreign elements will make it difficult for children to truly empathise with a texts and its characters, and that it could hamper the readability of the text and the fun of reading it (Van Coillie 18). Translators who choose to retain the alien elements – who foreignise their texts – often do so out of respect for the source text and with the aim to confront children with other cultures (Van Coillie 18). However, it is important to note – as Emer O’Sullivan has done – that not much research has been undertaken into how children themselves feel about and react to cultural filtering and that most views on this issue are translators’ and theorists’ opinions, which means that those theories are mostly speculation and personal opinion.

For the sake of readability of this thesis, I have chosen to consistently write that differences between source text and target text have happened because the translator ‘decided’ or ‘chose’ to make a change. I am, however, fully aware of the fact that translations are made

in a system that consists of many actors, including a publisher, an editor, possibly an illustrator and an intended audience, of which the translator is only one.

What's in a name?

Multiple articles have been written on the importance of names and the choices translators face regarding the translation of names, especially in connection with what Chesterman calls cultural filtering (Van Coillie, Oittinen, O'Sullivan, Lathey). I will now discuss the choices Pool, Salway and Colmer made regarding the names of some of the most central characters. Van Coillie mentions several ways in which a translator can make changes to names:

Some popular first names can be replaced by a pendant in the target language (exonym), for example when Jan becomes John. Sometimes a translator can change the phonetics of a name in order to prevent mispronunciation, for example when Winnie-the-Pooh became Winnie-de-Poeh. More often, foreign names are replaced by a popular name from the target language, a strategy that can also be applied to names of celebrities in the source or target culture. Made-up names that have a specific connotation in the source text/language/culture are often translated, see Mr Wormwood/meneer Wurmhout. The translator often opts for a functional equivalent name – one that has a similar effect through sound, connotation or humour – instead of one that has the same literal meaning.

A translator that wishes to neutralise a foreign name can do so by either removing it, or by replacing it with a common noun or a description.

Foreignisation of foreign names can also be undertaken through different strategies. A translator can simply copy the name from the source text, maybe adding an explanation for well-known names or names with a certain connotation.

(Van Coillie 20-21)

Almost all these strategies are represented in choices made by Pool, Salway and Colmer.

The most obvious names to begin with are the two young protagonists: Janneke and Jip. Janneke is a girls' name made up of three syllables, beginning with a consonant and ending in a vowel,

the most audible vowel is an ‘a’-sound. Jip is a very short name, only one syllable, consonant-vowel-consonant, in which the vowel is an ‘i’-sound.

Pool has chosen to domesticate the original names (Jip and Janneke), but the alternative names that she has chosen (Mick and Mandy) mimic the sound-pattern of the original names – in that the boy’s name is a mono-syllabic name in which the vowel is an ‘i’-sound and that the girl’s name is a bit longer than the boy’s name, begins with a consonant, contains an ‘a’-sound and ends in a vowel, with the difference that Mandy is made up of two syllables.

Salway has chosen names (Bob and Jilly) that differ vastly from the original names. His names don’t alliterate – something that only happens in four of the sixteen *Jip en Janneke* translations (Raadgeep 140-150) – and the vowels are quite different. However, Bob and Jip both follow the consonant-vowel-consonant pattern and the girls’ names are in both cases longer than the boys’.

Colmer, then, has chosen a different approach: he has kept the names as they were in the ST, adding only a note on their pronunciation (more on that later). This is clearly an example of foreignisation, as neither Janneke nor Jip is a name that is commonly (or even uncommonly) used in the English-speaking world.

Poppejans, Janneke’s doll, also plays a significant role in Schmidt’s stories and the translators have been quite creative in naming ‘their’ Poppejans. The word Poppejans can be split into three parts – ‘pop’, ‘pe’ and ‘jans’. The first part, ‘pop’, means doll, Jan is one of the most common names in the Netherlands (compare to the English John) with the middle part functioning as a sound that does not really have any meaning (although it can be argued that it sounds like a diminutive and in that sense adds to the feeling that Poppejans is a small doll).

Pool has chosen to call her doll Polly-Doll. Obviously, ‘doll’ is the literal translation of ‘pop’. ‘Polly’ has probably been chosen because it is quite a common name in English and by combining ‘Polly’ and ‘doll’, Pool was able to create a name that has a similar sound as the original name with a very similar meaning.

Mary-Jane is the name of Jilly’s doll. Salway has translated ‘jans’ as ‘Jane’, whilst ‘Pop’ has essentially been dropped (at least as far as meaning goes) and has been replaced by ‘Mary’. ‘Mary’ does have the same amount of syllables and the combination ‘Mary-Jane’ has the same meter as ‘Poppejans’ has. However the meaning of ‘Poppe’ (‘pop’ means ‘doll’) has disappeared.

In *Jip and Janneke*, Poppejans has been translated as Dolly-Dee. ‘Dolly’ is used as a translation of ‘Poppe’, which is quite a close translation as ‘dolly’ reads like a diminutive of ‘doll’. ‘Dee’ has been chosen as an alternative to ‘jans’, possibly because the alliteration was deemed to be attractive. All in all, the name Dolly-Dee is quite a close translation, both in sound and in meaning, but it is still a domesticated form.

Jip’s teddybear is not such an interesting story, as all three translators have made the exact same choice: they have opted to translate the name, which means that Beer (*beer*) becomes Bear.

Schmidt named the cat Siepie, an abbreviation of the first name Sijbrecht which is hardly ever heard in Dutch, and the three translators have opted for different strategies in their translations.

Mandy’s cat is named Tibs, which is also a nonsense word. This nonsense word however, appears to have a specific feline connotation, as it sounds suspiciously like ‘tabby’.

Salway has chosen to use a standard pet name: Blackie.

Colmer has also opted for the domestication approach, but his is more subtle, closer to neutralisation. His cat is named Sippy, an Anglicised version of Siepie, probably to avoid pronunciation issues and to give the name a more familiar appearance.

Finally, Jip’s beloved dog Takkie (*stick-y*, as in ‘a small stick’, or ‘stick-like’). In Pool’s version, he is named Snoot, which is a word that is closely associated with dogs. It is interesting to note that Takkie’s snout is not nearly as pronounced as Snoot’s is.



On the left: Takkie in “Klaar-over”. On the right: Snoot in “Safety First”.

Both Salway and Colmer have, presumably, been influenced by the fact that Takkie is a Dachshund when they picked their names as they both opted for names that feel connected to that specific type of dog: Bob’s dog is called Sausage and Colmer has chosen to use Weenie.

All in all, all three translators have domesticated all names, save for Colmer's choosing to use Jip and Janneke.

O, Sinterklaas, Sinterklaas, wherefore art thou Sinterklaas

Another example of cultural filtering can be found in translations of holidays and festivals, and they be obstacles for translators when those events are not part of the target culture. One such event in the Netherlands is Sinterklaas. Sinterklaas is celebrated annually with the giving of gifts on the evening of 5 December or the morning after. The festivities begin mid-November when Sinterklaas arrives in the Netherlands per steamboat, supposedly coming from Spain. In the period between his arrival on the first Saturday after 11 November and his departure on 6 December, Sinterklaas visits schools and other public places frequented by children. He also rides his grey-white horse over rooftops delivering presents through the chimney to well-behaved children with the help of his friend and helper Zwarte Piet (*Black Pete*). Children who have been bad do not get anything and risk being taken back to Spain in a hessian bag that Zwarte Piet uses to carry the presents. Whilst Sinterklaas is in the country, children place a shoe near the fireplace before going to bed. They put some hay, a carrot or a bowl of water in or near their shoe for Sinterklaas' horse and they sing Sinterklaas songs. The next morning Sinterklaas will have been there and they find a small present or some traditional Sinterklaas sweets like *pepernoten*, *speculaas*, *chocoladeletters* or some chocolate coins in their shoe. The evening of 5 December is called "Sinterklaasavond" (*Sinterklaas evening*) or "Pakjesavond" (*gift evening*) and it is the evening that Sinterklaas gives presents to the children and this gift-giving moment largely replaces Christmas in terms of receiving presents. On 6 December Sinterklaas leaves without any ceremony and the holiday is over.

As Sinterklaas is such an important holiday for Dutch children, it makes sense that some stories about Jip and Janneke that Schmidt has written are about this event. The two stories dealing with Sinterklaas analysed in this research are "De dag na Sinterklaas" and "Sinterklaas komt".

Pool has chosen to translate "Sinterklaas komt" as "Santa is coming" and in this case, the title says it all: she has domesticated this text completely and she has replaced all references to Sinterklaas with references to Christmas, Santa or neutral alternatives.

The quote below is the opening paragraph to "Sinterklaas komt" and it describes Jip's excitement about what he might find in his shoe this morning. I have chosen to add my own

translation in italics to all the examples I use, as this allows readers without any knowledge of Dutch to fully appreciate the differences between source texts and translation(s).

Schmidt: Jip is heel vroeg wakker. Het is nog bijna donker. Er is nog niemand op. Het is zo stil in huis. Maar Jip denkt: Ik ga naar beneden. Ik ga kijken of er iets in mijn schoentje zit.
Want Jip heeft zijn schoentje gezet. Met hooi erin.
Hij gaat zachtjes de trap af.
Hij doet de deur van de kamer open. En hij kijkt in zijn schoentje. Het staat bij de open haard.

Literal translation: *Jip is awake very early. It is still almost dark. No one is up yet. It is so quiet in the house. But Jip thinks: I am going downstairs. I am going to see if there is anything in my shoe. Because Jip left his shoe out. With hay in it. Gently he goes down the stairs. He opens the door to the (sitting)room. And he looks in his shoe. It is in front of the fireplace.*

Pool: “Everybody is sleeping,” thought Mick, “Mandy will be sleeping in her house, too. I wonder if Santa is asleep?” Mick asked himself.
There was no one to tell him. Last night, he had asked his Mummy to write a letter to Santa in case he did come.
Mick lay with his eyes wide open, then he got out of bed. He put his slippers on and he went to the door. Very, very quietly he crept downstairs.
“I wonder if my letter is still in front of the fire,” he said to himself.
But Mick couldn't see his letter anywhere. He saw one of his sandals there in front of the fire. He knew he had put his letter in his sandal.

The concept of putting out his shoe at night with hay in it for Sinterklaas' horse has been replaced with him writing a letter to Santa. However, Pool has chosen to include the information that the letter for Santa was left in a slipper in front of the fire, which is not something that is normal in Anglo-Saxon culture. Furthermore, she has added information – Mick's thought that Mandy and Santa might be sleeping and that he puts on his slippers before going downstairs – that is not present in the source text and that does not seem to add any critical information to

her version. As that is more an information change than a pragmatic translation change, I will discuss them further in the second and third chapter.

Later in the story, Jip and Janneke want to sing a song for Sinterklaas and they start arguing about what song to sing:

Schmidt: Jip en Janneke staan voor de schoorsteen. Want ze moeten een liedje zingen. Sinterklaas kapoentje! zingt Jip heel hard.
Hoor, wie klopt daar, kindren! roept Janneke. Nog harder.
Hoor eens, zegt vader. Dat kan niet. Als jullie liedjes zingen, moet je het gelijk doen. Allebei hetzelfde liedje. Anders is het afschuwelijk.
[...]
Kom, zegt moeder. Ik zing met jullie mee. Eerst Sinterklaas kapoentje.
En dan, Hoor, wie klopt daar.
En nu gaat het goed.

Literal translation: *Jip and Janneke are standing in front of the chimney. Because they have to sing a song. Sinterklaas kapoentje! sings Jip loudly.
Hoor wie klopt daar kindren! shouts Janneke. Even louder.
Now listen up, says father. That is not okay. If you are going to sing songs, you have to do it together. The same song, both of you. Otherwise it's horrible.
[...]
Come, says mother. I'll sing with you. First Sinterklaas kapoentje. And then, Hoor wie klopt daar.
And now it does go well.*

Pool: Mick looked pleased too, and he said, "I think we should sing a song for Santa."
"Yes," said Mandy. "What shall we sing?"
"Let's sing, Here comes the Muffin Man!" said Mick.
"No," said Mandy, "I want to sing Jingle Bells."
Then Daddy said, "If you sing for someone, you must sing together. Come on, let's try Noël, Noël. I shall sing with you. Then we'll be real carol singers."

