

**BABYSITTING THE READER: TRANSLATING
ENGLISH NARRATIVE FICTION FOR GIRLS INTO DUTCH
(1946-1995)**

BY

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ABSTRACT

This dissertation examines the various forms which translation of narrative fiction for girls from English into Dutch takes in the period 1946-1995. Translations are an important part of the genre as a whole, and they grow numerically and proportionally over the period.

The dissertation consists of two parts. Part 1 presents and analyses a bibliographical database of 10,000 titles of translated and original Dutch fiction for girls. The focus of the analysis is on the development of the genre, the source languages, the Flemish-Dutch relationship, the proportion of fiction series and the role of publishers. Whereas the publication of original Dutch fiction for girls is predominantly a Netherlands affair, Flemish publishers produce a disproportionately large number of translations. The dominant source language is English, with translations from German and Scandinavian languages following behind. A surprisingly high number of publishers are involved in the production of translated fiction for girls. There are, however, a few clear market leaders, especially those bringing out low status series fiction which makes up a significant proportion of the imported material.

Part 2 focuses on case studies. Translations of three different types of narrative fiction for girls, divided on the basis of status, are considered in successive chapters: formula series fiction, girls' classics and award winning books. The thesis claims that different translation strategies operate at text level and can be seen to support educational goals which are different for text types with perceived differential status. The analysis is focused on foreign elements which might cause problems of understanding for the intended audience. The discussion of translations of low status formula fiction series reveals various attitudes to the source culture setting, while also indicating a more general streamlining of the formulaic narrative. The comparison of the classic *Little Women* with several translations shows that translations share a strongly adaptive stance toward the source text and the use of highly invasive procedures. A final chapter, on the translations of texts which have been critically acclaimed in the source culture, finds a more source text oriented approach than is the case with classics and series.

The thesis concludes that different pedagogical views current in adult perspectives on children's literature affect the various forms translation of children's literature takes, while the low status of the field as a whole and the differential status of individual texts and sub-genres all play a role as well. This study thus contributes to the understanding of an under-researched area both within translation studies and within children's literature studies by showing how status, educational-pedagogic and commercial concerns shape the translation of narrative fiction for girls from English into Dutch.

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TABLE OF CONTENTS

Title page	1
Abstract	2
Acknowledgements	4
Table of contents	5
List of tables and graphs	9
Introduction	12
Chapter 1. Contexts and approaches	20
1.1. What is children's literature?	20
1.2. Adult literature versus children's literature: different not lesser	26
1.2.1. Children's literature and adult literature: differences and similarities	27
1.2.2. Position of children's literature in the literary field	38
1.3. Relationship ^{between} Dutch and Flemish children's literature	48
1.4. Development of children's literature in the Netherlands and Flanders	58
1.4.1. Short history of Dutch children's literature	59
1.4.2. Short history of Flemish children's literature	63

1.5.	Narrative fiction for girls and its position within the broader field of children's literature	66
1.6.	Translation issues related to children's literature	72
1.7.	Conclusions	81
Chapter 2.	Patterns in the production of Dutch and translated fiction for girls	83
2.1.	The bibliographical data	83
2.1.1.	Sources	83
2.1.2.	Data parameters	87
2.2.	Analysis of patterns in the bibliographical data	89
2.2.1.	Development of genre and original Dutch versus translated work	89
2.2.2.	Relationship Dutch-Flemish	103
2.2.3.	Trends in source languages	111
2.2.4.	Relationship between fiction series and single titles	120
2.2.5.	Publishers' profiles	123
2.3.	Conclusions	131
Chapter 3.	Case study: formula fiction series	133
3.1.	Formula fiction series	133
3.1.1.	Defining formula fiction series	133
3.1.2.	Fiction series: corpus selection	136
3.2.	Translating popular series: hypothesis and methodology	139

3.3.	Case study: Flemish publisher Deltas	142
3.3.1.	Case study: <i>The Baby-Sitters Club</i> .	
	1. <i>Kristy's Great Idea</i>	143
3.3.2.	Translating trends in other Deltas fiction series	153
3.4.	Case study: Dutch publisher Kluitman	160
3.4.1.	Case study: <i>Sweet Valley High</i> . 3. <i>Playing With Fire</i>	161
3.4.2.	Translating trends in other Kluitman fiction series	167
3.5.	Conclusions	175
Chapter 4.	Case study: classic girl fiction	177
4.1.	Children's literature classics	177
4.1.1.	What are children's literature classics?	177
4.1.2.	Girls' classics: corpus selection	181
4.2.	Translating girls' classics: hypothesis and methodology	184
4.3.	Case study: <i>Little Women</i> by Louisa May Alcott	186
4.3.1.	Case study: <i>Onder moeders vleugels</i> (transl. Gerda van Cleemput) (TT1)	191
4.3.2.	Case study: <i>Onder moeders vleugels</i> (transl. Francine Schregel-Onstein) (TT2)	201
4.3.3.	Case study: <i>De vier dochters van Dr March</i> (transl. Attie Spitzer) (TT3)	209
4.4.	Conclusions	218

Chapter 5.	Case study: award winning books	220
5.1.	Award winning books	220
5.1.1.	Whose awards?	220
5.1.2.	Award winners: corpus selection	221
5.2.	Translating award winners: hypothesis and methodology	224
5.3.	Case studies	227
5.3.1.	Case study: Jan Hudson's <i>Sweetgrass</i> (transl. Sybelle Bock)	227
5.3.2.	Case study: Patricia MacLachlan's <i>Sarah, Plain and Tall</i> (transl. Louis Thijssen)	239
5.3.3.	Case study: Sandra Chick's <i>Push Me, Pull Me</i> (transl. Afke Plekker)	248
5.4.	Conclusions	259
Final conclusions		261
Bibliography and references		269
Appendix		298

LIST OF TABLES AND GRAPHS

Table 1-1. Narrative fiction for girls: Total production. Translations vs originals	91
Table 1-2. Narrative fiction for girls: Total production. Distribution over time	92
Graph 1-1. Narrative fiction for girls: Total production. Distribution over time	95
Table 1-3. Narrative fiction for girls: Total production. Translations vs originals	96
Table 1-4. Narrative fiction for girls: Total production. First edition vs reprints	97
Table 1-5. Narrative fiction for girls: Translations. First editions vs reprints	98
Table 1-6. Narrative fiction for girls: Originals. First editions vs reprints	99
Table 1-7. Narrative fiction for girls: First editions. Translations vs originals	101
Table 1-8. Narrative fiction for girls: First editions	102
Graph 1-2. Narrative fiction for girls: First editions. Distribution over time	102
Table 2-1. Narrative fiction for girls: Total first editions. Flemish vs Dutch	104
Table 2-2. Narrative fiction for girls: Total first editions. Flemish vs Dutch	105
Table 2-3. Narrative fiction for girls: First edition translations. Flemish vs Dutch	106
Graph 2-1. Narrative fiction for girls: First editions translations. Flemish vs Dutch	106
Table 2-4. Narrative fiction for girls: First edition originals. Flemish vs Dutch	107

	10
Graph 2-2. Narrative fiction for girls: First edition originals. Flemish vs Dutch	107
Table 2-5. Narrative fiction for girls: Flemish work. Translations vs originals	109
Graph 2-3. Narrative fiction for girls: Flemish work. Translations vs originals	109
Table 2-6. Narrative fiction for girls: Dutch work. Translations vs originals	110
Graph 2-4. Narrative fiction for girls: Dutch work. Translations vs originals	110
Table 3-1. Narrative fiction for girls: Source languages translated from	113
Table 3-2. Narrative fiction for girls: Source languages translated from	117
Graph 3-1. Narrative fiction for girls: Source languages translated from	118
Table 3-3. Narrative fiction for girls: Translations from English	119
Graph 3-2. Narrative fiction for girls: Translations from English	119
Table 4-1. Narrative fiction for girls: Total production. Fiction series vs single titles	121
Table 4-2. Narrative fiction for girls: Translations. Fiction series vs single titles	122
Table 4-3. Narrative fiction for girls: Originals. Fiction series vs single titles	123
Table 4-4. Narrative fiction for girls: Fiction series. Translations vs originals	123
Table 5-1. Narrative fiction for girls: Number of publishers	124
Table 5-2. Narrative fiction for girls: top five publishers	127

	11
Table 5-3. Narrative fiction for girls: Kluitman profile	128
Table 5-4. Narrative fiction for girls: Westfriesland profile	128
Table 5-5. Narrative fiction for girls: Spectrum profile	129
Table 5-6. Narrative fiction for girls: Zuid-Nederlandse Uitgeverij profile	130
Table 5-7. Narrative fiction for girls: Deltas profile	130
Table 5-8. Narrative fiction for girls: Ploegsma profile	130
Table 3-3-2. Length of fiction series (ST vs TT)	155
Table 3-4-2. Length of fiction series (ST vs TT)	169

INTRODUCTION

Despite its low status, the task of writing or translating children's literature is a complex one requiring the simultaneous appeal to two audiences: adults, who are in a position to make judgements about the work's quality, and children, the implied readers. Children's literature is also caught between two semiotic systems: the educational one, which judges the work according to its pedagogical values, and the literary, which applies aesthetic values. Although it does not belong to the canon of 'high' literature, it has its own canon, determined by adults, and its set of disapproved non-canonical literature which nevertheless often competes quite successfully for children's attention (Anderson 2000: 276).

This extract from the children's literature entry in the *Encyclopedia of Literary Translation Into English* (Classe 2000) deftly summarizes the many aspects which are seen to affect children's literature¹ and its translation. As will be discussed below, the dissertation will attempt to link the general characteristics of children's literature, i.e. its educational and literary qualities, and its stratification into sub-genres of differential status to translating practice. The main aim of this thesis is to try to answer the question: How is children's literature translated? More particularly: Is there a specific way of translating children's literature which can be related to a concept of children's literature as different from other kinds of literature? And even more specifically: Is it possible to identify consistent patterns in the translation of children's literature which may be linked to the educational principles which inform writing for children and/or the status of the text?

Children's literature is usually defined in opposition to adult literature. Whereas aesthetic considerations dominate present-day discussions of adult literature a major concern in children's literature discussions is its pedagogical function. Many critics have argued that a central issue in children's literature is the education and socialization of its intended audience and hence they have identified as the distinguishing feature of children's literature the fact that it combines literary with educational goals (Bottigheimer 1998;

¹In English the term 'children's literature' is used most often, although one can also find the term 'juvenile literature' or 'young adult literature' (YA). In Dutch, the terms 'kinderliteratuur' and 'jeugdliteratuur' are commonly used. Rita Ghesquiere (1982;1993:10) points out that 'kinderliteratuur' refers to that literature aimed at children under 12, while 'jeugdliteratuur' has both a narrow and a wider sense. In the narrow sense, 'jeugdliteratuur' refers to literature aimed at twelve to sixteen years old children, while in the wider sense it embraces the whole age bracket from zero to sixteen and thus incorporates all 'kinderliteratuur'. Furthermore, the term 'adolescentenliteratuur' may be used to refer to literature for the over fifteens which corresponds to the English 'young adult literature'. Since I am writing in English I will use the term 'children's literature' as an overall term to denote the whole age group of zero to eighteen. In Dutch, I prefer to use the joint term 'kinderen jeugdliteratuur' to refer to the whole range of age groups.

Hunt 1995b; Stephens 1992). The tension between didactic and literary aspirations also affects the translation of children's literature (Klingberg 1986).

Different, and often contradictory, goals not only inform the choice of children's texts for translation but also help determine the shape which the translation of a particular book into the target culture² takes. The educational concerns governing children's literature may influence the translation of children's literature in different ways, and they may include practices in which the foreign is explicitly introduced to children as well as their opposite, in which the foreign is avoided either because adults fear children will not be able to understand or because they consider the material to be inappropriate for children and not in line with their values, i.e. the values of the receiving culture.

Although boundaries between adult and children's literature are not always clearly drawn, children's literature as a whole occupies a separate and marginal position in the wider literary field (Bottigheimer 1998; Hunt 1998; Ghesquiere 1982;1993). Children's literature is often considered to be of less significance and to have lower status than adult literature (Hunt 1995c; Ghesquiere 1992; Holtrop 1986; Shavit 1986). In turn, several critics have argued that children's literature itself can be stratified according to a variety of criteria, resulting in different types of texts to which critics attribute distinct value and status within the field (O'Sullivan 2000; Hunt 1998; Shavit 1986). Based on gender constructions pertaining to the intended reader it is possible to identify and define narrative fiction for girls as a sub-category of children's literature. This sub-category, the focus of the present investigation, is often considered to be of low status within the children's literature field (Foster & Simons 1995; Lierop-Debrauwer 1994; Reynolds 1990). Moreover, girls' fiction can itself be further subdivided employing textual and other criteria. Within girls' fiction adult critics value certain text types and consider them to be of high status whereas they judge other types to be of less value and to possess low status.

It is worth asking if the low status of children's literature as a whole has a bearing on the

²In this dissertation the following terms and abbreviations will be employed: source text (ST) will be used to refer to a text which is being translated and which originates in a foreign culture, the source culture (SC), while target text (TT) is used to refer to the ST's translation into the receiving or target culture (TC).

way source texts are translated. Zohar Shavit claims that the peripheral position and low status of children's literature within the literary polysystem means that translators can permit themselves many more liberties with their source texts (Shavit 1986:112). In this research project I intend to put this claim to the test. I propose to investigate whether and to what extent the stratification of texts according to status within children's literature, and particularly within girls' fiction, plays a role in the way texts are translated.

I want to consider how educational concerns combine with relative status of particular texts and sub-genres in the field to determine the form which translations of girls' fiction from English into Dutch in the period 1946-1995 take. In order to answer this question I propose the following: I will discuss what children's literature is and how it relates to adult literature with which it is most frequently contrasted, and provide an indication of the issues and debates which concern the concept of children's literature. I will also provide a short history of the field in the Netherlands and Flanders and define the sub-genre of narrative fiction for girls. From the ideas surrounding the translation of children's literature I distil a number of concepts and establish a research model to undertake the analysis of the narratives for the different case studies.

A key initial task consists in gathering lists of titles to study. The corpus is extracted from a comprehensive bibliographical overview of how much original Dutch work and how much translated fiction is available in the sub-genre narrative fiction for girls in the period under investigation. Patterns of literary importation are discussed and examined. The evidence shows that translated work makes up a large proportion of girls' fiction. Analyses are then carried out on selected titles and discussed in the case study chapters; the selection will be guided by the concept of the differential status of the source texts.

Within narrative fiction for girls it is possible to distinguish between text types which demonstrate particular textual characteristics and also perform different functions in the field. Based on the presence of specific textual features in a narrative and on the function of the text type it belongs to, adults assign esteem: some text types are judged to have little value and are therefore considered to be of low status, while others are perceived to

be of higher quality and are granted high status. This dissertation will attempt to show how distinct educational goals inform the translation strategies used to bring text types with perceived differential status into the target culture. The views on the different functions and perceived status of certain text types inform the attitudes towards their translation, the range of texts translated, and the particular translation strategies applied.

I have distinguished between three types of texts with different status within the field based on distinctions made by various critics which to some extent overlap (see O'Sullivan 2000: 131;190; Hunt 1998: 25-26; Shavit 1986: 63-64). Much work in children's literature is of a prescriptive nature indicating what is considered to be 'good' for the child. I am aware of the varieties of ways in which children's literature can be 'good', following Peter Hunt's observation that

what is regarded as a 'good' book might be 'good' in the sense which the currently dominant literary/academic establishment prescribes; 'good' in terms of effectiveness for education, language acquisition, or socialization/accluturization or for entertainment for a specific child or group of children in general or specific circumstances; or 'good' in some moral or religious or political sense; or 'good' in a therapeutic sense (Hunt 1996a: 2).

The distinctions between text types and their status used in this thesis are mainly based on literary principles. However, the focus within this dissertation is on how the status concept is used within the field and how it affects translation rather than on an evaluation of the text types and the way they are translated.

Children's literature is characterized by asymmetry between its intended audience, i.e. children, and its producers, distributors and critics, i.e. adults. The evaluation of text types and their relative status is thus determined by adults. At the low spectrum of the status scale are formula fiction series which are generally regarded negatively by adults. This type of text distinctly addresses the child reader only and its main aim is to provide pleasure to the reader. Hence, another property of this type of text is its commercial character. The hypothesis in the present thesis is that texts of this type will be translated in such a way as to safeguard the ready intelligibility and accessibility of the text to its

audience first and foremost. Translations of formula fiction may thus demonstrate invasive and, if the need arises, domesticating procedures.

At the other end of the scale we encounter texts which are valued highly by adults and are appreciated by them. In order to identify texts of this type I have used the concept of the literary award in the source culture. I have used several awards, but the focus is on awards given by adults as these are considered more valuable and enjoy higher prestige than those awarded by children, especially since adults and children tend to select different kinds of texts for their awards. A book which has received a literary award by adults is seen to have been critically acclaimed by them. The hypothesis for the translation of this type of text is that it will probably try to bring both the literary experience and some sense of the foreignness of the text to the child and will demand more effort from the child reader.

A third type of text is that of the classic girls' book, i.e. a text which has somehow stood the test of time, which is and remains popular with its intended audience over several generations but which is also appreciated by adults, as evidenced in the increased critical attention devoted to it. For example, *Little Women* has moved from being perceived as popular literature to being hailed a classic and has received more critical attention over time. Classic texts take up a special position in the field, but their status is unstable and reflects their hybrid nature as being both popular with children and critically acclaimed by adults. The hypothesis for the translation of classics, then, is that there will be a greater degree of variety in the ways these texts are translated.

This research places itself in a tradition of target-oriented and systemic approaches to translation within the field of contemporary translation studies³. The approach to translation underlying this dissertation aims to be descriptive and analytical, trying to describe and explain what happens in the translations and why certain shifts take place rather than considering which translations are 'good'. The interaction of educational, commercial, literary and status concerns in the translation of children's literature is likely

³For a detailed analysis and review of the main tenets and the various approaches within this part of translation studies see Hermans 1999.

to result in complex translation strategies. Therefore, a search for patterns in the translations is undertaken in order to shed light on this interplay. The main ideas concerning the translation of children's literature and the various categories used to describe and analyse actual translation practices in the texts selected for further study have been taken from critics working in the field of children's literature. Although these critics and their work on the translation of children's literature is to varying degrees prescriptive (see Oittinen 1993; Klingberg 1986; Bravo-Villasante 1978 among others), many of the concepts and strategies which they have identified as important in the translation of children's literature can be employed in a descriptive and analytical manner.

A starting point is the discussion of the educational goals which may govern the translation of children's literature. Göte Klingberg has identified four such educational purposes: bringing texts of literary merit to children, introducing the foreign to children, bringing children something they can understand and educating them in the right values (Klingberg 1986: 10). My interest is in seeing which of these goals is more dominant for texts of different status. The view which attributes a positive role to translated children's literature as introducing the foreign may lead to a translation strategy in which the source culture and its idiosyncrasy is retained as much as possible or elaborated and explicated, whereas the perception of a children's text as aiming primarily at bringing pleasure may posit the limited cognitive abilities of the reader as prime consideration in the translation.

Children are in the process of learning to become proficient readers of literature. For child readers any new text, whether translated or not, brings something foreign, in the sense of conceptually foreign, not necessarily culturally foreign (O'Sullivan 2000: 228). Child readers may experience otherness both in translated as well as in original fiction. The foreignness or otherness of translated texts, however, is most clearly perceived in the culturally specific elements. A major focus of the analyses will thus be the foreign cultural elements which may pose particular difficulties for understanding by its intended target audience. Comprehensive investigation of the textual changes taking place when children's narratives move from the source culture to the receiving target culture should reveal the underlying interaction between the various concerns dominating the production of

children's literature.

Translation studies have not paid much attention to children's literature, and equally children's literary studies tend to focus mainly on original literature. The purpose of this study is then to contribute to translation studies and to children's literary studies. There is no detailed overview of Dutch children's literature in the twentieth century and none for the sub-genre narrative fiction for girls. The establishment of the bibliographical corpus is a step in the direction of filling in the gap in the knowledge of the literary production for girls in the post-war period. The large proportion of imported reading material in Dutch fiction for girls also validates further investigation. Furthermore, the study of translations of narrative fiction for girls with different status promises to bring an additional dimension to understanding literary practices in fiction for girls which may also feature in original Dutch literature for girls. These results may also offer insights into literary practices in the wider field of children's literature. Equally, the study of translation patterns may offer insights in the differences and similarities between translation for adults and that for children.

The dissertation is organized as follows. Chapter 1, which is concerned primarily with issues of definition and methodology, introduces such elements as the relation between adult and children's literature, the educational, literary and publishing aspects of children's literature, a short history of Dutch children's literature, the concept of narrative fiction for girls and views on the translation of children's literature. The status and internal stratification of children's literature is a main point of interest. The examination of views on translation and categories to describe and analyse translated texts in the children's literary field provide a template for the discussion and interpretation of translation strategies in the selected case study texts.

Chapter 2 first provides a discussion of the sources used to establish a bibliographical database of translated and original Dutch narrative fiction for girls published between 1946 and 1995. The database is interrogated in various ways, including among others the relationship between Dutch and Flemish work, the proportion of fiction series and a

number of publishers' profiles. The broad picture sketched in this chapter is then used to make an informed choice of texts for detailed analysis in the following three chapters.

In the third chapter I look at the translation of low status texts, in the form of popular formula series fiction. Texts of this type are usually considered negatively by the adult critic, yet are enthusiastically received by children. Perceived to be at the low end of the status scale, the analysis of this type of narratives will allow a comparison with texts of high status discussed in Chapter 5. Through detailed analysis of several source and target text pairs I try to throw light on the strategies and objectives of translation of popular children's texts, and on the role of literary and educational concerns.

The narrative I consider in Chapter 4 belongs to the so-called classics of children's literature type, which often takes the form of a series, yet quite different from the formula fiction series discussed in Chapter 3. Classics frequently fit the Bildungsroman type, are less repetitive or formulaic and take their eponymous heroine through different stages of life. Classics are considered to have ambiguous status as they were often popular texts when first published, but have gained patina along the way. I discuss several translations of the girls' classic *Little Women* which has been rendered many times into Dutch by various translators.

Chapter 5 provides insights into the translation of children's literature which is critically acclaimed and approved by adults as being "quality" literature. I have considered source texts which have received an award of excellence by adults as a sign of high status or canonized literature. The benefit of the source text having received an award may well be commercially exploited by the target text publisher.

The conclusion provides a summarizing discussion of the main findings of the dissertation. The results from the various case studies are brought together to reveal the many, and often contradictory, strategies and aims that govern the translation of children's literature in relation to issues raised in the background and in the bibliographical chapter.

CHAPTER 1. CONTEXTS AND APPROACHES

The aim of this chapter is to sketch the background against which to read the present research by providing an overview of theoretical and practical concepts, issues and approaches concerning the study of children's literature and its translation. It starts with a pragmatic definition of what children's literature will be taken to be in the context of this dissertation and then moves on to discuss the relationship between children's and adult literature. A further issue addressed is the relationship between Dutch and Flemish children's literature which is followed by a brief history of children's literature in the Netherlands and Flanders. The category 'fiction for girls' is introduced and elaborated next. Finally, concepts of translation regarding children's literature are explored and this chapter finishes with a thesis and a list of questions this research will try to elucidate.

1.1. What is children's literature?

Definitions, as Peter Hunt notes in his essay on defining children's literature, are essentially determined by their purpose and therefore a single definition of children's literature is impossible as children's literature may serve many purposes (Hunt 1996a: 2). The definition of children's literature I propose here is a pragmatic one geared towards the needs and purpose of this research project. Many aspects may inform other definitions of children's literature and these will be discussed in a further section.

Defining literature is not straightforward because no consensus exists as to which qualities are essential to call a text 'literature'. Furthermore, in talking about literature there is often an implied evaluative stance which privileges certain types of discourse over others. Keeping these issues in mind, there are two concepts, both unstable, to be considered in definitions of children's literature: 'children' and 'literature'. These notions change over time and from one culture to the next, thus affecting the body and nature of children's literature. Moreover, Karín Lesnik-Oberstein points out that "within the label the two terms totally qualify each other and transform each other's meaning for the purposes of the field" (1999: 16).

The literature element in the definition refers to the body of texts/discourses with particular 'literary' qualities which are valued. What those qualities are and which features are essential to call texts/discourses literature is an issue under debate. Jonathan Culler starts off his search for a definition by comparing literature to weed, a comparison borrowed from John M. Ellis. Culler notes that it is hard to define the essence of 'weed' and a definition of weed usually centres on plants gardeners do not wish to see in their gardens (1997: 22). He indicates that literature may be like weed and that when trying to define literature

it is tempting to give it up and conclude that literature is whatever a given society treats as literature - a set of texts that cultural arbiters recognize as belonging to literature (Culler 1997: 21).

The study of literature in this sense would involve a historical examination of what is considered undesirable when, where and by whom (Culler 1997: 22). This obviously leads to new questions of who is involved in deciding what belongs to literature and which arguments and criteria are used.

Culler then defines literature as a complex overlapping of different perspectives which cannot be synthesized in a single concept. He argues that

we can think of literary works as language with particular properties or features, and we can think of literature as the product of conventions and a certain kind of attention (Culler 1997: 28).

He further indicates five aspects of the nature of literature which are created in that interplay, such as the foregrounding of language, the integration of language and meaning, the fictional facet, the aesthetic aspect and finally the intertextual and self-reflexive features of literature. None of these completely defines literature and all may be present in varying degrees in individual literary works.

Peter Hunt indicates three possible ways of defining literature: on features, on cultural norms and on function. He states that it is impossible to recognize a text as literature simply by looking at it, even if linguistic characteristics and specific markers which may

be considered literary are present; rather, the value placed on these features is the decisive factor, i.e. cultural norms determine what is considered to be literature. In addition, literature is often defined on the basis of its use, i.e. its non-functionality or aesthetic character (Hunt 1996a: 7-8). Hunt argues that whichever way literature is defined children's literature is often excluded from such definitions. This exclusion of children's literature is a contentious issue and will be explored below.