All together they began to sing: Noël! Noël! It sounded beautiful.

“Sinterklaas kapoentje” and “Hoor wie klopt daar, kindren” are both traditional Sinterklaas songs and Pool replaced them with other songs. Two of the songs she has chosen to use are traditional Christmas songs – “Jingle Bells” and “Noël, Noël” (which is better known as “The first Noël”) – but “Here comes the Muffin Man” is a traditional nursery rhyme that has nothing to do with Christmas. This makes her choice for that last song the more interesting, as she could have opted for another Christmas song. She has also, again, made two choices that changed the information in her text: instead of mother singing with the children, it is father that sings carols with Mick and Mandy and Pool has added a third song, while Jip and Janneke just sang the two songs they were fighting about. Those differences are, again, not pragmatic changes but information changes and will be discussed in further detail in Chapter 2 and Chapter 3.

Both Salway and Colmer have translated “De dag na Sinterklaas”, but their translation strategies are each other’s opposites, as the example below demonstrates:

Schmidt: Je hebt je schoen nog staan, zegt Janneke. Bij de kachel. Ik zie hem staan. En Sinterklaas is allang weg.

Literal translation: *You’ve still got your shoe out, says Janneke. Near the fireplace. I can see it there. And Sinterklaas has left long ago.*

Salway: ‘Your stocking’s still hanging up,’ said Jilly. ‘By the fireplace. I saw it there. And Father Christmas left long ago.’

Colmer: ‘You’ve still got your shoe out,’ Janneke says. ‘Next to the fire. Just there. And Saint Nicholas has already gone back to Spain.’

This story, like “Sinterklaas komt” mentions the Sinterklaas tradition of putting one’s shoe out at night, which means that both Salway and Colmer have had to find a suitable translation for this cultural realium.

Colmer’s overall strategy for this story can best be described as foreignisation, as is it a mixture of foreignisation and neutralisation. An example of foreignisation in this paragraph is that he has decided to let his Jip leave his shoe out, without providing extra information on that tradition. A neutralising strategy has been applied in the final sentence, as Colmer provides information on Sinterklaas’ destination. This extra information is not needed in the source text, as all Dutch children know that Sinterklaas lives in Spain when he is not visiting the Netherlands in November/December.

Domestication is clearly the strategy that Salway has applied in his translation, as he has domesticated all elements referring to Sinterklaas. These sentences provide us with two clear examples, but many more can be found in “The day after Christmas”. The first example of domestication is when Bob has left his stocking up, instead of his shoe out. This change clearly moves the text from a Dutch context to an Anglo-Saxon one, as Christmas stockings are an integral part of the gift-receiving tradition of Christmas. The other example is even clearer: “Sinterklaas” has been turned into “Father Christmas”. Note that “Father Christmas” and “Santa Claus” are not necessarily the same figure. The *Oxford English Dictionary* defines “Father Christmas” as “chiefly Brit. a personification of Christmas, now conventionally pictured as a benevolent old man with a long white beard and red clothes trimmed with white fur, who brings presents for children on the night before Christmas Day”. “Santa Claus” is defined as “In nursery language, the name of an imaginary personage, who is supposed, in the night before Christmas day, to bring presents for children, a stocking being hung up to receive his gifts. Also, a person wearing a red cloak or suit and a white beard, to simulate the supposed Santa Claus to children, esp. in shops or on shopping streets”. The two terms are being described as “largely” and “virtually” the same, but Father Christmas is considered to be a socially superior term.

These three translation of stories on Sinterklaas demonstrate that all three translators have their own strategies in dealing with realia: Colmer opts for a combination of foreignisation and neutralisation where Salway has chosen for complete domestication, and Pool’s strategy can be described as going beyond domestication as she makes so many changes.

A stroopwafel by any other name would taste as sweet

Food is another category in which a translator can be confronted with possible cultural filtering. In “The Verbal and the Visual: On the Carnivalism and Dialogics of Translating for Children”, Riitta Oittinen states that “we know how important eating is in all children’s literature. Eating and the names of food are very central issues in children’s books in general” (86). So it is unsurprising that food is also a recurring theme in Schmidt’s *Jip en Janneke* stories and they often eat foods and sweets that are typically Dutch. Pool, Salway and Colmer each have their own strategies for dealing with those realia. Here are some examples.

In “Sinterklaas Komt”, Jip finds a “groen suikerbeest” (*green sugar animal*) in his shoe, this is a typical Dutch sweet made of granulated sugar, water and confectioner’s sugar to which food colouring can be added that is associated with the Sinterklaas holiday and has no

real equivalent in English. Pool has chosen to translate it as “little chocolate cat”, thus domesticating it. She even decided to change “beest” (*animal*) to “cat” which means that she changes the information even further.

The story “Soep” (soup) is about the Dutch “erwtensoep” (*pea soup*) which is typically eaten during winter. It is a type of thick split-pea soup with a porridge-like texture that typically consists of peas, onions, leek, carrots, potatoes, bits of streaky bacon and other cheap wintery ingredients. It takes quite a long time to cook and is therefore usually prepared in large quantities. The soup is often served with “rookworst” (*smoked sausage*) and “roggebrood” (rye bread or Pumpernickel bread). The original version of “rookworst” is finely ground meat flavoured with salt and spices, covered by an intestine and then smoked over low heat. These days, the intestine has been replaced by a coating of bovine collagen and the smokey flavour is achieved via smoke aromatics. This type of sausage is not very well-known outside of the Netherlands.

Pool has chosen to change the soup to “stew”, which is dish that is very similar. Both dishes have to cook for about a day, are therefore usually prepared in larger quantities, have the aforementioned texture and are considered working-class dishes (in that they are both cheap and filling). She has changed the sausage in the source text to “dumplings” – which are pieces of fluffy bread added to stew – and deleted all references to the “roggebrood”, which means that she has domesticated all types of food in this text.

Salway on the other hand, decided to use the literal translation of “erwtensoep”: pea soup. A discrepancy with this translation is, that that term brings a different picture to mind than the source text soup does. A pea soup brings to mind a fresh, bright-green soup usually eaten in spring or summer, flavoured with herbs like mint and chives; nothing like the earthy grey-green flavours and appearance of the Dutch pea soup. He further changes the sausage to bacon, which makes quite a lot of sense, as both are basically salty pork. However, considering he used a literal translation for the soup, it seems like using “sausage” as a translation for the source text “worst” could also have been a valid option. He further changed the “roggebrood” to “brown bread”, which can be categorised as neutralisation instead of domestication, because the source text bread is in essence a type of brown bread.

In “Ieder een Hapje”, Jip and Janneke have to finish their plates before they can go out and play. The type of food Jip has to finish before being allowed to go out, is “stukjes boterham”

(*pieces of sliced bread or sandwiches*) with “chocolade muisjes” (*chocolate mice*). “Chocolade muisjes” is not a term that is much used in the Netherlands, but it is a slight play on words used by Schmidt to describe something that is usually called “chocolade hagelslag”: chocolate sprinkles. Schmidt uses “muisjes” in reference to a type anise sprinkles often used when celebrating births. Salway writes that Bob and Jilly eat “pieces of bread and butter” topped with “chocolate spread”. “Boterham” does not have a real equivalent in English, the Dutch term is somewhere between sandwich and slices of bread and his translation is thus a straightforward choice. His choice to use “chocolate spread” is less so. Not only does his translation omit the information that the topping consists of sprinkles, but it also deletes the wordplay that Schmidt put in her text. Colmer has chosen “pieces of bread” as a translation of “boterham”, which is a very close translation and can be categorised as neutralisation. He has chosen to translate the “chocolade muisjes” as a spreadable topping, but he has opted for the term “chocolate jam”, which stays closer to the original as chocolate and jam do not compute, making his translation similarly alienating as Schmidt’s original is. This translation is still not foreignising per se, but it is somewhere between foreignisation and neutralisation.

The “stroopwafel” (*syrup waffle*) that Jip and Janneke can win as a prize in “Poppetjes van klei” has been translated by Salway as either “a prize” (deleting the term altogether), or with “a piece of chocolate cake” which is also a nice treat, but most definitely not the same as a “stroopwafel”. These changes clearly go beyond neutralisation and fall under domestication. Colmer has, again, made a change that is just domesticating instead of neutralising, as Schmidt’s “stroopwafel” becomes a regular “waffle”. At first, the change appears to be minor – just dropping the “siroop” (*caramel-syrup, honey*), but the waffle associated with the word “waffle” is a completely different type of waffle than the thin crisp waffles used to make a “stroopwafel”.

Judging from the foods alone, Pool’s strategy appears to be to domesticate all foreign concepts, where Salway and – even more clearly – Colmer opt for neutralisation, sometimes on the verge of foreignisation.

To be visible, or not to be visible

Another category described by Chesterman is visibility change, in which an author can “visibly interpose” herself/himself between the original author and the reader (112), and it is something that happens in *Jip and Janneke* and, even more clearly, in *Mick and Mandy*.

In *Good Luck Mick and Mandy*, Rose Pool has added the following text:

BEFORE YOU BEGIN

Mick and Mandy said it would be nice to write you a letter. So here it is.

DEAR YOU.

We hope you will like us. We do all the same things that you do, and we have lots of fun. The lady who writes about us is called ANNIE M. G. SCHMIDT. She lives in Holland, so she writes about us in Dutch. The lady who writes about us in English is called ROSE E. POOL and she lives in London.

Mummy is helping us with this letter and we are not using any big words. We live next door to each other. That is why we are friends.

With love from,

MICK AND MANDY

In *Love from Mick and Mandy* and *Take Care Mick and Mandy* she has added something very similar, but she changed the final paragraph to:

Mummy is helping us with this letter and we are not using any big words. We have a cat and a dog, and do you know, we live right next door to each other.

That is why we are such good friends.

These additions are striking for more than one reason. First of all, they serve as an introduction to Jip and Janneke's world, as they provide the information that these children are neighbours and friends, and that they are supposed to be similar to the reader/listener. That information comes from the first *Jip en Janneke* stories, which Pool has not translated. It is unclear why she has not chosen to translate the first three books (*Jip en Janneke*, *De groeten van Jip en Janneke*, and *Hop maar Jip en Janneke*), but has instead chosen to translate the fifth, sixth and seventh book (*Een zoentje van Jip en Janneke*, *Goed zo, Jip en Janneke*, and *Pas op, Jip en Janneke*) (Raadgeep 49-52). Pool's selection of source texts and any considerations she may have had concerning that selection will not be discussed further in this thesis, but it is important to realize that the fact that she has not translated the first stories has led – at least partially – to this introduction. The second element that makes these introductory comments by Pool notable, is that she describes herself as “[t]he lady who writes about us in English”. She could have written ‘the lady who has translated these stories into English’, but instead she has opted to

place herself on the same level as Schmidt. This has further been emphasised by her use of parallelism in her descriptions of Schmidt and herself:

The lady who writes about us is called ANNIE M. G. SCHMIDT. She lives in Holland, so she writes about us in Dutch.

The lady who writes about us in English is called ROSE E. POOL and she lives in London.

She repeats “[t]he lady who writes about us” and she provides the same information on both women. This emphasised level of same-ness is consistent with the amount of changes Pool has made to the source text and it sheds an interesting light on those changes. A possible avenue for future research could be to look into how Pool herself viewed the role of translators in general and her role as translator of Schmidt’s works.

Salway has not included any comments of his own in his publication. His name is not even mentioned on the cover, but on the inside there is a small note that reads: “[t]ranslated from the Dutch by Lance Salway”.