The way I consider 'literature' in this research takes into account the points made by Culler and Hunt and views literature as a 'system' or 'field' as Hugo Brems defines it:

literatuur als systeem, dat wil zeggen als een dynamisch en open netwerk van relaties. Een complex communicatief systeem, dat enerzijds relaties onderhoudt met andere culturele en maatschappelijke systemen en anderzijds zelf intern bestaat uit diverse subsystemen, die elkaar wel raken, doorsnijden en overlappen, maar deels ook autonoom functioneren. Binnen zo'n systeem zijn de verschillende posities voortdurend in beweging tussen centrum en periferie, tussen canonisering en marginalisering (Brems 1994: 66).

Literature as a term can be linked to different qualifiers in combinations which express distinct relationships (Ghesquiere 1982;1993: 9). Trivial literature includes an evaluative statement about the nature, quality and value of the literature thus denoted. Translated literature refers to the origin of texts: they come from elsewhere and were first written in another language. Asian-American, African-American, and other such combinations with literature point both to the ethnicity of the author and the subject matter. Gay or lesbian literature refers to the sexual orientation of the author and contents. Latin-American, European and Asian literature reflect the geography of where that literature originated, and can be even more precise in indicating particular nations or regions, such as Canadian, Irish literature, and so on. The language in which a literature is written is expressed in terms as Dutch, Chinese, and French literature.

The term 'children'⁴ in children's literature cannot easily be pinpointed due to the fact

⁴The terms 'child' and 'children' do not refer to actual children living in reality, but rather refer to theoretical constructs. Different concepts of 'child' are present in any one historical period and in different periods as well as in different cultures.

that views on children are not stable but continually changing. Historically, the notion of children as separate and different beings from adults came into being in Western Europe in the Enlightenment. Most studies point out that before the Enlightenment adults and children were exposed to the same texts, it is only in the eighteenth century that children as a separate group with different needs were discovered and that 'children's literature' as opposed to 'adult literature' developed (Heimeriks & Van Toorn 1989;1990a: 11; Ghesquiere 1982;1993: 10-11; Daalder 1950: 22-24). Rita Ghesquiere points out that in the second half of the twentieth century, which is the period under discussion in this research, the no-man's land between childhood and adulthood is constantly expanding (1982;1993: 13). Children become more independent at a younger age, but longer schooling postpones the actual entry into adult society⁵. Different kinds of literature aimed at younger children and young adults take these changes into account.

The combination of the notions 'children' and 'literature' in children's literature make it a difficult concept to define and it is not immediately clear what is denoted. Different options suggest themselves: it might be literature *about* children (contents), or it could be literature written *by* children (author/producer), perhaps it refers to literature read by children (*actual* audience), or it could be literature written and produced *for* children as intended audience (Ghesquiere 1982;1993: 9, Peer 1991: 83-86, Hunt 1994: 4-5).

A first definition regards it as literature *about* children, yet this is inadequate (Peer 1991: 83). Children's literature includes texts which are about children, such as Ann Martin's *The Baby-Sitters Club*, but a number of narratives which focus on child protagonists would for most people be considered unacceptable as children's literature. Novels such as J.G. Ballard's *Empire of the Sun* or K. Schippers' *Eerste Indrukken. Memoires van een driejarige* would not generally be considered children's literature. Conversely, a lot of genres usually associated with children's literature do not necessarily have child protagonists, for example animal or fantasy stories.

A second possible definition is literature written *by* children. Although there are books

⁵This is reflected in the term 'young adult' or 'teenage' literature which is normally used to indicate books aimed at children over the age of fourteen or fifteen.

by children, examples are few and far between: the American writers Maureen Daly and S.E. Hinton wrote their first children's books when they were teenagers and this is also true for the Flemish Bart Moeyaert⁶. The fact that child authors rarely get published makes this definition not comprehensive enough (Ghesquiere 1982;1993: 9-10, 29). Children more often produce oral literature, yet narratives in oral form are not usually discussed as part of children's literature as the written form is considered dominant (Peer 1991: 83-84). Since few texts are written by children for children, leading to interesting inferences on the power structure in the literary establishment, an issue considered below, this definition is perceived as too restrictive to be of much practical use.

A third possibility is defining children's literature in function of its *actual* readership. As Peter Hollindale puts it

children's literature does not denote a text but a reading event. Whenever a successful voluntary transaction takes place between any text and any one child, that text is for that occasion 'children's literature'. (Conversely, when a successful voluntary transaction occurs between any 'children's book' and any one adult, that text is for that occasion 'literature', not 'children's literature') (Hollindale 1997: 28).

This definition takes the use of texts by readers into account and is interesting from a reader response viewpoint, yet for the purpose of this research it is problematic. Children do not only read fiction, they also read educational material and non-fiction, i.e. texts not generally considered to be literary although they may exhibit literary qualities. In addition, some adolescents, or younger children, may read texts aimed at adults (Peer 1991: 86). Furthermore, adults also read children's books when they read to a child, or when they study children's literature. Actual readership provides an interesting angle but cannot define children's literature completely even though it captures much of what is generally thought of as children's literature.

A further definition, literature written and produced *for* children as the main intended readers, is the most complete definition considered so far. It indicates the economic-commercial reality of publishing and production, the consumer/audience and the literary

⁶For further examples of British child writers and an elaboration of their work see Watson 2000.

establishment. In this definition texts which are about children are included, but not all texts which are about children. Literary texts by children usually address children and this definition accommodates these texts. Many narratives actually read by children fall within this category and this definition also allows adult texts which are abridged, adapted or otherwise transformed for children to be included.

All these definitions and approaches to the study of children's literature implied within them overlap and are "independently legitimate" (Bottigheimer 1998: 191). The woolliness of the discussion on children's literature does not allow clear boundaries to be drawn and the definition of children's literature as literature produced for children as the intended or implied reader forms the foundation for this research and provides the boundaries for it. I am not alone in taking this pragmatic viewpoint. Critics have noted that no adequate definition of children's literature is available and many studies are based on a common sense view of children's literature (Wall 1991: 1; Hunt 1996a: 16). Such a definition was stated succinctly by John Rowe Townsend who claimed in 1971 that

the only practical definition of a children's book today - absurd as it sounds - is 'a book which appears on the children's list of a publisher' (Townsend 1971: 10).

Moreover, this kind of definition continues to be used and Kim Reynolds notes that

'children's literature' as a label has always been problematic; not least because its intended audience is so large and varied. The problem has been increased in the closing decades of this century by publishers' efforts to extend the genre by adding on new - and often very exciting - titles for teenage readers. Specialist bookshops, publishers' catalogues, many libraries, and courses on children's literature use the label to mean anything which is not marketed as adult fiction. This means that picture books and complex novels jockey for position in the same spaces. As this is standard practice, despite its paradoxes and shortcomings, this is what I have done here (Reynolds 1994: x-xi).

As Reynolds indicates, children's literature is a very heterogeneous category. It is near impossible to define children's literature in such a way as to include this enormous variety. Children's literature is often conceived in negative terms as 'not adult' or 'not literature' and thus contrasted with literature, implying 'adult' literature. It is this ambivalent relationship between children's literature and literature which will be

explored in the next section in a bid to try and tease out a number of characteristics of children's literature as a whole.

Thus, from a pragmatic viewpoint, and in order to build up the database on which this research is based, children's literature is here defined as those books which are indicated as such in the national bibliographies of the Netherlands and Belgium. These bibliographies are considered to express explicitly what the literary establishment and the corporate world have selected and qualified as children's literature.

1.2. Adult literature versus children's literature: different not lesser

It is not the intention of this research project to provide a clear-cut definition of what children's literature is through a criticism of the various definitions put forward. Many discussions on children's literature focus more on what children's literature should ideally be than on what it actually is and critics often indicate a preference for particular types of texts. In the absence of a real consensus I want to focus attention on the tension which surrounds the notion of 'children's literature', if only because it is in the controversies surrounding children's literature that different views on the subject are most clearly articulated. In the following discussion a variety of concepts and issues which are relevant to the study of children's literature will be considered.

Adults differ from children in that they were children once but cannot regain that state, whereas children are gradually growing up into adults. Based on this developmental view of human life a number of texts have been separated from literature as a whole and have been called 'children's literature'. This division of literature based on the opposition of adult versus child leads to questions concerning their respective characteristics. The main questions to consider could be phrased as: Is children's literature essentially different from other forms of literature, especially adult literature? And if they are different, how exactly are they different? Can differences be pinpointed? If they are not essentially different, then how similar are they? What is the relationship between them? What are their respective positions within the literary field? Answers to these questions are

considered below from a variety of angles as the phenomenon of children's literature exists in the interplay of different discourses, especially educational, communicative, literary and aesthetic ones.

1.2.1. Children's literature and adult literature: differences and similarities

The relationship between adult and children's literature is complex. The separation of children's literature from literature implies that these two forms of literature are somehow different and is an example of the process of exclusion and inclusion in literary studies. Adult and children's literature are distinguished from each other on the basis of the differential access people have to particular texts, the communication process, educational and didactic concerns and aesthetic considerations.

Accessibility of texts

One way in which children's and adult literature can be distinguished is on the basis of access, i.e. the indication of who may read which texts. Adults generally determine what children should or should not be allowed to read. Children are often excluded from reading texts aimed specifically at adults and are denied access to them because these works are considered to be inappropriate. Moreover, adults may even decide that children's books which they deem controversial should not be accessible to the children they are intended for. Parents may decide not to buy these 'controversial' books, libraries may not stock them or restrict access, and teachers may not use them. The opposite, however, is not the case since most adult literature and "all children's literature is accessible to adults" (Hollindale 1997: 23). Adults are usually not excluded from reading texts aimed at children, regardless of whether they want to read these texts or make use of that access⁷. This differential access to texts is determined by adults and points towards another feature which characterizes children's and adult literature as different: the imbalance in the communication process.

⁷It should be noted, though, that adults who read popular children's literature for pleasure and not for professional reasons may be derided by the cultural elite for regressive reading habits. The publication of the *Harry Potter* books in adult and child editions and their popularity with adults is a case in point.

The imbalance of the communication process

Children's literature is, as is often observed, written by adults, published by adults, reviewed by adults for the benefit of other adults, yet intended for children. Adults thus control the production and distribution of children's literature, may intervene at many points and mediate between children and their literature. Professional mediators include authors who write texts and censor themselves in order to be published, publishers and editors who select narratives and make decisions about what is acceptable in a children's book, critics who express their opinion with regards to the suitability of that production for the intended audience, booksellers who stock or do not stock books and provide advice to, usually adult, buyers. They, each in their own way, are gatekeepers and decide what is considered appropriate for children. Direct mediators between books and children are the parents, teachers and librarians who in their contact with children can further influence and censor their reading (Ghesquiere 1982;1993: 98-102).

Different communication processes inform adult and children's literature. In children's literature the relationship between author and intended audience is, as a rule, asymmetrical: adult versus child. In adult literature that relationship is generally more symmetrical, a communication between adults, i.e. peers. Rita Ghesquiere adapted Roman Jakobson's communication model (author → text → reader) to children's literature and notes that books for children are first read by adults who write metatexts for other adults and only after books have passed that test can they reach their intended audience of children (Ghesquiere 1982;1993: 25). This process influences the narrative voice in the text which takes into account this double audience.

In children's literature this asymmetry can express itself in various ways. In her study of the narrator's voice in children's texts Barbara Wall distinguishes three ways in which authors can address children. She argues that children's texts may employ single address which only considers the interests of child readers, double address which speaks to children and adults separately, often exploiting the limitations of child readers, and dual address implying a text with various levels which can be shared and appreciated by both child and adult readers (Wall 1991: 35).

Most recently, in a debate on the characteristics of children's literature, Perry Nodelman reiterated that the fundamental characteristic of children's literature and its dynamics lies in the fact that adults write children's books which means that they have to write across a "gap" (Nodelman 2000a: 11). Therefore, as Peter Hunt argues

children's books can never be free of didacticism or adult ideological freight. Certainly the earliest writers for children were more obviously aware of their stewardship - children's books were part of God's work; but even the most modern, liberated book cannot escape the adult-child relationship (Hunt 1995b: xii).

Adults control both the production and distribution of children's literature as well as its contents and this power is expressed in another distinction between children's literature and adult literature: its educational, didactic or moralising aspect.

Educational, didactic and moralising concerns

The gap between the adult author and the intended child reader marks most children's literature. One consequence of this, as Peter Hollindale suggests, is that

the author's textual negotiations with the child about the meaning and nature of childhood are a distinguishing feature of children's books, and an intrinsic part of the critic's terms of reference (Hollindale 1997: 12).

The way in which childhood is interpreted determines the form and contents of children's literature. Two main educational perspectives on the nature of childhood can be distinguished. Ghesquiere indicates the positions as follows: either children are seen as small adults and must be emancipated quickly to reach maturity, i.e. childhood as preparation for adulthood, a developmental view; or they are considered to be living in their own world where everything is possible, i.e. childhood as an autonomous part of life, an experiential view (Ghesquiere 1982;1993: 20).

The first position is widely accepted and explains the fact that educational and socializing concerns have always exerted a strong influence on children's literature. John Stephens notes that

children's fiction belongs firmly within the domain of cultural practices which exist for the purpose of socializing their target audience. Childhood is seen as the crucial formative period in the life of a human being, the time for basic education about the nature of the world, how to live in it, how to relate to other people, what to believe, what and how to think - in general, the intention is to render the world intelligible (Stephens 1992: 8).