The cover of Colmer’s translation is designed to look exactly like the *Jip en Janneke* omnibus from 2005, with a sticker reading “now in English” as the only addition and his name is not mentioned on the cover. He is mentioned on the title page as the translator and he has included a small note on the page preceding the first story:

A note on pronunciation

The Dutch name Jip is pronounced 'Yip'.

Janneke is a little more difficult. It might be easiest to think of as 'Yannicka', with the 'a' as in 'father' and a firm stress on the first syllable.

This note is a clear intrusion on the translator’s part and makes it explicit that there is something noteworthy about these names. The fact that Colmer included this note can then be seen as a way to underline how important he believes Jip and Janneke are, as he wants to make sure that the people who read these stories – and especially those who read them out loud – know how to pronounce these names. His intrusion is then much less intrusive than Pool’s is, but it is still a way to make him as a translator more visible and push Schmidt to the background. It is not as intrusive as Pool’s statement in *Mick and Mandy*, but it is a similar idea.

Conclusion

When we combine all changes made to cultural references, a clear picture begins to form. Almost all the instances that Pool was confronted with realia, she chose to domesticate them, so that her readers would not be confronted with foreign elements. Salway has opted for a neutralising strategy whenever he could, but his overall strategy is still very clearly a domesticating one. Colmer, then, has tried to use a foreignising strategy on the larger elements of the texts (like the names and the Sinterklaas holiday), but his inclusion of extra information, on pronunciation for instance, means that his strategy is at times more neutralisation than foreignisation. For smaller elements, such as some of the foods, he has opted for a domestication strategy if there was no easy option to foreignise or neutralise.

Chapter 2: Changes in Wording and Plot

Theoretical knowledge is power

If and when a translator chooses to make changes in wording and plot, she/he usually does so in service of readability and reading pleasure (Van Coillie 22). Venuti and Oittinen have – as mentioned in the introduction – strong and opposing views on whether or not those types of changes should be made when translating a text; Venuti is strongly in favour of foreignisation whilst Oittinen advocates domesticating texts aimed at children.

These changes only become apparent after detailed comparison of the source text and the target text. They can take place on all linguistic levels, such as phonetical, morphological, lexico-semantic, syntactic and pragmatic. They may involve replacement, deletion, addition or rearrangement (Van Coillie 23). As we are interested in foreignisation, neutralisation and domestication on a pragmatic level, we will mostly be focusing on pragmatic changes in wording and plot, which means that we will not be looking into the more linguistic aspects.

Translators have diverse opinions on how much a text in translation should be adapted. Venuti and Oittinen are at opposite ends of the spectrum and most translators are somewhere in between. Not only do translators have different opinions on how much a translator should adapt a text, they also have myriad of reasons for their opinions, most of which stem from personal experience (see Van Coillie and O’Sullivan). Van Coillie provides some reasons for translators to make pragmatic changes. Pragmatic changes have a strong influence on how a text functions and they can change the balance between the text and the person who reads it (aloud) (Van Coillie 26). Factors that change the balance are often additions like addressing the reader, exclamations and fillers (26). Statements are often replaced by direct, indirect or rhetorical questions (26). Translated children’s literature often contains additions that explicate or concrete things that were not fully worked out in the source text, explicitations of behaviour, thoughts or feelings are even more frequent (27). Implication is also applied in translations, when a translator leaves out emotive adjectives and adverbs, explanations or clarifications,

often led by literary norms (27). Sometimes alterations are made that have a significant impact on the plot; entire passages can be deleted or added in service of reading pleasure (28).

Are you talking to me?

The first group of changes that Van Coillie mentions are the type of changes that alter the relationship between the text and the reader or listener. Chesterman's category on illocutionary changes include changes from statement to request, the use of rhetorical questions and exclamations, and shifts between direct and indirect speech (Chesterman 110-111), and those are changes that alter that relationship between the text and its audience.

Annie M.G. Schmidt uses a unique and distinctive form of speech in *Jip en Janneke* which does not exactly fit into either the category of free direct speech or of direct speech. She writes her texts in something that is between direct speech and free direct speech. Schmidt does not use quotation marks – a feature of free direct speech – but she does use words like *zij/hij zegt (she/he says)* – a feature of direct speech – leading to a mixture of the two. She does not use quotation marks or italics to highlight thoughts and sounds, thus relying on the reader to correctly interpret her words. Pool, Salway and Colmer have all three diverged from Schmidt's typical form of speech, but their adaptations are not exactly the same. For dialogue, all three of them have decided to add quotation marks in order to aid the readability of the text. However, they have not all opted for the same quotation marks, which might have been decided by a publisher or editor. Pool uses single apostrophes, whilst Salway and Colmer have both chosen to use double apostrophes, as illustrated in the following examples:

Schmidt: Ik was de kolenman, zegt Jip. Ik breng de kolen. Moet u nog kolen, mevrouw? (“Kolenman”)

Literal translation: *I was the coal-man, says Jip. I bring the coal. Do you need (+informal, + family speak) coal, madam?*

Pool: “I’m the coal man, Madam,” said Mick, “and I’ve brought the coal. Do you need any coal?”

Salway: ‘I’m the coalman,’ said Bob. ‘I’m bringing the coal. Do you want some coal, madam?’

Schmidt: Ik ben niet bang, zegt Jip. (“Poppetjes van klei”)

Literal translation: *I am not afraid, says Jip.*

Salway: ‘I’m not frightened,’ said Bob.

Colmer: ‘I’m not frightened,’ says Jip.

To mark thoughts, Pool, Salway and Colmer have each made different choices. Pool has opted to use double apostrophes to signal that something is a thought, Colmer has decided to typeset thoughts in italics to emphasise them, and Salway has chosen to use Schmidt’s way by only using words to indicate that something is a thought, as illustrated here:

Schmidt: Misschien is het in de schoorsteen blijven hangen, denkt Jip.
(“Sinterklaas komt”)

Literal translation: *Perhaps it got stuck in the chimney, thinks Jip.*

Pool: “Perhaps the bus is still in the chimney,” Mick thought to himself.

Schmidt: Jip liep in de tuin en hij verveelde zich zo. Maar kijk, wat zag hij daar? Een klein gaatje in de heg. Wat zou er aan de andere kant van de heg zijn, dacht Jip. Een paleis? Een hek? Een ridder? Hij ging op de grond zitten en keek door het gaatje. (“Jip en Janneke spelen samen”)

Literal translation: *Jip walked in the garden and he was so bored. But look, what did he see over there? A little hole in the hedge. What would be on the other side of the hedge, thought Jip. A palace? A gate? A knight? He sat down on the ground and looked through the hole.*

Salway: Bob was walking in the garden. He had nothing to do. And then he saw that there was a hole in the hedge.

I wonder what’s on the other side of the hedge, Bob thought. A palace? A gate? A knight in armour? He sat down on the ground and looked through the hole.

Colmer: Jip walked around the garden and he was so bored. But look, he’s spotted something. A hole in the hedge. *What’s on the other side of the hedge?* Jip wondered. *A palace? A gate? A knight in armour?* He sat down on the ground and looked through the hole.

Pool and Colmer have consistently chosen to use italics to indicate sounds. In *Bob and Jilly* and in *Bob and Jilly are Friends*, Salway has opted for italics as well, but in *Bob and Jilly in*

Trouble, he has chosen to use single apostrophes. It remains unclear why he has chosen to make that change and it is something that can be looked into further at another time.

Schmidt: Het onweert! Jip en Janneke zitten in de kamer. Boeng! Boem!
Boemel-de-boem! zegt het in de lucht. En dan na een poosje komt het
weerlicht, flits! En dan weer boemel-de-boem! (“Poppetjes van klei”)

Literal translation: *There is a thunderstorm! Jip and Janneke are sitting in the
room. Boeng! Boem! Boemel-de-boem! says the sky. And then after a
while there is a flash, flits! And then again boemel-de-boem!*

Salway: There was a thunderstorm. Bob and Jilly sat in the sitting-room.
Bang! Boom! Boomdiboom! went the sky. And a little later the
lightning came – *flash!* – and then *boomdiboom* again.

Colmer: There’s a thunderstorm. Jip and Janneke are in the living room.
Boom! Bang! Ba-ba-ba-boom! say the clouds. And then after a while
the sky lights up, *flash!* And then there’s another *ba-ba-ba-boom!*

Schmidt: Krak, zegt het kussen. (“Kolenman”)

Literal translation: *Crack, says the pillow.*

Pool: *R-r-r-rip* went the cushion.

Salway: ‘Crack!’ said the cushion.

As the examples above demonstrate, simple changes like adding quotation marks or italics change the look of a text significantly. In all three translations, the readability of *Jip en Janneke* has been attempted to be improved, and all three translators have chosen their own systems to do so.

Are you still listening?

Rhetorical questions are an often used in stories that are meant to be read aloud, as they invite the child reader to join in a conversation with the text (see Lathey, Oittinnen and Van Coillie). However, it is not a feature that Schmidt makes much use of; she is not the type of author to actively ask her young readers/listeners questions, which means that a lot of her stories do not contain those types of questions. Nevertheless, it is in fact interesting to see how the other translators handle these fragments. In “Jip en Janneke spelen samen”, Schmidt uses something

that can be seen as a question directed at the reader on two occasions. Salway and Colmer each have their own ways of translating them:

Schmidt: Maar kijk, wat zag hij daar? Een klein gaatje in de heg.

Literal translation: *But look, what did he see? A little hole in the hedge.*

Salway: And then he saw that there was a hole in the hedge.

Colmer: But look, he's spotted something.

Schmidt: En wat zag hij? Een klein neusje.

Literal translation: *And what did he see? A little nose.*

Salway: And what do you think he saw? A nose.

Colmer: And what did he see? A little nose.

In the first example, both Colmer and Salway decide to leave the question out altogether and they both opt for a statement instead of a question. Salway's version is completely different from Schmidt's, in the sense that he no longer calls for active participation. Colmer's version still draws the attention of the reader/listener by writing "but look".

In the second example, Salway goes further than the source text in that he explicitly addresses the reader/listener through the use of "you". In this case he could also have chosen to do the same as in the previous example by writing "and then he saw a nose", but he has chosen to actively address the reader/listener. This change could be interpreted as compensation for the previous change. Colmer has decided to translate word-for-word in that second example, which means that his version is linguistically extremely close to the source text here. Overall, Colmer has made two changes with regard to these types of questions in the four stories that were analysed, Salway has made five (in six stories), and none of the four stories that Pool has translated contain them.

Hey you!

Like questions, exclamations can be used to draw the attention of a reader/listener (see header above). Colmer stays quite close to the original text and has kept all exclamation marks Schmidt had in her texts (except for one) and he has not added any of his own (again, except for one). Salway has added exclamation marks in six instances, especially after sounds and in combination with words like "to shout", even though Schmidt had not included them in the original texts. Which is especially interesting considering the fact that English writing practice

favours exclamation marks less than Dutch does. Pool has both added exclamation marks in places where they were not previously present, and deleted them in others. She has deleted more (ten) than she has added (six), leaving her version a bit more quiet than the original. Additionally, she has deleted some passages that sound more active and loud and added ones that are more subdued and quiet, meaning that her texts are in general noticeably more quiet and slower-paced than Schmidt's originals were. These changes are especially apparent when "Sinterklaas komt" and "Santa is coming" are compared in full, as will be done in the section on information change in the next chapter.

Implication versus explicitation

A type of changes that happened frequently in the three translations of *Jip en Janneke* are what Chesterman calls implicitness changes. As Van Coillie mentioned, implication and explicitation are both tactics that are used frequently in translations of children's literature, and Pool, Salway and Colmer have indeed used them quite often in their translations.