This viewpoint is shared by Peter Hollindale who argues that

if we see childhood as essentially preparatory and developmental, a long and gradual rehearsal for maturity (marked probably by a stormy dress rehearsal in mid-adolescence), then we shall emphasize the processes of learning and growing and acquiring which the early years entail: a child will always for us be in transit, on the way to being something more developed and advanced (our adult selves). Seeing the child herself as provisional, we shall be inclined to notice the provisional and elementary qualities of what she reads. Therefore, we shall value children's books for their educative qualities, even if we take a humane and generous view of what education is - even if we value education of the emotions and imagination as highly as we value intellectual and linguistic development or the acquisition of knowledge (Hollindale 1997: 12-13).

Ghesquiere points out that this 'moralising' viewpoint, which considers children's books as a means to educate by providing various role models, is not uniform but incorporates changing educational views such as the 'playful learning' model of the German Philanthropists and the emancipating 'vom Kinde aus' movement (Ghesquiere 1982;1993: 14-20).

The second viewpoint of childhood sees childhood as "a life experience with its own intrinsic value and uniqueness" (Hollindale 1997: 21). This means that

we see childhood as an autonomous part of life, and its passage as entailing some losses as well as many gains, if we see it as a phase of experience which cannot be curtailed or repressed without lasting harm to the adult, we shall place less store by the developmental usefulness of children's activities and more by the help they give in enabling the child to be a child (Hollindale 1997: 13).

Both Hollindale and Ghesquiere argue that the experiential position on childhood is not

that widely accepted and that books for children produced from this viewpoint, i.e. often wish fulfilment stories and other popular genres⁸, are often attacked as having a negative influence on their intended readers and are considered to be problematic for letting the reader escape from reality (Ghesquiere 1982;1993: 17-19; Hollindale 1997: 21).

The importance of the two different views on childhood to children's literature is expressed in a forum on the nature and characteristics of children's literature in *Children's Literature* 28 in which Perry Nodelman takes the pleasure he derives from children's books as the starting point for determining what qualities make children's literature special and different from other forms of literature (Nodelman 2000a: 1). He notes that the main characteristic of children's literature which follows from the gap between writer and intended audience is ambivalence in the text which is the result of

the ambivalence of adults toward childhood, the sense that it represents a more deficient and yet superior way of seeing and being than adulthood (Nodelman 2000a: 12).

He argues that didactic texts for children focus on the deficiency of children who have to be changed whereas wish-fulfilment texts, which are also in a sense didactic, focus on the positive sides of childhood itself. The children's texts Nodelman appreciates most are those which incorporate these two opposing views of childhood within the same text and therefore create tension within the text.

The socialization aspect of children's literature can also be considered as a form of imperialism or colonization. In a different article, Perry Nodelman views children's literature through the lens of Edward Said's *Orientalism* and sets out to show that many assumptions on children and children's literature follow a parallel path. The adult studies the child as 'other' and focuses on the lack of his/her own capabilities in the object of study. As Nodelman puts it:

Said's words force us to face the uncomfortable conclusion that our

⁸A further discussion of this type of text which is usually appreciated by children and criticized by adults is carried out in 3.1.1.

attempting to speak for and about children in these ways will always confirm their difference from, and presumably, inferiority to, ourselves as thinkers and speakers (Nodelman 1992b: 29).

Nodelman then links the study of childhood and children's literature as representations of this 'other'. Moreover, Nodelman agrees with Said that representations are always distorted and that

adult interpretations of children's behavior, whether in literature or in psychology, are always contaminated by previously established adult assumptions about childhood (Nodelman 1992b: 30).

As a consequence, children's literature and its study is for the benefit of adults who provide in children's literature images of how they would like children to be. Nodelman indicates that by speaking and providing a voice for children adults actually silence the voice of children, and he links this tendency of adults to the paradox of attractiveness and danger of the 'other'. He argues that by speaking for the 'other' that 'other' is created as a stable entity which means that generalizations about children (short attention spans, innocent, creative, etc.) are presented as truths (Nodelman 1992b: 30-31). Nodelman maintains that the whole point of speaking for the other and knowledge of the other is used to dominate the other who then, quite often, submits to this view. Yet at the same time the adult needs the child as 'other' because it is only in this opposition that the adult can define him- or herself (Nodelman 1992b: 32).

Perry Nodelman points out that the 'other' is inherently contradictory; he follows Said's suggestion of two contradictory ways in which Europeans address Orientals: on the one hand Orientals should be educated to be more European while on the other hand they should be educated to be what Europeans think Orientals are really like. Equally, children need to learn how to grow up and be adults, yet at the same time they "need to learn from books by adults how to act like children" (Nodelman 1992b: 33). Nodelman suggests that children's literature is a discourse of the other and therefore the central and defining characteristic of children's literature lies in the following contradiction:

Viewed from the perspective of its efforts to colonize, children's literature is essentially and inevitably an attempt to keep children

opposite to ourselves *and* an attempt to make children more like us. It may be exactly that contradiction at its heart that is its most characteristic generic marker (Nodelman 1992b: 33).

To conclude, it is obvious from the above discussion that the educational and didactic aspects of children's literature are among its defining characteristics. Ruth Bottigheimer agrees with this viewpoint and sums it up:

the distinguishing element of children's literature is its normative nature. Within this framework it is possible to reconcile external historical and social differences as well as aesthetic and structural contradictions (Bottigheimer 1998: 192).

Moreover, it is this aspect of children's literature which is often seen as the main difference between children's and adult literature. This assumption may be held widely, but in a bid for controversy Maria Nikolajeva suggests that all literature can be seen as "education in the spirit of humanity" (Nikolajeva 1996: 5). This view of the purpose of literature is, however, not shared universally. Still, it remains an open question whether adult literature that denies being overtly emancipating is really not educational at all. Such concerns may be operating covertly in various kinds of adult literature, for example, Hugo Brems notes that emancipating concerns played a role in Flemish adult literature well into the twentieth century (Brems 1994: 18).

Depending on dominant views of child and childhood, educational practices can be emancipating and liberating, but also censoring and protective. Pedagogical aspects of children's literature are often contrasted and considered incompatible with aesthetic qualities. The educational character of children's literature is usually blamed for the absence of literary features. However, it is possible to combine literary qualities with a didactic perspective; the next section will consider the aesthetics of children's literature.

Aesthetic dimension

A further distinction between children's and adult literature lies in the 'literature' aspect. In the sense that both are 'literature' they share a number of qualities. However, the fact that children's literature is defined in opposition to adult literature assumes there is a

difference between them. Many attempts have been made to distinguish children's literature from adult literature with regard to its literary characteristics, yet no clear-cut answers have been provided.

Rebecca Lukens argues that children are different from adults and should not be considered little adults. She indicates that the difference between children and adults lies

in experience, but not in species, or to put it differently, in degree but not in kind. We can say then of literature for young readers that it differs from literature for adults in degree but not in kind (Lukens 1990: 8).

Roderick McGillis argues that literature just exists and possesses the potential to influence its readers. He considers books for the young and for the not-young in this respect to be similar, i.e. both try to seduce the reader. He doubts that there are any significant differences between books for children and those for adults due to the fact that narrative arrangements, choices of existents, the language and conventions of culture used are the same for both kinds of literature and exist in the same "semiotic field" (McGillis 2000: 18).

Although it may seem difficult to pinpoint exact differences between children's and adult literature, there are a number of assumptions that people tend to make when thinking about children's literature from an adult perspective. In a significant and often quoted paper, Myles McDowell articulates these widely held assumptions and views about children's literature when he considers the differences between children's and adult literature as follows:

children's books are generally shorter; they tend to favour an active rather than a passive treatment, with dialogue and incident rather than description and introspection; child protagonists are the rule; conventions are much used; the story develops within a clear-cut moral schematism which much adult fiction ignores; children's books tend to be optimistic rather than depressive; language is child-oriented; plots are of a distinctive order, probability is often disregarded; and one could go on endlessly talking of magic, and fantasy, and simplicity, and adventure (McDowell 1973: 51).

This view is also expressed by Perry Nodelman in the first edition of *The Pleasures of*

Children's Literature in which he argues that

children's fiction consists of novels and stories that are

- simple, but not necessarily simplistic
- action-oriented rather than character-oriented
- about children (or childlike animals or other creatures)
- presented from the viewpoint of innocence
- optimistic, and with happy endings
- didactic
- repetitious in diction and structure
- thematically concerned with opposing or balancing utopian and didactic concerns

(Nodelman 1992a: 190)⁹.

These common sense views about children's literature are also expressed by Rita Ghesquiere who discusses some of the general characteristics of children's literature in these terms (Ghesquiere 1982;1993: 92-98) and by Maria Nikolajeva who also accepts that simplicity, action-orientedness, optimism and repetition are characteristics which a large number of children's books, both traditional and more contemporary children's literature, exhibit (Nikolajeva 1998: 222).

Yet, these general views on differences between adult and children's literature have often attracted criticism. Although it is possible to contrast an adult text which is extremely complex with a simple children's text and to find many of the differences described above, it is equally possible to find a children's book which is multi-layered and complex and to pit it against an adult one to see that the opposite is true. Peter Hollindale notes that McDowell's distinctions are unsatisfactory to discuss differences of genre and argues that the main problem is that features which are characteristic of a number of books for children are taken to be representative of the genre as such, whereas the genre of children's books actually provides a range of texts with much more diversity and variety (Hollindale 1997: 35-37). Peter Hunt agrees and contends that McDowell's definition only "describes the least deviant, and hence the least interesting, aspects of the text" (Hunt 1996a: 16).

⁹In the second edition of his book, Nodelman has deleted these common sense characteristics and has instead elaborated on a number of assumptions which he then undermines while maintaining that there is some truth in them anyway (Nodelman 1992;1996: 72-75).

Furthermore, as David Rudd argues, implicit in McDowell's view is the movement towards a 'gold standard' of literature which implies on the one hand an incompetence in the audience of children's literature and which, on the other hand, leads to the need to censor the experience of this lesser audience in the literature provided (Rudd 1994: 89). Thus another problem with McDowell's definition is that he considers books published as children's books which do not exhibit the qualities he associates with children's literature to be inappropriate and unsuitable for children making his definition normative and prescriptive rather than descriptive (McDowell 1973: 59-61).

The fact that it is quite impossible to define literature in terms of particular features, as Jonathan Culler observed (Culler 1997), also makes it impossible to separate children's literature from adult literature on the basis of particular features. Peter Hollindale argues that "it becomes steadily harder to find narrative grounds for distinguishing between children's and adult's fiction" (Hollindale 1997: 40), a view echoed by Peter van Hoven in his article "Grensverkeer" (border traffic) on modern Dutch children's books (Hoven 1991: 154). In several western countries, especially in the last two decades, a number of texts for children have been published which exhibit experimental narrative features usually associated with adult literature. The reaction of critics to the publication of books for children which allow controversial topics, do not censor contents and employ many of the formal experiments characteristic of adult literature, is twofold. Some critics insist that the borders between adult and children's literature are slippery and that children's literature as separate category may disappear. Others consider these books unsuitable or inappropriate for children. At the heart of these two attitudes are possibly irreconcilable viewpoints on childhood, children and education.

An example of the first attitude can be found in the aptly titled article "Exit Children's Literature?" in which Maria Nikolajeva discusses a great number of children's books from different countries which ostensibly do not fit definitions of children's literature as simple and utopian. She argues that a number of children's books' authors have questioned the restrictions imposed on children's literature on the level of content and form (Nikolajeva 1998: 223). She discusses the more experimental literary strategies presently used in children's literature which include the mixing of different genres,

polyphonic novels, the use of multiple plots, multiple temporality and spatiality, the use of unreliable narrators, poly-focalization and finally metafictional aspects (Nikolajeva 1998: 224-232). She suggests that the use of a wider range of narrative possibilities leads to a redefinition of the notion of children's literature and opens up the question whether children's literature as a category is disappearing. In the Netherlands a similar view is taken by Harry Bekkering who, in discussing the author Imme Dros, indicates that a number of her children's books use strategies such as intertextuality, polyphony and complex points of view (Bekkering 1994: 324-326). Many of the books Nikolajeva and Bekkering discuss are books which some critics consider to be too difficult for their intended audience¹⁰ and their value as children's books is often questioned.

Yet the fact that a number of children's books exhibit characteristics usually associated with adult literature does not necessarily imply that children's literature is no longer different from adult literature. It does, however, suggest that part of children's literature has changed. Rita Ghesquiere notes that works with a high degree of complexity and literariness are increasingly forming the canon of children's literature and their presence broadens the twilight zone between adult and children's literature (Ghesquiere 1992: 367-368). The diversity within children's literature at the moment indicates that there are competing views on children and childhood: an experimental text, such as Peter Pohl's *Johnny, my friend* characterized by genre mixing, experimental language and a pessimistic ending, implies a different view on childhood and a different kind of child reader than a straightforward optimistic story, such as Roald Dahl's *Matilda*. Anne de Vries argues that the question we should ask about children's books is 'What does this book demand of its readers?' and be aware that not all children may be able to deal with those demands (Vries 1992: 16). It is in the controversy surrounding particular children's books and the battle to include them in or exclude them from children's literature that competing concepts of childhood and children's literature come to light¹¹.

¹⁰Bekkering quotes Anne de Vries who challenges the idea of children's books which are too difficult for children and Bregje Boonstra who considers the question of whether a children's book is accessible to children simultaneously important and irrelevant (Bekkering 1994: 326-327).

¹¹See for example discussions surrounding children's books in the United States which have caused controversy (West 1997).

Differences between adult and children's literature exist, but they are hard to establish in a precise way. An interesting avenue in this regard is the event of authors who 'cross-write', i.e. write texts intended for children and texts intended for adults. A detailed study of the structural, thematic, and narrative differences between their work for children and for adults may provide more information about the differences between the two, although it is of course impossible to generalize from a few studies¹².

Ruth Bottigheimer sums up the essence of children's literature as follows

there has always existed a tension between aesthetic autonomy and the need to provide workable models for a child's future life. This tension is, in my view, the defining point that separates children's literature from the adult literary enterprise. It is a dynamic and never fully resolvable literary problem, for as one generation defines the nature of children's identity, childhood's proper occupations, and children's reading, its children have already entered a society altered by those decisions. Childhood, its expectations, and its literature are as historically rooted and expressed as individual children themselves (Bottigheimer 1998: 209).

To conclude this section, various elements which contribute to the character of children's literature, i.e. access determined by adults, limited forms of experience represented and controlled by adults informed by particular educational and moralising paradigms which imply particular literary strategies, have been indicated. Children's literature and adult literature are different, even if that difference can not be enunciated clearly, but they also share characteristics by virtue of being both literature and part of the literary field.

1.2.2. Position of children's literature in the literary field

The literary field functions as a system through strategies or processes of exclusion and inclusion. Hugo Brems indicates that

¹²Aidan Chambers has looked at Roald Dahl's adult story 'The champion of the world' and the rewritten version in the form of a children's book *Danny: The Champion of the World* (Chambers 1985;1995: 38-40). Zohar Shavit has studied these two narratives in even greater detail and indicates that the limited and ironic voice of the adult work is changed into an authoritative voice in the children's novel while the ambiguous value system of the adult novel is replaced by a clear good/bad perspective in the children's one (Shavit 1986: 43-59). A more recent volume, *Transcending Boundaries. Writing for a Dual Audience of Children and Adults* (Beckett 1999), addresses the issue of cross writing and provides a number of case studies on authors, such as Michel Tournier in France, Erich Kästner in Germany, and Mensje van Keulen in the Netherlands.

in een literair systeem een hele reeks strategieën aan het werk zijn, die gericht zijn op uitsluiting, respectievelijk insluiting. De uitsluitingsstrategieën hebben kennelijk als doel de stabiliteit, de homogeniteit en de continuïteit van het systeem te garanderen en dus vreemde elementen uit te sluiten. Dat mechanisme werkt zowel naar buiten toe, tegenover tekstsoorten als journalistiek, reclame, filosofie, (...) als intern, tussen de geledingen van het systeem onderling, bij voorbeeld tussen avant-gardistische en traditionele literatuur, tussen feministische en andere literaturen, tussen Nederlandse en Vlaamse. In de praktijk kunnen die strategieën grofweg samengevat worden als ‘verzwijgen’ en ‘afwijzen’ (Brems 1994: 73-74).

The strategy of rejection which works to separate the ‘other’ or ‘foreign’ from the ‘known’ or ‘familiar’ also functions to separate children’s literature from adult literature.

Different options present themselves to the researcher when the study of children’s literature and its relationship with adult literature is considered; these are best described as unity or apartheid. Peter Hunt argues that

there is no reason why children’s books should not be included within the respectable canon (as one alternative) or studied with the same rigour (as the other). Equally, there is no reason why another, different, and parallel discourse should not be created to deal with children’s literature. The only real question is one of status, and that is a matter of power (Hunt 1996a: 10).

Critics may consider adult and children’s literature together and in this joint discussion the similarities of both forms of literature are reinforced. Likewise, when adult and children’s literature are treated separately by critics, then their differences are strengthened and their separation becomes more entrenched. Hugo Brems argues, specifically for literary history, that

er worden geen aparte literatuurgeschiedenissen geschreven omdat er aparte literaturen zijn, maar de aparte literaturen worden gemaakt in de aparte literatuurgeschiedenissen (Brems 1994: 68).

His point about literary history is of course applicable to other forms of literary criticism as well, and there is a perception of difference, however small and vague, at the basis of the ‘separate’ treatment.

The inclusion of children's literature in the broader field of literature and the exclusion of children's literature from that field are ultimately related to power issues in the system. I will now discuss the actual position of children's literature in the literary field and its perception by the literary establishment in the second half of the twentieth century in most western countries. Within literature as a complex system, children's literature functions as a separate sub-system, as the title of Ruth Bottigheimer's article "An Important System of Its Own. Defining Children's Literature" (1998) indicates. Zohar Shavit argues that the present opposition between the adult and children's literary system is related to the fact that historically children's literature developed out of non-canonized adult literature. Moreover, children's literature and non-canonized adult literature remain in competition with each other to obtain the attention of the child reader (Shavit 1986: 178). Peter Hunt recognizes that although it is not easy to define a boundary between children's and adult literature, most critics behave as if there is one. He constructs the difference between adult and children's literature as a continuum with a number of texts clearly belonging to either of the two categories and a borderland in between (Hunt 1998: 24). This position is also taken by Rita Ghesquiere when she argues that the twilight zone between children's and adult literature is ever expanding and that the border between them is drawn in a whimsical and vague pattern (Ghesquiere 1992: 367).

Whether literature is seen in terms of systems, fields or continuums it is clear that at the present time in many western literatures the literary strategy of exclusion separates children's from adult literature. Children's literature is routinely excluded from literary studies which do not state explicitly but implies the study of adult literary production only. The viewpoint that children's and adult literature are two separate entities in the field of literary production with few connections is widespread. This separation can be observed on many levels, such as the writing of literary histories, the criticism of literature, the awarding of literary prizes, author studies, and genre studies.

Literary histories may use various models to study the history of children's and adult literature. Sonja Svensson distinguishes three possible basic patterns of literary history as "*separation, incorporation, and integration*" (Svensson 1995: 57). Each of these patterns has advantages and disadvantages. Svensson argues that the separation option,

i.e. treating children's literature separately from other forms of literature, has the advantage of studying the subject much more in depth by providing more background material and including more authors and works. A separate history of children's literature addresses a specialized audience which means basic arguments do not need to be rehashed and this provides more space for other, more detailed arguments. Moreover, an interdisciplinary approach is also possible and it may be easier for critics to forego the defensiveness that is often obvious when children's literature is discussed in relation to adult literature. Yet, Svensson also notes that the disadvantages of a separate history lie in its isolation of other studies and the danger that no links with adult literature will be made at all (1995: 58-59). The separate children's literary history is a popular genre and examples in the English children's literature world include John Rowe Townsend's *Written for Children* (Townsend 1965;1990) which has been in print in several revised editions from 1965 onwards and Peter Hunt's *Children's Literature. An Illustrated History* (Hunt 1995a). In the Dutch and Flemish children's literature world the main literary histories are Nettie Heimeriks and Willem van Toorn's *De hele Bibelebontse berg* (1989;1990a), Toos Zuurveen's *Van Zedenleer tot Bruintje Beer* (1996), and the recent *Tot volle waschdom* (Dongelmans et al. 2000).

The second approach is that of incorporation in which children's literature is studied in a separate chapter or chapters within a literary history that includes most types of literature. The advantages of this kind of project are the possibility to make links with other kinds of literature. However, a disadvantage is the need for the author of the children's literature section to provide a discussion of basic concepts because of a more heterogeneous audience. Sonja Svensson comments on her contribution to a Swedish literary history of this type; the main problem she faced was the restricted number of pages allocated to children's literature which did not allow her to provide an in-depth discussion of many important authors and genres (Svensson 1995: 60-61). This approach has recently been popular in the Netherlands and Flanders, and there are chapters on children's literature in *Het literair klimaat 1970-1985* (Holtrop 1986) and in *Het literair klimaat 1986-1992* (Boonstra 1993). Harry Bekkering has contributed a chapter on the emancipation of children's literature to *Nederlandse literatuur, een geschiedenis* (Bekkering 1993a).

The third approach is that of integration in which children's literature is discussed as part and parcel of the wider field of literature. In an integrational approach adult and children's literature are organically combined and studied together. Svensson indicates that this 'all-embracing' history of literature sounds attractive. One of its advantages is that children's literature then occupies a more central position and is seen as equal to the rest of literature, gaining more status. Similar variations and differences of emphasis between children's and adult literature can be sketched. Svensson focuses on the disadvantages, such as the fact that children's literature then becomes one variable of many. She also argues that providing a discussion of the different relevant backgrounds for children's and adult literature might make the discussion of the actual literature be less important (Svensson 1995: 58-59). Also, the development of children's literature may be quite different from adult literature and fitting children's literature in the wider scheme of things may turn it into a footnote to the main developments. Svensson is unaware of any existing examples of this kind of literary history and I have not come across any literary history of this type either. In the Netherlands Harry Bekkering considers this kind of literary history the ideal form to emancipate children's literature and argues that

het kinderboek zal pas wérkelijk tot de *litteraire* canon behoren, wanneer in een literatuurgeschiedenis, gewijd aan moderne literatuur, niet meer in een apart hoofdstuk aandacht besteed wordt aan jeugdliteratuur, maar het onderwerp organisch opgenomen is in de beschrijving van literaire ontwikkelingen, stromingen en genres (Bekkering 1993a: 750).

Bekkering acknowledges that an integrated literary history is an utopia and is far from being realized¹³.

The points made by Svensson with regard to literary histories also apply to other

¹³The question of which form a literary history should take is hotly debated in children's literary circles in the Netherlands and all three forms (separation, incorporation and integration) have their defenders. Harry Bekkering promotes an integrated vision (see Bekkering 1994 and 1993a), although he does not indicate how this should be done. Bekkering himself has contributed on children's literature to literary histories of the separate and the incorporated type. Anne de Vries is more in favour of a separate history (Vries 1992). Henk Peters sums up the debate most succinctly, indicates the main positions of the different players and suggests a framework for a different literary history which combines both viewpoints (Peters 1997). Helma van Lierop-Debrauwer also summarizes the different positions (Lierop-Debrauwer 2000a).

elements of literary studies. Separation and incorporation are the main strategies for literary journals or critical monographs. A variety of independent distinct literary journals are devoted to children's literature. Examples of academic journals in the United States are *Children's Literature Association Quarterly*, *The Lion and The Unicorn*, and the Yale annual *Children's Literature* among others. *The Horn Book Magazine* addresses a more general audience. British general journals include *Books for Keeps* and *Signal*. Canada publishes the bilingual *Canadian Children's Literature*. In Australia the academic journals *Papers: Explorations into Children's Literature* and *Orana* exist next to *Magpies* and *The Literature Base* which are aimed at a public of teachers, librarians, and parents. In Flanders one finds *Leesidee jeugdliteratuur* and in the Netherlands the main journals include *Leesgoed* and *Literatuur zonder Leeftijd* ('Literature without Age'). Although *Literatuur zonder Leeftijd* implies an inclusive view of literature including both adult and children's literature, it functions completely in the children's literature domain. Sometimes general literary journals may devote an occasional issue to children's literature. For example, the British journal *NewCOMPARISON. A Journal of Comparative and General Literary Studies* devoted one issue to 'Cross-currents in Children's Literature' (No. 20, 1995). A special edition of the journal *ARIEL: A Review of International English Literature* (issue 28 January 1997) considers post-colonialism and its relation to children's literature. In Flanders and the Netherlands, an example is *Raster* (no. 56, 1991), however the publication of such issues remains infrequent.

The situation for literary monographs is similar, although the emphasis is on separation rather than incorporation. More works are being produced which focus on authors, genres, literary concepts within children's literature¹⁴. Rita Ghesquiere notes that when studies are made of authors who wrote for two audiences, the critic often does not discuss the author's contribution to children's literature (Ghesquiere 1992: 361). Yet, the publication of *Transcending Boundaries. Writing for a Dual Audience of Children and Adults* (Beckett 1999) indicates that links between adult and children's literature are being investigated, albeit in the children's literature domain.

¹⁴The Bowker CD-Rom of Books in Print accessed in October 2000 lists more than a thousand books under its children's literature headings, devoted to history, bibliography, monographs, author studies etc.

Literary prizes are separated in those for children's books and those for adult ones. Prizes which include books for both audiences often create considerable controversy¹⁵. The long established children's literature prizes in the United States are *The Newbery Medal* for best children's book and *The Caldecott Medal* for best picture book, both presented by the American Library Association. In Britain, the British Library Association awards *The Kate Greenaway Medal* to a picture book and *The Carnegie Medal* to fiction. In Flanders and the Netherlands, children's literary prizes include the Theo Thijssenprijs, Gouden Zoen, Boekenleeuw, and so forth. In 1988 children's literature critics established the Libris Woutertje Pieterse-Prijs to honour 'literary' children's books (Bekkering 1993a: 750 and 1994: 324).