In their translations of "Kolenman", Pool and Salway have made opposite choices in their translation of the word "sjouwt" (*he carries something heavy and that takes effort*) and the phrase "door de kamer" (*through the room*). The following example demonstrate the influence that implicitness changes can have, even in one small sentence:

Schmidt: "En hij sjouwt ermee door de kamer."

Literal translation: *And he carries(+heavy +effort) it through the room.*

Pool: "Then he carried it round and round the room."

Salway: "And he staggered across the sitting room."

Pool has chosen to translate "sjouwt" as the more neutral "carried", thus deleting the information that Jip makes an extra effort of showing off that his fake bag of coal is heavy. Salway makes that fact more explicit, as his translation "staggered" is stronger than the source text version. Their translations of "door de kamer" show exact opposite strategies. Pool explicates that Mick is showing off, that he is walking "round and round" the room with his fake coal bag. Salway appears to have chosen another translation of "door" than Pool, namely the version that literally means across, or through and implies that he is walking in one straight line through the room. Then there is the word "kamer" (room). In the source text, it is implied that that room is the sitting room, a fact that does not need to be emphasized because all source

language readers will immediately know what Schmidt meant. Pool has not changed that, and she has simply chosen to use the word “room”. Salway on the other hand, has decided to explicate that Bob and Jilly are in the living room by using the term “sitting room”. The fact that Salway has opted to use “sitting room” instead of “living room” is also interesting in light of U versus non-U language markers in British English, an area of research that could be developed in a more specified research. This demonstrates, that explicitness change can be really subtle and that translators make different choices in their text, as demonstrated in the example above.

“Jip en Janneke spelen samen” contains the following sentence, translations of which combine implicitation and explicitation strategies:

Schmidt: “En hij stak eerst zijn hoofd door het gat.”

Literal translation: *And he put his head through the hole first.*

Salway: “He put his head through the hole in the hedge.”

Colmer: “He pushed his head through the hole first.”

First of all, we should have a look at the word “eerst” (*first*), a word that is left out by Salway, but included by Colmer. By not including the word “first” in his translation, Salway’s version leaves out the implied fact that Bob intends to put more of his body through the hole later, information that can now only be interpreted through the chronology of the text. This might not seem like a relevant change, but Schmidt’s frequent use of conjunctions is an important element of her style. Thus, this is a significant change, especially in combination with the information that he (like Colmer) has left out the word “en” (*and*) at the beginning of the sentence. Colmer’s choice to translate “stak” (*put*) as “pushed” means that he has chosen to emphasise that it takes an effort on Jip’s part to get his head through the hole. Salway has chosen to include “in the hedge” in his translation of “het gat” (*the hole*), which makes explicit that he explains that the hole that was mentioned a little earlier in the text is the same hole that Bob puts his head through – information that is easily inferred from the preceding lines. The combination of Salway’s choices in contrast with Colmer’s, make these two sentences remarkably different in tone and emphasis.

What these examples demonstrate, is that one instance of implicitation or explicitation – on its own, in isolation – does not seem to be of interest at all. When you look at more choices combined, a different picture emerges. The same goes for isolated changes in explicitness. They do not seem especially relevant in answering the question how pragmatic translation choices

made by the three translators fit into the debate on foreignisation and domestication. However, the paradigms they operate from are, and those will be examined in other sections. Looking at Pool's, Salway's and Colmer's explicitness strategies also helps us further frame their overall translation strategies.

From an analysis of these examples only, it can be concluded that none of the three translators uses either only implicitation or only explicitation. However, when all the analysed stories are taken into consideration, patterns can be discerned. Pool favours explicitation over implicitation (in the four texts that were analysed, she used explicitation 26 times and she used implicitation 15 times). She used explicitation mainly with anaphora and implicitation with culture-specific items. In *Bob and Jilly*, Salway uses the explicitation strategy more than he uses implicitation, but the difference is smaller than it is for Pool (44 times versus 32 times in the six stories analysed). He, like Pool, uses explicitation mostly in connection with anaphora and implicitation with culture-specific and localised words and phrases. Colmer favours explicitation as well and his ratio is very close to Salway's (in the four stories analysed from *Jip and Janneke*, Colmer uses explicitation in 25 instances and implicitation in 18). An interesting difference between Colmer on one side and Pool and Salway on the other, is that Colmer's decisions seem less structured and consistent than theirs do.

Small, smaller, smallest

As both Van Coillie and Desmet demonstrate, using diminutives is a striking feature of Dutch literature – and in fact Dutch language – for small children, even though it is a feature that is also used in common speech by and between adults. This practice reveals a child-image where children are seen as sweet, little beings who need to be addressed in their own special “taaltje” (*little language*) (Van Coillie 24). Schmidt makes use of this special language quite often, as can be seen in the below example from “Jip en Janneke spelen samen”:

Schmidt: En wat zag hij? Een klein neusje. En een klein mondje. En twee blauwe oogjes. Daar zat een meisje.

Literal translation: *And what did he see? A little nose(+little). And a little mouth(+little). And two blue eyes(+little). There was a girl.*

Salway: And what do you think he saw? A nose. And a mouth. And two blue eyes. There was a little girl on the other side.

Colmer: And what did he see? A little nose. And a little mouth. And two blue eyes. It was a girl.

In these five sentences, Schmidt used four diminutives, none of which have been translated by either Colmer or Salway in their versions of this text. They have not translated them because there simply is no true alternative for a diminutive in English. A diminutive in a Dutch children's text, does not have to have the meaning of 'little ...' and it is often just a way of speaking: a way of making the words sound sweeter and more childlike (Van Coillie 24). If a translator does want to translate a diminutive, one option is to include words like 'little' or 'small', but those are much more overt than the Dutch morpheme is, and does therefore not have the same effect. Another option is to leave it out completely, which is the option that leads to the most organic translation, but does not make use of any special sweet language. Pool, Salway and Colmer have all three opted to leave the diminutive untranslated, except for five instances. An example of a translated diminutive can be found in "De dag na Sinterklaas":

Schmidt: Janneke heeft een poppebad gekregen en een fornuisje. Het poppebad heeft ze meegebracht. Maar het fornuisje is thuis.

Literal translation: *Janneke has received a doll's bath and a stove(+little). She has brought the doll's bath with her. But the stove is at home.*

Salway: Jilly had been given a doll's bath and a little stove. She had brought the doll's bath with her. The stove was still at home.

Colmer: Janneke got a doll's bath and a little stove. She's brought the doll's bath over with her. But she left the stove at home.

Both Colmer and Salway have in this example chosen to translate "fornuisje" as "little stove", probably because in this case, the diminutive adds the information that the stove in question is a children's stove used for play and practice as opposed to an actual adult-sized stove.

As in all stories combined, only five of Schmidt's diminutives have been translated, we do not have enough information to base any solid conclusions on. Still, the changes do have something in common: they have all been applied on physical objects physically smaller than they would normally be (like the stove above). It could be interesting to look into how translators of Dutch children's texts English (and perhaps other languages that do not have diminutives) deal with this concept. This is not a line of research that we are going to be looking into any further, as there are only five instances of compensation in the *Jip en Janneke* stories analysed.

Information change

So far, we have mainly looked at changes on the level of words or phrases, but now we will move to paragraph-level and look explicitly at Chesterman's category of information change. Those changes can take place on any level in a text, but this part will focus on information changes on a larger scale that are not necessarily connected to other strategies, and which apparently serve no other purpose than as a way to alter the reading experience of the young reader/listener on some level.

Research within this category has led to the realisation that an extra category can be added to Chesterman's options of adding or deleting information: replacing information. There are many examples in the analysed texts where translators have not *just* deleted information or *just* added information; they have often replaced information from the source text by similar but different information in the target text. Three categories are therefore used in this part of the analysis: deleting information from the source text, adding information in the target text, and replacing information from the source text with new information in the target text.

David Colmer has stayed extremely close to the source text and has therefore not made many information changes. The information changes that he has made mostly have to do with realia (as mentioned in the previous chapter) and he has not made any information changes for readability reasons only. On average he has made 2.75 changes per story: he has added information seven times, he has deleted information twice and twice he has substituted information which was part of the source culture with information about his target culture. The types of changes Colmer has made are still on word and phrase level and they are thus not extremely invasive.

The information changes that Lance Salway has made in his translations occur mostly in "The day after Christmas" and "The coal man" because of differences in norms and values between the source culture and the target culture, which will be discussed in the following chapter. The average number of information changes per story for Salway comes to 9.8. He has added information ten times, deleted information thirteen times, but he clearly favours substituting information, as he has done that thirty-five times. Salway's changes are a bit more invasive than Colmer's, but he still hardly goes beyond changes on the level of words and phrases.

Then we come to Rose Pool. She has made many more information changes than Colmer and Salway combined: the average number of changes in this category is a staggering twenty-seven per story. The types of changes she has made are distributed quite evenly over the three categories: she added information thirty-eight times, deleted information on thirty-four occasions and she has replaced information thirty-six times. Furthermore, the changes that she has made are far more invasive than Salway's or Colmer's, as she has deleted entire paragraphs and – even more interesting – she has added paragraphs of her own. Some of these changes can be attributed to difficulties with cultural references and attempts to adhere to the norms and values of her target culture, for instance when paragraphs have been deleted to make her characters less naughty or to avoid references that can be construed as racist. Those types of changes will be discussed in the following chapter. Other changes can be attributed to nothing more than the style and/or readability of the text, and are therefore strongly connected to the way in which Pool describes herself in the introductions to her translations. A striking example of a paragraph that has been altered by Pool is the following:

Schmidt: De volgende morgen vindt Janneke een brief van de Sint in haar schoen. Er staat in:

Literal translation: *The next morning, Janneke finds a letter from Sinterklaas in her shoe. It reads:*

Pool: The next morning Mandy ran quickly downstairs to see what had happened. The scarf wasn't there any more, but there was a letter on the rug. It was written in huge letters on pink paper. It was a letter from Santa. "Mummy! Daddy! I have a letter from Santa," she shouted. "It's on pink paper. Please read it to me." Mick came in just in time to hear Santa's letter. This is what it said:

Pool's paragraph is much more elaborate than Schmidt's original and it is characteristic of the type of information changes Pool makes in her translations.

Conclusion

The most important conclusion we can draw from our analysis of changing to wording and plot in service of readability, is that all three translators make those choices. Pool, Salway and Colmer all include punctuation marks and/or italics to denote sounds, thoughts and quotes,

when those were not present in the source texts. Their choices regarding explicitness changes are also quite comparable in that none of them clearly favour either implicitation or explicitation. Only when we focus our attention on information changes, we can see clear differences. Colmer and Salway make quite similar choices and their alterations are minor, especially when contrasted with Pool. Her versions of Schmidt's stories are markedly different, as she has added and/or deleted entire paragraphs. She has also made major changes to the way in which the story is told by changing descriptive paragraphs to dialogue. All in all, this chapter further underlines the earlier conclusion that Colmer has stayed linguistically extremely close to the source text, whilst Pool has made enormous changes in her version that significantly alter the experience of reading Schmidt's stories (aloud). Salway's translation stays relatively close to the source text, but his version is freer than Colmer's.

Chapter 3: Changes in Norms and Values

Supervise and persuade

In *Babysitting the Reader*, Mieke Desmet provides her reader with part of a text written by Plato:

‘And the first step, as you know, is always what matters most, particularly when we are dealing with those who are young and tender. That is the time when they are easily moulded and when any impression we choose to make leaves a permanent mark.’

‘That is certainly true.’

‘Shall we therefore readily allow our children to listen to any stories made up by anyone, and to form opinions that are for the most part the opposite of those we think they should have when they grow up?’

‘We certainly shall not.’

‘Then it seems that our first business is to supervise the production of stories, and to choose only those we think suitable, and reject the rest. We shall persuade mothers and nurses to tell our chosen stories to their children, and by means of them to mould their minds and characters which are more important than their bodies. The greater part of the stories current today we shall have to reject.’