The recognition that children's literature is different from adult literature leads to children's literature's exclusion from general works. On the basis of this perceived difference, no matter how minimal, literary histories, journals, monographs, literary prizes for adult and children's literature are separated and help to establish both forms of literature as different. Moreover, many critics point out that children's literature is not just separate from adult literature, but that its position is firmly in the periphery of the literary field, although forays into the centre are being made (Peters 1997: 433-434; Ghesquiere 1982;1993: 20-24).

The actual position of children's literature in the periphery of the literary field often leads to its being considered second-rate. Rita Ghesquiere indicates that the dominant culture is adult culture and people studying children and their books are considered to be on a lower plane (1992: 368). This view is echoed by Aukje Holtrop who observes that children's books and authors have always occupied a "tweederangspositie" compared to adult literature (1986: 223). Peter Hunt points out the assumptions of many critics that "books for children cannot, *per se*, be worthy of attention" (1995c: 24).

Most children's literature critics attribute the low status of children's literature to its link

¹⁵The debate surrounding *Harry Potter and the Prisoner of Azkaban* which was nominated for the children's section of the Whitbread Award and then continued to compete for the main award against four adult books may serve as example (see Safire 2000). Considerable debate also surrounded the nomination of Anne Begter's *Verse Bekken* for the AKO Literatuurprijs 1991 (Boonstra 1993: 153).

with pedagogy. Rita Ghesquiere sees children's literature as having a Cinderella position, i.e. in the kitchen and out of sight, within literary studies due to its link with pedagogy (1992: 353). Zohar Shavit also attributes the low status of children's literature to its links with educational concerns which are regarded as inferior by the literary establishment (Shavit 1986: ix). Peter Hunt credits the low status of children's literature and its study to the fact that in academia the subject of children's literature is treated with suspicion and hostility because it was initially studied in departments of Librarianship and Education which are more practical subjects and considered to be of lesser status (Hunt 1995c: 19-21). Anne de Vries assigns the present lower status of children's literature to its isolation from discussions of adult literature due to the fact that children's literature had become part of pedagogical studies. He argues that at the end of the nineteenth and beginning of the twentieth century adult literary journals did pay attention to children's literature considering it important (Vries 1998: 274). Siegfried Schmidt discusses the emergence of the category 'Literature' in Germany in the eighteenth century as a process of differentiation. He points out how authors started to define literature in aesthetic terms only, excluding works with moral and didactic tendencies from their concept of literature (Schmidt 1992: 242-248). This aesthetic view of literature is still dominant today and helps to explain why children's literature with its strong educational tendencies is routinely excluded from literature.

Another reason why children's literature is often considered to be of lesser value is what Rita Ghesquiere calls "jeugdliteratuur als een verzameling afdankertjes" referring to the fact that those genres, authors, books which are no longer of interest to adults receive a new lease on life in children's literature. What adults reject may still be considered useful to children and in this sense children's literature automatically implies loss of status (Ghesquiere 1992: 362). The fact that children's literature develops many distinctive original genres is overlooked. Moreover, Peter Hunt argues that children's literature often deals with fantasy and narrative, types of literature which were devalued until recently. Even when narrative and narratology are more established as disciplines, the assumption is that "narrative for children can do *nothing else but* tell a story" (Hunt 1995c: 23).

Hunt proposes another reason for the low status of children's literature: it addresses a marginalised group, i.e. children, and is addressed by academically marginalised groups, especially women who teach most of the courses on children's literature (Hunt 1995c: 23-25). He argues that male domination of academia may be partly to blame for the fear of the childish. Furthermore, children's literature as an object of study at universities is still in a separate and marginal position (Hoven 1994: 14) and also often treated with hostility (Hunt 1995c: 19).

Hunt argues that the most important reason for the low status of children's literature and for it to be routinely savaged is 'fear of exposure' by critics of adult literature. He maintains that, in a sense,

Children's Literature is perhaps a little too much like the small boy viewing the emperor in his new clothes; it has to be ignored or scorned, or silenced, otherwise the Emperor's nakedness might have to be admitted (Hunt 1995c: 31).

The practice of devaluing childhood and children's literature by presenting it as inferior, immature and childish is in fact, as Peter Hollindale argues, a strategy to protect the concept of adulthood and adult literature which is then seen in terms of superiority, maturity and complexity (Hollindale 1997: 36). Although the practice of devaluing children's literature is a misconceived one which has not really come to terms with the diversity of children's literature, it is widespread.

Children's literature is situated in the periphery of the literary field and has a lower status, but critics working within the children's literature system have tried to remedy this situation and envisioned ways to address the marginal position of children's literature and the perception of its inferiority. The whole debate on the integration of children's literature with adult literature is an instance of power struggle within the literary establishment. The argument that children's literature should not be treated differently from adult literature by insisting on its inclusion as part and parcel of literary history or general literary studies is an attempt by critics of children's literature to legitimize their own subject and field of study, i.e. critics are trying to establish a more central (and thus better) position for themselves. Raising the status of children's literature

accords those critics with a higher position and ultimately more power. However, the fact that this debate is mostly carried out in children's literary circles, i.e. the periphery of the field, and not in adult literary circles, i.e. the centre, already indicates the relative power of children's literature critics.

Yet despite the peripheral position of children's literature and its perceived lower status within the field it is necessary to consider first that children's and adult literature are fluid concepts which are linked through a twilight zone of literature for young adults and secondly that both literatures are internally structured in very similar ways.

A first point is that from a developmental perspective children will grow up into adolescents and adults and in this way the children's and adult literary systems merge in the fuzzy borderland of what is known as young adult (YA) literature. Boundaries between children's and adult literature are constantly transgressed in this borderland which questions and subverts the artificial differences between them. Children's and adult literature are thus not entirely separate entities due to this overlap. Both children's and adult literature are heterogenous fields and most genres found in adult literature may also be found in children's literature, especially in YA literature. Children's literature initiates the reader into the essence of literature. Every book a child reads becomes part of the reader's horizon of expectations which informs further reading. Hence, it could be argued that children should be provided with a wide variety of texts as it is only through interaction with a multitude of differing texts, both traditional and experimental, that children will learn the literary game. Therefore the heterogeneity of the children's literature field is essential to its initiating function.

The second observation is that children's and adult literature are similar in the way their respective sub-systems are structured. Zohar Shavit argues that children's literature and adult literature as systems are similar in that they are both "stratified as a whole into canonized and non-canonized systems" (Shavit 1986: 33). Peter Hunt also takes this position and argues that both sides of the adult-children's literature continuum can each be considered as a continuum and thus be subdivided in different groups with specific associations which he indicates as follows:

classics	--	mainstream	--	popular
sacrosanct		reviewed		unrespectable
old		can become classics		trash/junk
respectable		can be disposable		disposable
safe				simple
complex				stereotyped
bound/libraries				recycled
elite				masses
upper class				lower class
(Hunt 1998: 25).				

Hunt indicates that the books on the left of the frame are usually considered to be ‘serious’ literature whereas those on the right are ‘pleasurable’ and dominate the sales (Hunt 1998: 25). When this schema is applied to children’s literature, classics or serious literature is what adults value within children’s literature and Hunt calls this “adults’ children’s books” which establishes the canon of children’s literature. On the other hand, he calls the popular and pleasurable books which are valued by child readers “children’s children’s books” (Hunt 1998: 26). A similar distinction can be made in adult literature: the established canon are the serious “adults’ adult books” and the popular are the pleasurable “children’s adult’s books” which are also often accessed by children (Hunt 1998: 27). Anne de Vries promotes a similar view when he argues that there are two canons in children’s literature: an adult and a children’s canon (Vries 1998: 272).

Concluding, it is obvious that children’s literature exists in the margins of the literary field. Despite their distinct positions, children’s and adult literature are to some extent different, yet also share features, such as their similar internal stratification. A different form of stratification, based on the fact that Dutch is spoken in two countries, affects children’s literature in Dutch and will be discussed in the next section.

1.3. Relationship ^{between} Dutch and Flemish children’s literature

It is impossible when discussing children’s literature in the Low Countries, i.e. the Netherlands and the Dutch speaking part of Belgium (Flanders), to bypass the problematical relationship of children’s literature between these two regions. Discussions

in journals and monographs on the Dutch-Flemish relationship focus only on adult literature. The Dutch-Flemish relationship for children's literature is mainly commented upon in children's literature journals and can generally be seen as characterised by similar difficulties as for adult literature, with comparable arguments used to explain the absence of Flemish children's books on the Dutch market. However, the situation for children's literature is not entirely similar to that for adult literature. In this section the cultural and linguistic situation in the Netherlands and Flanders will be sketched first, followed by an overview of the relationship between Dutch and Flemish adult literature and finally a discussion of the Dutch and Flemish children's literature affiliations.

In 1830, when Belgium broke away from the short-lived United Kingdom of the Netherlands, the Low Countries became two independent states. A consequence of this separation was the autonomous, and in many ways different, development in a variety of fields. Both countries evolved as sovereign states, with their own political institutions. The judicial system, the monetary order, the social structure, the educational system, religious practices and so forth are characterized by separate developments. In this way the Netherlands and Flanders each possess their own distinct cultural character. This differentiation can be observed in newspapers, magazines, TV and radio companies, product brands, and also finds expression in literature and other artistic forms.

The split into two countries and their separate development has also affected the issue of language. The development of a standard language in the Netherlands and Flanders diverged considerably. In the Netherlands the establishment of a standard Dutch language occurred gradually from the seventeenth century onwards, and went hand in hand with the process of nation-building. In Flanders the situation was different. Nineteenth century language planners made the strategic decision to recognize the Netherlands standard language as the linguistic norm for Flanders too (Deprez 1999: 106-107). As a result, the Dutch spoken in Flanders at the end of the twentieth century is much closer to the Dutch spoken in the Netherlands than before, although the feelings of the Flemish with regard to taking on the language norm of the Netherlands show a certain ambivalence, due to political, religious and other factors. Flemish people do not identify with the Dutch nor with their language, moreover language and identity are

more closely linked for the Flemish than for the Dutch. Furthermore, Deprez argues that the robust political and economic position of Flanders at the end of the twentieth century has led to a greater self-assurance of the Flemish and more Flemish voices recognize 'Vlaams Nederlands' (Flemish Dutch) as norm for Flanders (1999: 111-115). This increased assertiveness also affects literature and other forms of cultural expression.

The term 'Nederlands' (Dutch) is generally used to refer to the language spoken in the Netherlands and in Flanders, although there are differences between the Dutch used in Flanders and that in the Netherlands¹⁶. When, in the following pages I refer to publishers, translators, authors, and so on, I will use 'Dutch' to refer exclusively to the Netherlands and 'Flemish' to refer to Flanders. When I refer to the Dutch language in this dissertation, I will generally use 'Dutch' to indicate the standard Dutch language spoken in the Netherlands and in Flanders, i.e. disregarding any differences between them. However, when the Dutch language used in Flanders is explicitly singled out or defined as marked language I will indicate this language use as 'Flemish'.

The relationship between Dutch and Flemish adult literature is fraught with difficulties expressed in terminological chaos: in Flanders the local literature in Dutch is often called 'Flemish' whereas Netherlands critics sometimes call it 'Belgian'. The terms 'Nederlands', 'Zuid-Nederlands' and 'Noord-Nederlands' leave unclear what they exactly mean and which authors belong in which category (Brems 1988: 34). In this research the term 'Dutch literature' is generally used for literature which is produced by Dutch authors and brought out by publishers in the Netherlands, whereas 'Flemish literature' refers to literature produced by Flemish authors and mainly brought out by publishers from Flanders, although this distinction will be modified when necessary.

The population of the Netherlands stands at 15 million and that of Flanders at 6 million. The Dutch and Flemish adult literature relationship is characterized by inequality in the publishing and book market which also expresses itself quantitatively. Eric van den

¹⁶They are explored for example by Jozef van Haver who comments upon differences in pronunciation, vocabulary and grammar (Haver 1989). The discussion by Kas Deprez on language varieties and ethnicity provides an account of the development of the Flemish variety of Dutch in Belgium (Daan et al. 1985: 113-134).

Heuvel points out that around 2,000 works, of which around 350 are literature, are published in Flanders each year whereas in the Netherlands that figure is more than 13,000 works, of which around 2,000 are literary books. This unequal relationship is also pronounced in import figures. These figures show that about two thirds of books available in Flemish book shops are brought out by Dutch publishers (mostly Amsterdam based), a proportion which rises to 80% for narrative prose fiction. The presence of Flemish books on the Dutch market is estimated at a mere 5% of the total supply in Dutch book shops¹⁷ (Heuvel 1981: 531-532; Brems 1988: 34; Baelen 1994: 15). Theo Hermans points out that less than one third of Dutch books find their way onto the Flemish market, but due to the different numbers of books being published in the Netherlands and in Flanders this number is high enough for Dutch books to dominate the Flemish book market (Hermans 1984: 13).

Explanations for this inequality in numbers are many. Van den Heuvel provides historical background by pointing out the absence of a book publishing tradition in Flanders, so that the well-developed and professional Dutch book trade occupies a dominant position on the Flemish market. He further points out that the actual absence of Flemish books on the Dutch market has on occasion led Dutch critics to be sceptical about Flemish literature and to consider as qualitatively worthwhile only the books by Flemish authors brought out by Dutch publishers (Heuvel 1981: 532-534).

Van den Heuvel argues that one of the main reasons for the relatively low presence of Flemish literature on the Dutch market is the fact that Flemish literature is also largely absent from Dutch literary reviews and critiques (Heuvel 1981: 534). Hermans examined the presence of Flemish literary work in Dutch reviews through a number of small scale studies and confirmed Van den Heuvel's observation. Hermans compared reviews in the cultural and literary supplements to the *NRC-Handelsblad* and *De Standaard* for the

¹⁷ Similar figures can be found in other sources: Willem M. Roggeman argues that around 90% of what is published in Flanders remains unknown in the Netherlands (Roggeman 1981: 10). Paul de Wispelaere refers back to the figures provided by Eric van den Heuvel (Wispelaere 1986: 250). Hugo Brems argues that 83% of books are produced in the Netherlands against 17% in Flanders (Brems 1988: 34). Carlo van Baelen provides further data for the period 1984-1988 which show that the distribution of Dutch books in Flanders remains at around 70% and the distribution of Flemish books in the Netherlands at 4% (Baelen 1989: 754-756). Van Baelen argues that the situation has remained similar in the nineties (Baelen 1994: 15).

period July-December 1982 and found that

als je per ongeluk een Vlaams auteur bent, heb je slechts een minieme kans (10 procent) op een recensie van je boek in de *NRC*. Een welhaast absolute voorwaarde om besproken te worden is dat je werk bij een in Nederland gevestigde uitgever moet verschijnen (Hermans 1984: 5).

A further study carried out by Hugo Brems looks at a corpus of Dutch reviews for the period of 1980 to 1994 for twenty Flemish authors who each published at least three works during the study period, a total of 283 reviews (Brems 1999: 98-99). Brems finds that whereas only 32% of books by Flemish authors published in Flanders get a review, 73% of books by Flemish authors brought out by a joint Dutch-Flemish publisher and 90% of books by Flemish authors published in the Netherlands are reviewed. Another result of the study is the increase of books by Flemish authors being published in the Netherlands. Brems indicates that between 1980 and 1984 only 14,7% of works by these Flemish authors is brought out by a Dutch publisher, for the period 1985-1989 this rises to 39,6% and for 1990-1994 nearly doubles to 71,6%. Critical attention for these books also rises over the period 1980-1994, but this, according to Brems, is almost entirely due to Flemish authors increasingly publishing with Dutch companies (1999: 100-101).

All these studies indicate that Flemish adult literature is mainly known in the Netherlands because of institutional factors. The relative absence of Flemish books in the Dutch discourse on books is one element which affects the visibility and hence also the presence of Flemish books on the Dutch market. Various reasons for the absence of Flemish works in Dutch reviews can be identified. Van den Heuvel points out that overproduction of Dutch work in the Netherlands in the early 1980s is one reason for the relative absence of works published in Flanders on the Dutch market and in Dutch reviews (Heuvel 1981: 535). Hermans agrees and argues that as a consequence of the large book production in the Netherlands only 30% of the Dutch production is reviewed in Dutch newspapers compared to 80% of Flemish production being reviewed in Flemish media (Hermans 1984: 7). When competition is that fierce, it is not surprising that the small output of Flemish publishers disappears within the flood of Dutch publications and is not reviewed.

Other reasons for the absence of Flemish work in Dutch reviews, on the Dutch market, and in critical discourse are related to the role of literary institutions, poetological differences and critical judgements about literary quality (Brems 1998: 116). The debate about the relationship between Dutch and Flemish literature often centres around the question of whether there is one Dutch literature written in Dutch or whether it would be better to speak of two different literatures, Dutch versus Flemish. Answers to this question focus on three kinds of criteria related to language, culture and territory. Advocates of 'one literature' base their arguments on the fact that there is only one language, Dutch, which is shared by the two communities, whereas supporters of the 'two literatures' proposition focus on the differences on the level of the state, religion, ideology, and media between the Dutch and Flemish communities (Brems 1998: 113-114). Brems indicates that the question as such is not meaningless, but that it is impossible to ultimately answer it convincingly as the answers of both camps contain truths within their own frame of reference (1998: 114).

Brems argues that it is in the discussions surrounding this question that the relationship between Dutch and Flemish literature is established (1998: 114). Within the concept of literature as a complex system, the question of whether there is a separate Flemish literature loses its essentialist character and changes into a series of questions:

wie, vanuit welke positie, onderscheidt een Vlaamse literatuur, of ontkent die, of verzwijgt die? En welke kenmerken schrijft wie er waar en wanneer aan toe? (Brems 1998: 118).

A final word needs to be said on language use in literary works. Language variation is an important issue. J. Bernlef, for example, suggests that Flemish language use is often considered unusual or wrong by the Dutch (Bernlef 1981: 19). Brems argues that for language, as for literary norms and poetical preferences, the centre of power is in the North and

een machtscentrum wil zijn positie handhaven en kan dat slechts door zijn norm als wet op te leggen, door minderheden en varianten uit te schakelen of ze integendeel te cultiveren, maar dan met het statuut van folklore, exotisch curiosum (Brems 1988: 35-36).

As is the case for Flemish adult literature, Flemish children's literature is part of a larger system. For Rita Bouckaert-Ghesquiere, Flemish children's literature is a cultural sub-system which is "in an unequal relationship with an allied but stronger system" (Bouckaert-Ghesquiere 1992: 85). She suggests that the relationship between Dutch and Flemish children's literature

could be called a case of cultural colonization: Inequality in the supply of children's books, like economic inequality, is the outcome of the cultural policies of leading groups and their influence on critics, publishing houses, and consumers (Bouckaert-Ghesquiere 1992: 88).

Whereas Dutch children's books reach the market in the Netherlands and many Dutch children's books are also distributed in Flanders, Flemish children's books are available in Flanders, but only a minority of these ever reach a Dutch audience. The same historical, political, economical and structural constraints that govern adult literature also play a role in children's literature.

This inequality is not a recent phenomenon, but has plagued the Dutch-Flemish children's literature relationship for a long time. Rita Bouckaert-Ghesquiere sketches a short history of that relationship starting with the 1960s indicating that no knowledge of Flemish children's literature existed then in the Netherlands, however, in Flanders Dutch children's literature was more extensively known and even more available in Flemish libraries than Flemish children's literature (Bouckaert-Ghesquiere 1989: 96). During the 1970s and 1980s Flemish children's literature authors started to model themselves after Dutch ones, but their work was largely rejected by the Netherlands market and language use of Flemish children's literature authors was routinely criticized by Dutch critics, leading Flemish publishers to employ Dutch correctors to review language and adapt it to the Dutch norm (Bouckaert-Ghesquiere 1989: 96-97). Carlo van Baelen and Christa Kuitert both note that in the 1990s Flemish publishers have resorted to co-editions, with a Dutch and a Flemish imprint, in order to enter the Dutch market more easily (Baelen 1994: 18; Kuitert 1994: 102).

The many reasons why Flemish children's literature is under-represented on the Dutch market are similar to those for adult literature. A first issue concerns the oversupply of

Dutch books, which makes Flemish children's books disappear. Van Baelen adds that supply is high while demand for children's books is actually diminishing (Baelen 1994: 16). Secondly, the absence of Flemish children's books on the Dutch market is partly related to the absence of reviews in the Dutch media. In 1988 Herman Verschuren conducted interviews with various Dutch children's books reviewers concerning the attention they devoted to Flemish children's books and how they regarded them. He noted that all but one of the reviewers indicated they did not pay attention to Flemish children's books because they had too many Dutch books to review, they did not know anything about Flemish children's literature, they received few review copies, they considered the presentation of books to be of low quality, and they commented on the different poetics and language use (Verschuren 1988: 7-9). Christa Kuitert's interviews with Dutch booksellers and critics provided similar results (Kuitert 1994). Verschuren repeated his interviews of Dutch critics and reviewers in 1995, and although issues such as the different children's books culture, presentation of books, and language are still present, a few reviewers are slightly more aware of Flemish children's books and their authors than before (Verschuren 1995: 15-17).

A third and key reason for the inequality between Dutch and Flemish children's literature is language. This issue is much more strongly present in the Dutch reviewers' mind and considered more problematical than for adult literature, both for original and translated children's literature brought out by Flemish publishers¹⁸. Ad Korteweg argues that

waar dus de schrijvers voor volwassenen niet openlijk of helemaal niet gekapitteld worden vanwege hun Zuidnederlands taalgebruik, worden daarentegen hun collega's van het kinderboek als het ware met een bestraffend vingertje terechtgewezen (Korteweg 1988: 4).

The reason for this attitude by Dutch reviewers lies in the didactic and pedagogical aspect of children's literature (Korteweg 1988: 4). Korteweg argues that the promotion of Flemish children's books in the Netherlands is difficult because a number of Dutch

¹⁸See for example comments by Walter Soethoudt, publisher of Facet books, on the popular horror books by Anthony Horowitz (Anon. 1999: 181) and those by Nelleke Berns, at the time editor with Houtekiet, about the translation of Jostein Gaardner's *De wereld van Sofie* (Berns 1998: 130). They both perceive language issues to be an aspect of the difficulties of these translations to penetrate the Dutch market.

reviewers and critics consider Flemish language use not to follow the language norm of the Netherlands (1988: 6). This attitude is expressed by a number of Dutch reviewers interviewed by Verschuren: for example Jonneke Krans notes that language use in Flemish books is “raar, storend, niet leuk”(Verschuren 1988: 8). However, there are a few Dutch children’s literature critics who defend Flemish language in children’s books, especially in the 1990s¹⁹. Ad Korteweg observes that Flemish children’s books always contain Flemish language use and that language correctors employed by Flemish publishers often make arbitrary changes which may result in textual chaos and create an impression of language uncertainty. He therefore argues against changing Flemish words when the context makes clear what they mean (1988: 4-6) and concludes that a descriptive view towards Flemish language is ultimately more rewarding (Korteweg 1988: 7); a view also held by Julien van Remoortere (1978: 551-552). Norbert Vranckx, a Flemish publisher, further argues that the language issue works both ways and that typical Dutch language may pose problems for Flemish children (Kuitert 1994: 101).

Another difference between adult and children’s literature regarding the Dutch-Flemish relationship is the fact that only recently a few Flemish children’s authors have been taken on by Dutch publishers as opposed to Flemish authors of adult literature who have a longer history of being published in the Netherlands. The first Flemish children’s author to switch to a Dutch publisher was Bart Moeyaert in 1995 (Berns 1998: 131). The real breakthrough of Flemish children’s books in the Netherlands started with the publication of Anne Provoost’s *Vallen* in 1994 as a co-edition between the Flemish publisher Houtekiet and the Dutch publisher Fontein. Being published in the Netherlands makes a difference in the attention of Dutch reviewers; Flemish authors published under the newly established Flemish section of the Dutch publisher Querido are being reviewed in the Netherlands (Berns 1998: 132-133).

Analyses carried out for the years 1965, 1975 and 1985 show that for original Dutch work (i.e. disregarding translations) the proportion Dutch versus Flemish children’s

¹⁹See for example the reaction of Jan Smeekens who argues that if Chinese customs or Turkish words are allowed in children’s books, with or without explanatory footnotes, then typically Flemish expressions should not pose a problem (Verschuren 1995: 16-17).

literature stands at 58% to 41% in 1965, at 72% against 27% in 1975, and at 75% to 25% in 1985 (Bouckaert-Ghesquiere 1992: 88). Yet, Carlo van Baelen shows that for the period 1987-1992 approximately 60% of children's books bought in Flanders were from Flanders and 40% were from the Netherlands (Baelen 1994: 11). Van Baelen attributes this to the fact that the children's books publishers are a strong force in the Flemish publishing industry, which can be seen from the 47% increase in the production of children's literature between 1984 and 1992 in Flanders against a 5% increase in the production of children's literature in the Netherlands (Baelen 1994: 7-10). This difference in the proportion of Dutch or Flemish material on the Flemish book market is marked and it seems that didactic considerations, which in the Netherlands are used to reject Flemish children's literature, may also play a role in Flanders in stemming the flow of Dutch children's books into Flanders.

Concluding, it is possible to say that Flemish children's literature has more difficulties than Flemish adult literature in gaining access to the Dutch market. Moreover, the fact that discussion of the Dutch-Flemish relationship continues to crop up in children's literary journals indicates that this relationship remains a contentious issue²⁰.

The relationship between Dutch and Flemish children's literature is important to this research. The fact that the Dutch language is shared between two different cultures, Dutch and Flemish, will have implications for translating children's literature into Dutch and for the study of the translation of children's literature into Dutch. Dutch and Flemish publishers bring out original Dutch children's books as well as translations into Dutch. They may choose to employ either Dutch or Flemish translators or both. The many difficulties which original Flemish books encounter in trying to gain access to the Dutch market may equally apply to a translated book brought out by a Flemish publisher and may therefore influence that publisher's choice of translator and translation strategy employed, especially with regards to adaptation of cultural references. The question of whether a book is published in the Netherlands or in Flanders and whether the translator of the book is Dutch or Flemish will thus be relevant and pertinent to this research as it

²⁰For the most recent discussion on this topic see the article by Ed van Eeden in *Taalschrift* (Eeden 1999) and the reply of Flemish publishers in *Leesidee jeugdliteratuur* (Anon. 1999: 180-181,185).

may help to explain particular strategies and choices. Another research question thus becomes: how does having two cultural systems, which share the same language and are closely linked yet perceived as different and in many respects unequal, influence the translating of children's literature into that language?