(Plato ed. 1987: 72)

(Desmet 269)

This quote is used to illustrate her views on how important selection and censorship still are in translation of children’s literature:

Little has changed since Plato when it comes to the reasons for offering fiction to children. Its educational and didactic character, and the need to shield the reader from unsuitable material are very much in evidence today. Although

the exact form of what is considered appropriate for children varies across time and place, the theoretical issues raised by Plato still inform the translation of children's literature, affecting both the selection of texts to translate and the way translation is carried out. (Desmet 269)

Desmet mentions that “the exact form of what is considered appropriate for children varies across time and place”, which is precisely the basis for my research into these three translations. It might be reflected that these changes in attitudes towards children lead to differences between the original text and its three translations. Schmidt wrote *Jip en Janneke* from her own perspective, based on her child-image, her views on what is appropriate for children, her experiences and her culture. Rose Pool, Lance Salway and David Colmer have different backgrounds, which means that ideas or ways of writing that are natural and acceptable in Schmidt's context, might be taboo – or at least controversial – in other contexts.

Van Coillie states that “the most frequent ‘moral’ changes are made in areas concerning codes of behaviour, sex and physicality, violence and religion” (Van Coillie 28). Changes concerning codes of behaviour often have to do with cheekiness (or insolence, depending on the way a culture views children). Both Pippi Longstocking and Pinocchio – characters who have non-conforming personal traits – have (completely) different personalities in different versions of stories about them, depending on the time and place of translation (Van Coillie 29-30). Jip and Janneke are considered to be mildly naughty in the Netherlands, but some of their personality traits have been changed in translation in order to make them more well-mannered. In a wider literary perspective, examples of deleted or adapted passages that contain nakedness are numerous and can be found in translations into English and Dutch of *Gulliver's Travels*, *The Secret Diary of Adrian Mole*, *La remplaçante* and *Ahum* (Van Coillie 30). Violence, racial distinctions and anything that might be considered offensive are often subject to censorship. Another type of change that is often made, is removal of religious references, including changing “in heaven's name” to “in vredesnaam” (*for the sake of peace*) (Van Coillie 31). Language standards are another reason for translators to (have to) make changes in their translations: substandard language or dialects are removed from the idea that children must be taught to use correct language (Van Coillie 31).

Taboo or not taboo?

Chesterman's category of Cultural filtering is especially important in connection with items from the source culture that may be considered taboo in the target culture.

An interesting example of how a translator can struggle with (possible) sexual connotation in a text, can be found through comparison of Salway's and Colmer's translations of "Jip en Janneke spelen samen". The following example is the final sentence from that story:

Schmidt: "En zij speelden vader en moedertje."

Literal translation: *And they played father and mother.*

Salway: *No translation.*

Colmer: "They played mummies and daddies."

The Dutch phrase "vader en moedertje spelen" is used to describe that children pretend to they be the "vader" (father) and "moeder" (mother) of a family, with dolls, stuffed animals or even pets as their "children". They then pretend to be a family in the sense that they take care of household chores, pretend to go to work and/or have dinner. This is a completely innocent play and the Dutch phrasing doesn't really carry any negative or sexual connotations. The phrase has two equivalents in the target language: "to play house" and "to play mothers and fathers". The first is also sometimes used to negatively describe two people living together without being married (see "living in sin"). The latter functions largely the same and could thus be considered the closest translation. Colmer, however, has chosen to use "mummies and daddies", which is a term that can also be used to describe behaviour that is considered inappropriate. It is then remarkable that Colmer has chosen to use that phrasing as opposed to the more neutral "to play mothers and fathers". A possible reason for this is that "mummies and daddies" sounds more like "vader en moedertje" than "mothers and fathers" does, seen as the latter sounds more formal. Another option can simply be that Colmer was unaware of the meaning of the original sentence and that he has subsequently decided to use the literal translation strategy. Salway has decided to leave this sentence out entirely, possibly because he was more worried about the possible sexual or inappropriate connotations of the phrase. This difference can perhaps be explained by the fact that there is more than thirty years between these two translations and that norms and values have shifted to such an extent that Colmer felt free to include this sentence in his version, where Salway had not felt that freedom.

Racial distinction is an area that is often subject to censorship in service of educational or pedagogical ideas (Van Coillie 28). *Jip en Janneke* stories analysed in this research include three prominent examples of racial issues. The first being Fiep Westendorp's illustrations, which will be discussed in the section on illustrations later in this chapter. The other examples can be found in "Kolenman" and "Sinterklaas komt".

In the first few paragraphs of "Kolenman", Jip plays a coalman who wants to sell Janneke some coal. He then wants to go and put some coal dust on his face so that he looks like a proper coal man. When he meets his father in the hallway, he tells Jip off and sends him back to the room. Both Salway and Pool had difficulties with this part of the story, possibly because it is reminiscent of the concept of 'blackface'. Blackface is the term used for a subgenre of American and British performance art and drama in which white actors paint their faces black so that they could portray black people. This is a practice that has since been rejected and is now considered extremely racist for several reasons too extensive to be go into here. For now, it suffices to know that it revolved around white people who paint their face black in order to portray people from a different race, and that it has since been disregarded for being racist, and that it was not common practice in the Netherlands. However, in contemporary Dutch society, this story might lead to raised eyebrows as well, as racism is a tenderer subject now than it was during Schmidt's days. The examples below demonstrate how they have chosen to alter their text in order to deal with this racial issue:

Schmidt: Maar je bent niet zwart, zegt Janneke.

Nee, Jip is niet zwart. En echte kolenmannen zijn altijd zwart.

Wacht even, zegt hij. Ik zal mijn gezicht zwart maken.

Met echte kolen. Uit de echte kolenkelder.

Daar gaat Jip. Maar op de gang komt hij vader tegen.

Wat ga jij doen? vraagt vader.

Mijn gezicht zwart maken. Met kolen, zegt Jip.

Dat mag volstrekt niet, zegt vader. Ga maar weer in de kamer.

Literal translation: *But you're not black, says Janneke.*

No, Jip is not black. And real coal-men are always black.

Wait a while, he says. I'll make my face black

With real coal. From the real coal-cellar.

There Jip goes. But in the hallway he runs into father.

What are you going to do? asks father.

To make my face black. With coal, says Jip

That is absolutely not allowed, says father. Go back to the room.

Pool: “You’re not black enough for a coal man,” said Mandy.

“A real coal man should be very black.”

“Wait a minute,” said Mick. “I’ll make my face very black so that I can be a real coal man.”

Mandy waited, and Mick went away to the coal shed.

“Where are you going?” his Daddy called.

“I want to be a real, black coal man,” said Mick, “so I’m going to make my face black with real coal.”

“Oh no!” said Daddy. “You can’t do that Mick. You can pretend to be black, can’t you?”

“Then that’s not being real,” Mick told him.

“Well, try!” said Daddy.

Salway: ‘But your face isn’t dirty,’ said Jilly.

No, Bob’s face wasn’t dirty. A proper coalman always has a dirty face.

‘Wait a minute,’ he said. ‘I’ll make my face dirty. With real coal. From the real coal-shed.

And off Bob went. But he met his father in the hall. ‘Where are you going?’ father asked.

‘I’m going to make my face dirty. With coal,’ said Bob.

‘You certainly are not,’ said father. ‘Go back into the sitting room.’

In the source text, Schmidt writes that Jip is going to make his face black, without any intensifiers like ‘very’. To readers from the target culture, that is reminiscent of blackface, something that none of the translators will probably want to be associated with.

Pool has decided to tackle that issue by using modifying words and phrases so that the word ‘black’ is consequently contextualised as being part of Mick and Mandy’s play. Her first change is that instead of “maar je bent niet zwart” (*but you’re not black*), she has Mandy say “you’re not black enough for a coal man”, including the modifiers “enough” and “for a coal-man”. Those two additions provide Mandy’s statement with a context – one that is merely implied in the source text – that makes it plausible that Mick wants to make his face black,

without the connotation of racism. She then has Mick say “very black” instead of just ‘black’ and she has him add “I want to be a real, black coal-man” in his answer to his father, again giving context and explaining his reason for wanting to make his face black with coal.

In “The coal-man”, Salway goes even further: Jilly tells Bob that his “face isn’t dirty”, removing the word ‘black’ altogether. This change might appear to be more invasive, but when the two paragraphs are compared in their entirety, Salway has made significantly less changes than Pool has. His translation is almost word-for-word, except for the translation of “zwart”. The change is still significant and might be influenced by fears of appearing racist, but it still stays relatively close to the source text.

In “Sinterklaas komt”, Jip leaves his bed in the early morning in the hopes of finding a present left for him by Sinterklaas. In his search for this present, he climbs into the fire-place in order to look up the chimney to see if the present has gotten stuck. When he starts to cry, his father enters the room and begins to laugh and the following exchange takes place:

Schmidt: Jip, zegt vader. Ga eens mee naar de spiegel. Kom eens kijken in de spiegel. En hij tilt Jip voor de spiegel.

Jip kijkt. Hij is pik-zwart. Zijn gezicht zit vol zwarte natte vegen. En zijn handjes zijn pik-zwart.

Hij lacht door zijn tranen heen.

Ik ben net Zwarte Piet, zegt hij.

Literal translation: *Jip, says father. Come with me to the mirror. Come and have a look in the mirror. And he lifts Jip in front of the mirror.*

Jip looks. He is pitch-black. His face is covered with black wet smudges. And his hands are pitch-black.

He laughs through his tears.

I look like Zwarte Piet, he says.

This exchange has been deleted completely, for several reasons. First of all – as mentioned in Chapter 1 – Pool has chosen to replace all references to Sinterklaas with references to Christmas, and since Zwarte Piet is part of the Sinterklaas tradition, it is an element that had to be changed to the Christmas tradition or deleted completely. Secondly, the reference to his black face could again be reminiscent of the blackface tradition, especially because Jip specifically alludes to the fact that Zwarte Piet has a face that is painted black. The possible

racial sensitivity of this paragraph in combination with the unfamiliarity of the Zwarte Piet character might have led Pool's decision to delete this part in her translation.

All in all it is difficult to definitively say why Pool and Salway have made these changes, but the fact that they have both deleted or altered references that could be interpreted as racism is in itself proof that the phrasing used by Schmidt has proven to be challenging for these translators.

Naughty or nice?

Behavioural norms are a subcategory under illocutionary changes in which a translator could opt to make changes, for example to make characters more polite (or less naughty). One way of altering a character's naughtiness is through interpersonal changes, as a translator can then change the way a character speaks and interacts with others and the reader.

An example of possible interpersonal change can be found in the fact that contemporary Dutch has two ways to indicate a second person singular; 'jij' and 'u', the first being more informal and the second more formal, whereas English only has 'you'. This means that the original text is coloured through the use of either 'jij' or 'u', as each time one of them is used, the relationship between different characters is subtly emphasised. As English does not have this way of distinguishing between formal and informal, this subtle emphasis had to be emphasised in a more concealed manner. A translator could, for instance, choose to emphasise the more formal nature of a text by adding words like 'madam', 'sir' or 'please', she/he can add colloquial words and phrases to emphasise an informality that was indicated by the use of 'je/jij' in the source text, or she/he can opt to disregard the difference between those two pronouns and choose to neutralise the translation in that area. Examples can be found in "Kolenman":

Schmidt: Ik was de kolenman, zegt Jip. Ik breng de kolen. Moet u nog kolen, mevrouw?

Ja, ik wil kolen, zegt Janneke. Brengt u ze maar in de kolenkelder.

Literal translation: *I was the coal-man, says Jip. I bring the coal. Do you (formal) need coal, madam?*

Yes, I want coal, says Janneke. Put (formal) them in the coal-cellar.

("maar" makes the statement in the original text slightly more formal and stand-offis)

Pool: “I’m the coal man, Madam,” said Mick, “and I’ve brought the coal. Do you need any coal?”

“Yes, coal man,” said Mandy. “Yes, please. Will you put the coals in the coal shed?”

Salway: ‘I’m the coalman,’ said Bob. ‘I’m bringing the coal. Do you want some coal, madam?’

‘Yes I’d like some coal,’ said Jilly. ‘Put it in the coal-shed.’

The original text uses two different levels of formality. Janneke mimics the speech of a well-mannered lady, the head of the household: it is quite formal, she uses ‘u’ and she is direct, almost to the point of being dismissive or arrogant. The way Jip speaks while he is the coal-man is quite interesting, as it sounds like someone from a working-class background, possibly with a heavy Amsterdam accent – who attempts to speak properly to the lady in front of him. Formal markers in his speech are ‘u’ and ‘mevrouw’ (madam), the phrase ‘moet u nog’ (do you need) is strongly colloquial and it is a way of speaking that is typical for working-class people, especially in Amsterdam (although it should then be spelled ‘mot u nog’).

Pool’s coalman is more formal than Schmidt’s. This change is a result of two neutralising choices made in Mick and Mandy: Pool had to use a neutral pronoun instead of the formal one, and she did not use an informal phrasing as translation of ‘moet u nog’, instead she opted for the neutral “do you need any”. These two changes combined lead to a slightly less informal coal-man. Mandy, however, is more overtly formal than Janneke was in the original text; where Janneke was almost dismissive, Mandy is overly formal and accommodating, almost as if she is talking to someone who is her superior.

Salway’s choices regarding the coal-man character are similar to Pool’s, as he too has made neutralising changes in both significant elements of the text. His choice regarding the pronoun is the same as Pool’s. He has chosen to use the phrase “do you want some”, which has the same level of formality as “do you need any” in *Mick and Mandy*. These changes make his coal-man/Bob significantly less working-class than Schmidt’s Kolenman/Jip was. Jilly however, shows more of the dismissive sound that Janneke has (more so than Mandy does), probably because Salway had to neutralise his pronoun and he has chosen to not include any formal textual markers to make Jilly sound more like a lady.

These changes demonstrate that subtly changing small elements has led to different stories and characters. Pool has chosen to add formality to her text, whereas Salway has opted

to disregard the level of formality that Schmidt achieved through her use of the formal pronoun. This difference between Salway and Pool is especially relevant, as Mandy is more polite than Jilly, which adds to the characterisations of the girls in their respective versions.

A clear way to analyse the relationship between a parent and a child is to look at how they address each other: addressing a female parent by her first name has a different connotation with regard to both class and the formality of the relationship between the child and the parent than a child who calls her ‘mother’, or ‘mommy’, or ‘ma’.

Schmidt has chosen to indicate the parents with ‘moeder’ (*mother*) and ‘vader’ (*father*), which adheres to the level of formality between Jip and Janneke and their parents that was normal in the Netherlands in the fifties, but also makes the parents more abstract entities instead of actual characters or persons. Wherever possible, she leaves out any indication whose parent it is, which makes the parents even more abstract. Colmer has chosen to match Schmidt exactly in this respect, in the sense that he has opted to use ‘mother’ and ‘father’ and that he has translated every ‘moeder’ and ‘vader’, without ever adding one. Salway, too, has chosen to use ‘mother’ and ‘father’, but he has deleted some mentions of them. However, this change on Salway’s part can hardly be called significant, as he has only left out mother/father on two occasions in the six *Bob and Jilly* texts analysed. Pool, on the other hand, has chosen to make quite a bit more changes. She has chosen to use “Mummy” and “Daddy” (note the capitals), except for once in “Mandy stays to dinner” and once in “Santa is coming”, where she used “Mother” (also with a capital). This change is again interesting in light of class issues in British issues as different ways to address parents have distinct class connotations. Furthermore, she has chosen to exclude a translation of “moeder” in six cases and of “vader” in four (over four stories). These differences between *Jip en Janneke* and *Mick and Mandy* mean that the implied relationship between the two children and their parents has been altered significantly.

Another way to make a character more polite is by adding text, something that Pool does in her translation of “Soep”:

Schmidt: Jip eet een heel bord.

Nog meer dan Janneke.

En een groot stuk roggebrood erbij.

Nu is mijn buik zo dik, zegt Jip. Zo dik.

En de mijne ook, zegt Janneke.

Literal translation: *Jip eats an entire bowl.*

*Even more than Janneke. And a big piece of rye bread with it
Now my tummy is so full, says Jip. So full.
And so is mine, says Janneke.*

Pool: Mick tried the stew. He made a face, and then he began to smile. Daddy was right. Dumplings and stew was a dinner for real men.

“Can I have some more stew, please?” he asked.

After dinner, Mandy said, “Thank you very much for a nice dinner.”

And Mick's Mummy said, “You have been a very nice guest. You must come again soon.”

And Mick said, “Look at my tummy, it's quite round.”

“Just like a little dumpling,” said Mandy.

“It's full of real man's dinner,” said Mick.

Salway: Bob ate a whole bowl of soup. Even more than Jilly. And a big piece of brown bread, too.

‘My tummy is full now,’ said Bob. ‘Very full.’

‘And so is mine,’ said Jilly.

In the original version and in Salway's translation, the narrator discusses how much the children have eaten, they then say how full they are, and that is the end of the story. Pool has added an exchange between Mandy and Mick's mother, which makes Mandy sound and appear much more polite and well-mannered than Janneke. This addition by Pool might have something to do with different ideas on the desired politeness of girls between the source culture and the target culture, but without further evidence that cannot be proven.

By adding statements like the one above, by changing the way characters speak, and the way they address each other, translators can have a significant impact on the characterisation of their characters. Especially when several of such small changes are combined, they can significantly change the atmosphere of the stories.

In “Kolenman”, Jip and Janneke fight over a cushion and at some point they are trying to take it from each other and they end up pulling on opposite ends of the cushion.

Schmidt: Ze trekken allebei heel hard. En ze zien allebei rood van woede.

Literal translation: *They are both pulling very hard. And they both look red with anger.*

Pool: And they pulled and pulled. They pulled so hard that their faces got very red.

Salway: They both pulled very hard. And both their faces were red with anger.

Salway has translated Schmidt's text as close as possible, but Pool has made a significant change: the faces of her children do not turn red with anger, but because of exertion. This change might be inspired by a difference between the child-images of Schmidt (and the target culture) and Pool (and the target culture). This change makes Mandy and Mick less aggressive than Jip and Janneke and that is a change that is consistent with other changes Pool has made to the plot, such as the way in which she changed the ending of "Sinterklaas komt".

Schmidt: Jip en Janneke staan voor de schoorsteen. Want ze moeten een liedje zingen. Sinterklaas kapoentje! zingt Jip heel hard.

Hoor, wie klopt daar, kindren! roept Janneke. Nog harder.

Hoor eens, zegt vader. Dat kan niet. Als jullie liedjes zingen, moet je het gelijk doen. Allebei hetzelfde liedje. Anders is het afschuwelijk.

Maar Jip wil alleen van Sinterklaas kapoentje.

En Janneke wil alleen van Hoor, wie klopt daar, kindren.

En ze krijgen ruzie.

En Jip schopt de schoen om van Janneke.

En Janneke gooit met de schoen van Jip. En al het hooi vliegt door de kamer.

[...]

Kom, zegt moeder. Ik zing met jullie mee. Eerst Sinterklaas kapoentje.

En dan, Hoor, wie klopt daar.

En nu gaat het goed.

Jip geeft Janneke een zoen.

En Janneke geeft Jip een zoen.

En ze ruimen al het hooi weer op.

En dan gaan ze slapen.

Literal translation: *Jip and Janneke are standing in front of the chimney.*

Because they have to sing a song. Sinterklaas kapoentje! sings Jip loudly.

Hoor wie klopt daar kindren! shouts Janneke. Even louder.

Now listen up, says father. That is not okay. If you are going to sing songs, you have to do it together. The same song, both of you. Otherwise it's horrible.

But Jip only wants to do Sinterklaas kapoentje.

And Janneke only wants to do Hoor wie klopt daar kindren.

And they get into a row.

And Jip kicks Janneke's shoe.

And Janneke throws Jip's shoe. And all the hay is flying through the room.

[...]

Come, says mother. I'll sing with you. First Sinterklaas kapoentje.

And then, Hoor wie klopt daar.

And now it does go well.

Jip gives Janneke a kiss.

And Janneke gives Jip a kiss.

And they clean up all the hay.

And then they go to bed.

Pool: Mick looked pleased too, and he said, "I think we should sing a song for Santa."

"Yes," said Mandy. "What shall we sing?"

"Let's sing, *Here comes the Muffin Man!*" said Mick.

"No," said Mandy, "I want to sing *Jingle Bells.*"

Then Daddy said, "If you sing for someone, you must sing together.

Come on, let's try *Noël, Noël*. I shall sing with you. Then we'll be real carol singers."

All together they began to sing: *Noël! Noël!* It sounded beautiful.

In the original text, Jip and Janneke act much, much more aggressive towards each other. They shout, kick and throw things around the room. Pool has deleted that behaviour and changed it

to a mild disagreement that is solved through polite conversation – completely different from their original behaviour. This change fits in a trend in Pool’s translation choices that have made the more well-behaved and polite than the original Janneke and Jip are.

The Netherlands’ favourite aunt

Chesterman’s category “other pragmatic changes” has provided me the option to include a section on something that O’Sullivan, Lathey, Oittinen, Desmet, Stolt and countless other theorists working on translation of children’s literature believe to play a central role in children’s literature: illustrations. Stolt even argues that “the importance of illustrations in children’s books cannot be rated high enough, especially in books for small children.” However, Oittinen points out that it is a difficult and specialised area of research: “I would describe translating illustrated texts as a special field with its own language. It is a field that requires specialization and training” (95). Even though I will only be able to scratch the surface because analysing illustrated texts is a separate field in itself, any analysis of *Jip en Janneke* and its translations would be incomplete without considering Westendorp’s illustrations. Also, many of the textual translation choices discussed so far are analogous with changes made to the illustrations.

Fiep Westendorp was Annie M.G. Schmidt’s illustrator for most of her stories and one of the first names people associate with Schmidt is Westendorp (CPNB 7). In 1997, Westendorp received an “Oeuvre Penseel” – a Dutch oeuvre prize for the best illustrator of children’s literature – and in the jury’s report, Westendorp was introduced as the Netherlands’ “favourite aunt”:

If Annie M.G. Schmidt – as has been common practice for the past years – is ‘the Queen of the Dutch Children’s Book’ and literary (grand)mother to us all, then Oeuvre Penseel-winner Fiep Westendorp is our aunt. The Netherlands’ favourite aunt, for everyone small and big. For she has provided unforgettable images for so many of Schmidt’s texts. (*Translated from CPNB 6*)

The jury describes Westendorp’s illustrations for *Jip en Janneke* as being “unique and consistently talented”, as “obstinate and refreshing”, and they “bring out and element of playfulness and fun, without ever overshadowing the text” (CPNB 6, 7). Part of *Jip en*

Janneke's fame is "without a doubt owed to the refreshing images that Fiep Westendorp has drawn" (CPNB 7-8). Even people who have never read or listened to *Jip en Janneke*, know the two figures through Westendorp's illustrations. With that knowledge in mind, it is even more striking that some of the translators have chosen to significantly alter or delete these illustrations.

If a translator chooses to change or delete illustrations in the text they are working on, they need incentive to do so (see Oittinen, Desmet, O'Sullivan). Reasons for change are closely related to all the reasons translators have for changing text that have been mentioned previously in this thesis; changes can be made in norms and values (in service of educational/pedagogical ideas), in plot (in service of understandability and reading pleasure) and in cultural references (from a difference of knowledge).

Even though Westendorp's illustrations have received much praise in the Netherlands, her distinctive style has had one significant disadvantage: it took quite a long time for *Jip en Janneke* to be translated in the United Kingdom, because the British thought that Jip and Janneke were of African descent (Annie-MG). I do not fully understand why it would be an issue if Jip and Janneke were of non-Caucasian descent, perhaps the stories were unbelievable for children of African descent, but apparently it was an issue and a reason that the illustrations in *Bob and Jilly* have been replaced by new ones:



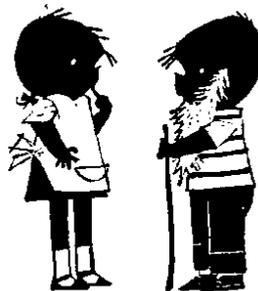
On the left: Jip and Janneke in "Jip en Janneke spelen samen"

On the right: Jilly and Bob in "Bob and Jilly play together"

Clearly, the illustrations in *Bob and Jilly* have a style that is completely different from Westendorp's in *Jip en Janneke*. However, the illustration does portray the same part of the story as the original does, which means that the translator for *Bob and Jilly* has probably used

Westendorp's illustration as the basis for the new ones (this can further be seen in other illustrations in the three *Bob and Jilly* books that will be discussed below).

All three translators have translated stories that are originally about Sinterklaas that have, in the original versions, illustrations of Sinterklaas or parts of the Sinterklaas-feast. As can be seen below, Pool, Salway and Colmer have each made different choices regarding these images:



Jip as Sinterklaas in “De dag na Sinterklaas” and “Saint-Nicholas”

Since Colmer has chosen to keep all references Sinterklaas – and not change it to Christmas as his two colleagues have done – it does not come as a surprise that he has left the illustration of Jip dressing up as Sinterklaas as it is. The *Bob and Jilly* translation of “De dag na Sinterklaas” does not have any illustrations whatsoever, which fits in with the rest of his choices regarding images in his translations: he has deleted all Westendorp's drawings and added new ones in some places, but not every story is illustrated in *Bob and Jilly*.



On the left: Jip looking at his shoe in “Sinterklaas komt”

On the right: Mick and Mandy singing in “Santa is coming”

The original image in “Sinterklaas komt” shows Jip looking at a green confectionary sugar in the shape of an animal in his shoe, Pool's decision to replace references to Sinterklaas with ones to Christmas, means that an image of receiving a present in a shoe would no longer make sense

to a reader, she has decided to replace it with another one. She has chosen to use an image of Bob and Jilly singing in their pyjamas, an illustration that is reminiscent of a drawing in another story about Jip and Janneke – “Een brief aan Sinterklaas” (*A letter to Sinterklaas*) – where Jip and Janneke sing loudly to attract Sinterklaas’ attention. This other image, however, shows Jip and Janneke in their standard outfit and surrounded by shoes. Even though it is not the same image, it might have been used as inspiration for this illustration. After replacing an image that referenced Sinterklaas, Pool has decided to go even further in placing her story firmly in the Christmas theme: she has added a picture of Santa:



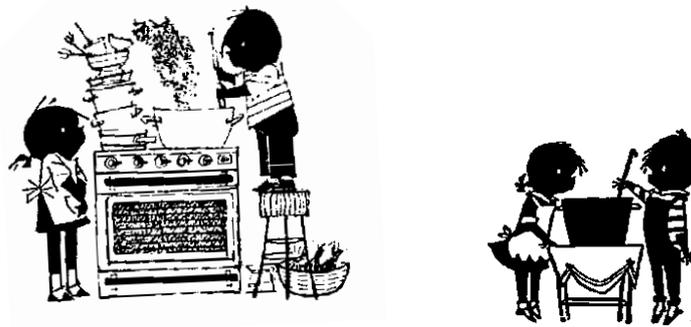
Santa in “Santa is coming”

This illustration has not been taken from another *Jip en Janneke* story so it is an image that has been added to “Santa is coming”. It is remarkable that she has chosen to add a new image to a story that was already accompanied by two others and it fits in quite well with her statement at the beginning of each of the books that she is the person who writes about Mick and Mandy in English, instead of portraying herself as ‘just’ a translator.

These changes are tell-tale signs of the translation strategies applied by the three translators: Colmer has stayed as close to the source images as possible (foreignisation), Salway

has deleted the parts of the source text that he deemed too foreign or controversial (neutralisation) and Pool has replaced the parts that she did not want to use with her own ideas (domestication). However, it cannot be concluded that these changes were purely made by the translators, as some of the decisions made may have been influenced – or even made – by the publishers.

For “Soep”, Westendorp has made two illustrations. The first one depicts Janneke looking at Jip who is stirring the soup:



On the left: Jip and Janneke stirring the soup in “Soup”

On the right: Mick and Mandy stirring the stew in “Mandy comes to dinner”

The situation depicted in the original image is quite hazardous: Jip is standing on a stool stirring a big pot that is on the stove on which also a large pile of pots and pans is piled. The picture used in “Mandy comes to dinner” is much cleaner and safer: Jip and Janneke are both standing on the floor and the pan is placed on a table instead of the stove. This change fits in with the trend of different child-images, as it looks like the target image was edited to look safer and less messy. Salway has chosen not to include a version of this illustration in his translation.

Another striking difference between the source image and the target image, is the colour of the pot that is being stirred. This change is connected to a difference between the two texts, but it remains unclear which change inspired which.

Schmidt: Jip en Janneke gaan mee kijken. In de keuken.

Daar staat een hele grote pan. Een heeeeee grote pan. En daarin zit de soep.

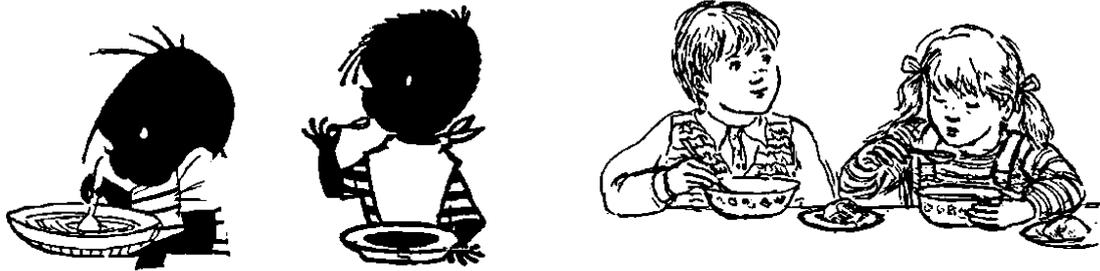
Literal translation: *Jip and Janneke come to watch. In the kitchen.*

There is a very big pot. A veeeeery big pot. And the soup is inside.

Pool: “Where is it?” asked Mandy. “Is it in that big black pot?”

“Yes,” said Mick, and he made a cross face.

The second illustration Westendorp made for “Soep” shows Jip eating his bowl of soup:



On the left: Jip eating soep in “Soep”

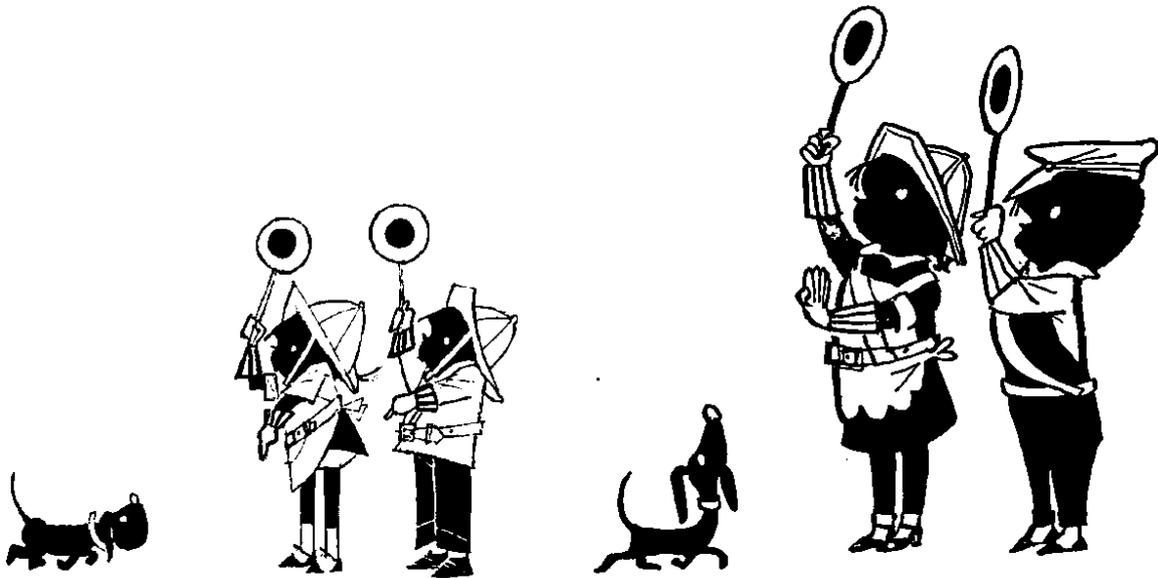
In the middle: Mick eating stew in “Mandy comes to dinner”

On the right: Bob and Jilly eating soup in “Pea-soup”

In the illustration that was included in Schmidt’s version, Jip appears to look angry while eating his soup, illustrating the fact that throughout the story he has been emphasising and underlining how much he hates this specific type of soup. Mick, however, looks like a proper young man who is enjoying his meal. Bob and Jilly look like two well-behaved children as well, especially when the facial expressions are compared to Jip’s.

These illustrations can also be viewed in connection with changes in cultural references. Compare the clothing of Jip/Mick and Bob and are compared. The striped T-shirt that Jip is wearing in the original image has been reproduced for “Mandy comes to dinner”. Mick is wearing a slightly different outfit, as the stripes slightly different and a bib has been added, but he is still wearing an informal shirt. Bob, however, is wearing a good shirt with a tie and a cardigan. Bob’s outfit looks extremely formal from a Dutch point of view, but for British readers it will feel quite natural as it looks similar to school uniforms that are required for British children.

Another example of domestication through clothing can be found in “Klaar-over”:



On the left: Takkie ignoring Janneke's and Jip's stopsigns in "Klaar-over"

On the right: Snoot ignoring Mandy's and Mick's stopsigns in "Safety first"

The illustration from the source text shows Janneke and Jip dressed up in clothing that would in the Netherlands automatically be associated with the type of clothing of a "klaar-over" (*a member of the school crossing patrol / a lollipop woman/man*). The clothing Mandy and Mick wear in "Safety first" has been altered to look like clothing worn by the traffic police. This also fits with alterations Pool made to the text itself, for instance when she changed "klaar-over" to "traffic police".

Conclusion

What the changes discussed in this chapter demonstrate, is that the three translators have made completely different choices regarding changes in service of norms and values. David Colmer has made hardly any changes in this category and he has stayed as close to the source text as possible. Salway has made more changes than Colmer. He has left out some items that could be considered taboo in his target culture (elements having to do with racism or sexual connotation) and he has overall made his characters a bit more polite. Rose Pool has made a considerable amount of changes with respect to the source text. She has made alterations in all categories discussed in this chapter and the changes that she made are substantial.

Conclusion

Translation for reading aloud is an art requiring great competence of translators. It also ought to attract more attention from Translation Studies scholars because it questions fundamentals in translation work that are also found in other types of translation. (Dollerup 82)

Cay Dollerup's statement in "Translation for Reading Aloud" from 2003 is especially interesting in connection with the situation for both translators of children's literature and any theorists that did their research in that area fifty years ago. Translation Studies as a separate field is a relatively new development, and it was not until the third symposium of the International Research Society for Children's Literature (IRSCL) in 1976 that translation of children's literature received any real attention (Klingberg, Ørvig and Amor 6). Their conference on "problems of translation within the field of literature for children and young people" (Klingberg, Ørvig and Amor 7) is widely regarded as the starting point of discussions on translation of children's literature (Lathey, *The Translation of Children's Literature* 15; Klingberg, Ørvig and Amor 6). Until the 1970's, translators of literature for children had a significant amount of freedom, especially because children's literature was considered to be a low-genre literature (Oittinen, *The Verbal and the Visual* 85).

The first theories on translation of children's literature, were quite strict in their ideas as a reaction to the free translations that had been made in the preceding period (Desmet, Klingberg). Klingberg was of the opinion that a target text should have the same level of adaptation as the source text had. He opposed modernising, localising, shortening a text or removing or altering elements that might be considered taboo. He did approve of context adaptation, as he believed that that was part of assuring that a target text and a source text portrayed the same level of adaptation to the reader (*The Different Aspects of Research into the Translation of Children's Books and Its Practical Application* 86). In his publication from 1998, Lawrence Venuti went even further than Klingberg when he proposed that a translator should always opt for a foreignising translation and that any and every form of adaptation to the target audience should be avoided. In the early 2000's, Riitta Oittinen strongly disagreed with Venuti when she proposed that translators in general and translators of children's literature more specifically should always attempt to help their readers and to make a translation as accessible

as they could. Where Klingberg and Venuti had advocated foreignisation, Oittinen was squarely in favour for a domesticating strategy. Almost at the same time as Oittinen, Emer O’Sullivan came up with her own way of disagreeing with Venuti when she proposed the strategy of neutralisation as an option for translators. O’Sullivan’s strategy comes quite close to Klingberg’s ideas as they agree that translators should opt to translate a source text in such a manner that the source text and the target text are on a similar level of adaptation to the reader. O’Sullivan’s proposal is less strict than Klingberg’s and she accepts that some modernisation or localisation might be necessary in order for the target text to function as the source text did for its readership.

It is now important to realize exactly when our three translators published their texts. Rose Pool published all three of her texts in 1961, which was during the period that children’s literature was still considered to be a low-genre literature and fifteen years before the IRSC had their symposium on translation of children’s literature. Lance Salway published his first translation of *Jip en Janneke* in 1976, the same year as that symposium, the second in 1977 and a final *Bob and Jilly* book was published in 1980. David Colmer published his *Jip and Janneke* in 2008, which means that he might have been aware of all theories on translation studies that have been mentioned thus far. However, as Pym and Chesterman have mentioned in their books on translation training, it remains a matter of discussion among translators and theorists whether translators should have knowledge of translation theories in order to make good translations (just as it is a matter of debate exactly what makes a translation “good”) (Pym 4, 5; Williams and Chesterman 3).

Rose Pool’s *Mick and Mandy* is a clear example of the type of liberal translations that were made before translation studies focused their attention to children’s literature. Almost all of her translation choices have had a domesticating effect on the text. Many of the changes that she made are so invasive that – at times – she goes further than mere translation, as it reads more like her reinterpretation of Schmidt’s texts. Perhaps the most telling sign of her view of translation are the introductions to her books, where she introduces herself as “the lady who writes about [Mick and Mandy] in English”, a statement that implies that she sees her role as on par with Schmidt’s.

The changes she has made to cultural references are almost without exception part of a domesticating strategy. She has domesticated all the names that she used, but she has tried to

choose names that are close to the source names. She has completely domesticated all references to Sinterklaas and Dutch foods.

She has also made significant domesticating changes to wording and plot in service of readability. She has added punctuation marks and italics to the text in order to differentiate between dialogue, thoughts, sounds and descriptive text, something that might not directly influence the experience for the listener, but it significantly alters the text itself. She has also made use of the explicitation strategy in connection with anaphora in order to assure that readers and listeners were never confused as to what was meant. The most invasive changes that she has made however, are information changes. She has, on average, made twenty-seven information changes per story. These information changes include changes in words and phrases, but she has also added, deleted or substituted entire paragraphs. Furthermore, she has changed descriptive passages to dialogue, possibly to make her text more engaging and active. The changes that Pool has made in this category have been extremely invasive and – the information changes especially – have altered her text so significantly, that some stories have little in common with their source texts.

Pool has also made many domesticating changes in issues concerning norms and values. The first example is that she – possibly because of the “deep connection” Pool felt with African Americans and her involvement in the “transnational Négritude” (Geerlings 61) – has made significant changes to anything that might be interpreted as being racist in her target culture. Another domesticating set of choices that she has made, are choices that have led to a Mandy and a Mick that are much more polite and less naughty and aggressive than the source children ever were. She has added paragraphs in which Mandy is explicitly polite, she has compensated for the loss of the formal second-person pronoun “u”, and she has deleted or altered paragraphs in which the children fight with each other. Her illustrations have also been domesticated, in that the children look more polished, less angry, unsafe or insolent, and she has localised the illustrations in “Safety First” when she changed their clothing.

Lance Salway’s translations of *Jip en Janneke* were published between 1976 and 1980, which is after children’s literature had been established as being more than low-genre literature and during the period that interest in children’s translation was on the rise. Salway’s overall translation strategy has been domestication of foreign elements. His changes are not as invasive as Pool’s were as his changes have taken place on the smaller elements like words and phrases

so that his translation is still very much recognisable as a translation of Schmidt's stories. The only major change that he made, was to use different illustrations.

Salway's choices regarding differences in cultural references have been mostly domesticating, even though some of his changes are close to neutralisation. He has used a domesticating strategy on all the names and he has not tried to stay close to the source names. He also has domesticated all references to Sinterklaas and to Dutch foods. His changes to foods however, are sometimes so small that they are close to neutralisation.

His changes in wording and plot, can best be described as domesticating as well. Salway has domesticated almost everything connected to speech, but he has portrayed thoughts the same as Schmidt did. He has retained the rhetorical questions that Schmidt included, but he has made his text louder by adding exclamation points that were not included in the source text. He has used explicitation strategies quite often, mostly in connection with anaphora and he has used implicitation strategies slightly less, and – like Pool – he has mostly used that strategy in connection with realia. The amount of information changes per story is slightly below ten and he has a clear preference for substitution. His information changes are much less invasive than Pool's, as he has applied most of the changes on the level of either words or phrases. Some of the changes that Salway has made in this category are significant, but they are clearly not as invasive as Pool's were.

Salway's changes with regard to norms and values are remarkable and – at times – striking. He clearly struggled with sexual and racial taboos. He has chosen not to include the final sentence of "Jip en Janneke spelen samen", as that sentence might be interpreted as referring to sexual play instead of innocent child's play. Fears of having his text perceived as racist have led to much more invasive changes and implies that British society at that time was quite conscious of race issues. All references to Jip painting his face black in order to portray a coal-man have been removed and *Bob and Jilly* has been illustrated with new images. This change in illustrations is significant, as Janneke and Jip are just as well-known in the Netherlands through Schmidt's stories as they are through Westendorp's illustrations. The children in the new illustrations are not only clearly Caucasian, but they also look more polished and sweeter and the clothing they wear further localises them.

Colmer published his translation in 2008, during a time when translation studies, studies into children's literature and studies into translation of children's literature were all fields that had seen much development and interest. Colmer's overall strategy in his translation of *Jip en*

Janneke can best be described as a combination of foreignisation and neutralisation in which he has remained extremely close to Schmidt's original.

Most translation choices with regard to cultural references made by Colmer are of a neutralising or foreignising nature. He has chosen to pick the foreignising option when he chose to keep the names Jip and Janneke, but he has domesticated most of the other names. His addition of a note on the pronunciation of Janneke and Jip can be viewed as neutralisation, as he provides the reader with information necessary to contextualise the names. For the Sinterklaas tradition Colmer has opted for a neutralising strategy when he decided to keep the concept of Sinterklaas but to add information throughout the text on Sinterklaas to provide the necessary context for target culture readers. He has domesticated some of the foods mentioned in the stories when there was no clear option in the target language.

Colmer has made relatively little changes with regard to wording and plot, but all the changes that he has made are of a domesticating nature. He has added punctuation marks and italics to his translation to differentiate between thoughts, dialogue and sounds. He has not made any changes with regard to exclamations or rhetorical questions. He has made use of both implicitation and explicitation, but he does not favour one or the other and there is no clear pattern in where he applies what strategy. He makes use of some information change, but those changes are few (less than three per story) and only applied on words and sometimes on phrases. Even though all the changes that Colmer has made in this category are domesticating choices, the overall strategy that he used is still neutralisation because he has made so few and minimal changes in his translation.

In his translation of *Jip en Janneke*, Colmer has made no changes with regard to norms and values. His translation is incredibly close to the source text. The only change he has made with regard to the illustrations is that he has sometimes flipped an image so that the character(s) depicted now face the text instead of facing away from it – which is a change lead by lay-out and not by different norms or values.

My analyses have clearly demonstrated that there are clear and distinctive differences between the translation strategies applied by the three translators. Pool has used a very free form of domestication, Salway has also opted for a domestication, but stayed closer to the source text, and Colmer has chosen to use a strategy that mixes neutralisation and foreignisation – with an occasional domesticating choice – which has led to a target text that is extremely close to the source text.

Another fact that has come to the surface, is that none of the translation choices can be explained purely based on the theoretical debate on foreignisation versus domestication and that other factors must play a role as well.

There are several ways in which this research could be explored further. Jan van Coillie mentions personal preferences as a significant factor in translators' choices (*Vertalen voor Kinderen: Hoe Anders?*). This is something that has not been touched upon in this thesis, but which might be interesting to be developed in another project where interviews with Pool, Salway and Colmer can be analysed in combination with their translations.

Mieke Desmet makes interesting observations with regard to the perceived status of a literature. She remarks in her dissertation that literatures that are considered to be low-genre are translated much more freely than literatures that are seen as part of the literary canon within their genre. This might be an interesting line of research to pursue as well, as Annie M.G. Schmidt is now considered to be the most important figure in Dutch children's literature. This might not have been the case when Pool published her translations which means that she felt freer to make alterations in her translation.

Research can also be done into children's reception of foreign elements in a text, a point that has also – and repeatedly – been made by Emer O'Sullivan.

Other lines of research into translation of *Jip en Janneke* might focus on more linguistic matters, such as scheme changes and differences between the types of language used: U/non-U differences for instance. Research on translator's reasons to select what texts to translate might be interesting as well, especially when keeping in mind that Rose Pool has not translated the first books in the series but has instead opted for later ones. An in-depth analysis of the illustrations might be interesting research for someone who has more experience studying images, such as a student of cultural studies. Another field that is waiting to be explored is – as O'Sullivan mentions – how children actually respond to foreign elements.

Another type of changes that Pool has consistently made, is that she has routinely rewritten descriptive parts as dialogue:

Schmidt: Jip gaat boos terug. En als hij in de kamer komt, is het kussen weg.

Zijn kolenzak is weg, Janneke heeft er een bedje van gemaakt. Voor Poppejans.

Literal translation: *Jip returns angrily. And when he arrives in the room, the cushion is gone. His sack of coal is gone, Janneke has turned into a bed. For Poppejans.*

Pool: Mick made a little cross face.

“Where’s my sack of coal?” he shouted at Mandy.

“It’s all gone,” Mandy told him. “Polly-doll is having a sleep on the cushion. The cushion is a bed.”

This is quite an invasive change and it appears to have no other function than to make Pool’s version more active. However, there is no proof that she made these changes to heighten the readability of her texts because she may have believed that dialogue is more fun to (be) read. This change is so striking that I believe it could lead to an entire research on its own.

Throughout this thesis, a lot has been written about what makes a translation a “good” translation. Plato, Cicero, Klingberg, Venuti, Dollerup, Oittinen, O’Sullivan, Desmet, Lathey and many, many others take different stances and I believe that all their opinions have their own merits. What, then, do I consider a good translation? The short answer to that would still be: I don’t know. However, I am inclined to echo what Annie M.G. Schmidt said when her publisher asked her what elements make literature for children good: “het moet gewoon goed zijn” (Annie-MG) (*it just has to be good*).

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