1.4. Development of children's literature in the Netherlands and Flanders

Children's literature is a dynamic field which evolves as society changes, educational ideas develop, and attitudes and opinions regarding childhood are modified. Changes in children's literature in the second half of the twentieth century have accelerated and may affect the selection of books to be translated and also the way in which translations are carried out. To fill in the background to these developments, I will provide a short survey of Dutch and Flemish children's literature. As the previous section has demonstrated, there are good reasons to treat Dutch children's literature and its Flemish counterpart as differentiated, while also recognizing links and similarities. In this short survey Dutch and Flemish children's literature will be discussed separately. The main reason for including this section is to demonstrate the perceived different development of children's literature in the Netherlands and Flanders which the data from the bibliographical chapter will substantiate.

Rita Ghesquiere claims that the publication of *De hele Bibelebontse berg* (Heimeriks & Van Toorn 1989;1990a) established the credentials of Dutch and Flemish children's literary history, although earlier pioneering work remains important (Ghesquiere 2000: 9). Many researchers agree that knowledge about the history of children's literature in the Netherlands and Flanders is fairly limited and that much basic work still remains to be done (Buijnsters 1989;1990: 170-174; Brantas et al. 1989;1990: 234-237; Fens 1989;1990: 459; Bouckaert-Ghesquiere 1992: 86; Vries 1996a: 711; Vries 2000: 3). I

will, therefore, pick up the main points from the work that is available²¹.

1.4.1. Short history of Dutch children's literature

Traditionally²² Dutch children's literature is said to start in the last quarter of the eighteenth century, more particularly in 1778 with the publication of Hieronymus van Alphen's *Proeve van Kleine Gedigten voor Kinderen*²³. P.J. Buijnsters identifies the main problems concerning the study of children's literature in the eighteenth century as the lack of bibliographical data, of knowledge about readers and age criteria, and of data on the evaluation of children's literature; there are also many translations and adaptations, in sharp contrast with the situation in present-day children's literature (Buijnsters 1989;1990: 169-174). He defines children's literature as books intended for children or adopted by them. His list includes ABC-books, fables, fairytales, picture books, courtesy books, and history books. The distinction between children's books and school books is hard to draw since eighteenth century children's books nearly always contained didactic elements and school books often contained stories and anecdotes.

In the last quarter of the eighteenth century new educational ideas transformed children's

²¹For recent and different ways of writing the literary history of Dutch and Flemish children's literature see Anne de Vries' s description of children's literature in the Netherlands as a series of emancipation waves moving in different directions, such as emancipation towards childlikeness, literary emancipation, liberation of the children's canon, and so on (Vries 1998) and also *Tot volle Waschdom. Bijdragen aan de geschiedenis van de kinder- en jeugdliteratuur* (Dongelmans et al. 2000) which provides further information on the role of publishers and booksellers, illustrators, and reading habits next to a more conventional discussion of authors and genres.

²²For this overview of Dutch children's literary history I have based myself on and combined information from the following sources: Daalder (1950: 44-66) and Buijnsters (1989;1990: 169-228) for the eighteenth century, Daalder (1950: 66-102), Brantas et al. (1989;1990: 229-293), Vries (1996a and 2000), Buijnsters & Buijnsters-Smets (2001) for the nineteenth century, and for the twentieth century Daalder (1950: 102-173), Baudoin (1983), Holtrop (1986), Linders (1989), Bekkering (1993a and 1994), Boonstra (1993), Vries (1996a & 2000).

²³This view was challenged by the editors of the children's literary history *De hele Bibelebontse berg* who extended the history of Dutch children's literature back to the Middle Ages (Heimeriks & Van Toorn 1989;1990a). The chapters on children's literature before 1778 have indeed provided information on the mainly didactic material available to children and presumably read by them, but this extension exercise has also shown that children's literature, as we now understand it, did not exist in the Middle Ages nor in the following centuries until Hieronymus van Alphen came along (Vries 1996a: 710, Bekkering 1993a: 743).

literature. The educational movement which most influenced Dutch children's literature was that of the German Philanthropists whose principles focus on physical training, empirical education leading to good citizens, and child-friendly approaches of a rewards and punishment system (Daalder 1950: 45-50; Buijnsters 1989;1990: 193-194; Buijnsters & Buijnsters-Smets 2001: 10-20). The most important author who applied these new educational ideas is Hieronymus van Alphen, whose poems show the virtues children should acquire, such as patience, modesty, diligence, and obedience, but also exude a playful learning atmosphere (Vries 1996a: 711; Daalder 1950: 60-64). The translation of Joachim Campe's *Robinson der Jüngere*, an adaptation of Defoe's *Robinson Crusoe* for children, led to many Robinson-based stories (Daalder 1950: 57-59; Buijnsters 1989;1990: 199-213).

As for the nineteenth century, Gerard Brantas and his researchers estimate that around 9,000 children's books were published between 1800 and 1900 (Brantas et al. 1989;1990: 234-237). Brantas et al., D.L. Daalder and Anne de Vries agree that three distinctive periods (1800-1830, 1830-1880, and 1880-1900) can be distinguished. The didactic, educational and moralistic component is dominant in children's literature at the beginning of the century, although entertaining elements are added to make the lesson more palatable. The most famous book of this period is Nicolaas Anslijn's *De brave Hendrik* (1810). In the middle period more entertainment is provided, but the didactic message is still clearly present. At the end of the century purely entertaining books are published (Brantas et al. 1989;1990: 229-293; Daalder 1950: 66-102; Vries 1996a).

In the nineteenth century existing genres remain popular, but many new genres are being developed. Brantas et al. distinguish moralising literature, didactic literature, folk books, fantasy, historical fiction, travel literature and children's magazines (1989;1990: 237-293). Daalder indicates the importance and increasing number of translations of foreign children's books by Andersen, Mayne Reid, Verne, Marryat, Stevenson, Burnett, Spyri, May, and Alcott among others (Daalder 1950: 90-91). Anne de Vries points out the importance of historical novels from 1850, and also, from 1880 onwards, the development of separate novels for girls and novels for boys (Vries 1996a: 711).

In the first half of the twentieth century (1900-1945) a new educational movement (vom Kinde aus) focused attention on the cognitive and emotional needs of children. Morality and didacticism still dominate children's literature, but interest is focused on the world of the children themselves and thus children's books show child play, emotions, and domestic situations. Aesthetic and ethical education through literature receives more attention. Representation of a cosy, happy and safe children's world is the main characteristic of books of this period, which finds expression especially in books about boys' or girls' clubs (Bekkering 1993a: 744). Daalder notes the continuing popularity of historical fiction and translated fiction. The number of female children's literature authors, writing predominantly for girls, is much larger than the number of male authors, who wrote mainly for boys, a fact which Daalder contributes to the influence of feminism (Daalder 1950: 102-173).

Very few books were published during the war years, but publishing rebounded after the war. Anne de Vries sees the 1945-1960 era as a revolt against the isolation of children's literature in the pre-war years and also as a period when the educational facet of children's literature is seen as a means to prevent children's "cultural and social 'decay'" (Vries 1996a: 712). In the 1950s the institutionalization of children's literature is started. Institutions, with special children's sections within, are set up, such as the "Bureau Boek en Jeugd" (1952), which collects and provides information about children's literature, the NBLC (Nederlands Bibliotheek en Lektuur Centrum), which also recommends children's books to libraries, and the CPNB (Collectieve Propaganda voor het Nederlandse Boek), the organization for publishers and booksellers which organizes the "Kinderboekenweek" (Children's Book Week) from 1955 onwards. In 1955 the "Beste kinderboek van het Jaar" (Children's Book of the Year) award is established. From 1966 this prize is split into two awards: one for books aimed at readers under twelve and one for readers over twelve. From 1971, these awards are known as the "Griffels". The most important authors of this period are Annie M.G. Schmidt, An Rutgers van der Loeff-Basenau and Miep Diekmann (Linders 1989: 32-34, Bekkering 1993a: 744-745, Vries 1996a: 712-713).

The dramatic upheavals in society made realism the main characteristic of Dutch

children's literature in the 1970s. Bekkering sees the sociological changes at the end of the 1960s, more particularly youth rebellion, as a significant influence on a different view of children's education which led to greater realism and social comment in Dutch children's books (Bekkering 1993a: 747). New anti-authoritarian educational views led to different children's books. The children's literature group in the "Man Vrouw Maatschappij-Werkgroep" describes a good children's book as one that is relevant to the world of the children, taking into account the actual situation in society (Holtrop 1986: 215-217). Important in this development is the role of a publisher series by Lemniscaat which included many translations from Swedish and German. Books in this series tackled subjects such as abortion, divorce, homosexuality, unemployment, and migrant workers. Later, the series came to be known derogatively as the "kommer-en-kwelreeks" (Baudoin 1983: 26; Holtrop 1986: 218; Bekkering 1993a: 748).

Criticism, both from educational and literary quarters, accompanied the social realism trend in literature for children. From a didactic perspective it was argued that social and ideological problems are unsuitable as material for children's literature and that children are unable to deal with these problems. Criticism from a literary perspective attacked the fact that the message was more important than the 'how' of telling the story, and also the random mixture of too many problems in one book (Baudoin 1983: 28-29). In the 1980s and 1990s the pendulum swung in the other direction towards the literary emancipation of children's literature.

Most critics agree that increased attention to the importance of form, style, structure and literary features, which up until this period was unusual for children's literature, is dominant in the 1980s and 1990s (Holtrop 1986: 219-222, Boonstra 1993: 139, Bekkering 1994: 324, Vries 1996a: 715). From 1985 to 1994 more 'literary' books receive most children's literature awards and in 1988 the Libris Woutertje Pieterse Award which emphasizes literary qualities was established (Holtrop 1986: 222-223, Bekkering 1993a: 750). The emphasis on literary qualities draws children's literature closer to adult literature, so much so that Anne Begter's children's book, *Verse Bekken*, was nominated for the 1991 AKO Literatuurprijs, causing considerable debate (Hoven 1991: 145; Boonstra 1993: 153).

A final word should be said about the place and role of translated literature. At several points in his literary history, D.L. Daalder has emphasized the importance of translated children's literature and has listed names of translated authors (1950: 203-260), but he has not studied them systematically. In *De hele Bibelebontse berg* hardly any attention is devoted to the number of translations and their role in the development of Dutch children's literature, apart from underlining the importance of translations in certain periods. Part of this dissertation's objective is to provide more information on the number and role of translated books.

1.4.2. Short history of Flemish children's literature

The knowledge about Flemish children's literature and its history is more incomplete compared to the Dutch situation, but it is obvious that Flemish children's literature has developed much more slowly than its Dutch counterpart. Next to the estimated 9,000 Dutch children's books for the nineteenth century Jan van Coillie puts the number of Flemish children's books from 1830 onwards at around 1,500 (Coillie 1999: 266)²⁴, and no figures are available for the twentieth century²⁵.

Emiel Willekens starts his chapter on Flemish children's literature in *De hele Bibelebontse berg* at 1830, the independence of Belgium. Prudens van Duyse may be seen as the first major Flemish author of children's literature, whose *Gedichtjes voor kinderen* were published in 1844 which therefore "can mark an inaugural event in Flemish children's literature - the start of our own canon" (Bouckaert-Ghesquiere 1992: 90; see also Loots 1986: 51-52; Willekens 1989;1990: 476). Yet, at this time Flemish children's literature is dominated by moralising, religious and didactic works from a Catholic perspective (Willekens 1989;1990: 472-476). Rita Bouckaert-Ghesquiere argues that there were few local boys' books, girls' books and adventure stories. They had to

²⁴For more biographical and bibliographical details of original and adapted work, excluding translations, magazines or school books, published between 1830 and 1930 in Flanders, see Loots 1986.

²⁵This survey of Flemish children's literature is based on the following sources: Willekens (1989;1990: 469-513), Bouckaert-Ghesquiere (1989: 89-99), Bouckaert-Ghesquiere (1992: 85-95), Michielsens (1992) and Coillie (1999: 257-289).

be imported from abroad and were imitated by local authors (Bouckaert-Ghesquiere 1992: 91). A shift occurred around the turn of the century. Due to changing social circumstances, such as higher degree of literacy, development of schools, the role of the Flemish Movement, and growth of the middle classes, the number of Flemish books for children increased from 1875 onwards (Willekens 1989;1990: 478). The publisher Lodewijk Opdebeek introduces many Dutch and foreign authors on the Flemish market (Willekens 1989;1990: 480-484).

In the beginning of the twentieth century the historical adventure story develops and children's magazines are started, such as N.V. Patria's *De kindervriend* (1912-1940) and *De Kleine Vlaming* (1914-1943), followed between the two world wars by *Zonneland* (1919) and *Vlaamsche Filmkens* (1930), both published by De Goede Pers in Averbode (Willekens 1989;1990: 486-490). Critics compare Flemish children's literature of this period to its Dutch counterpart and argue that Flemish children's literature demonstrates low quality, remained provincial in its outlook, and was dominated by educationalists but they do not provide detailed comparative analyses to substantiate their claim (Willekens 1989;1990: 493-501; Bouckaert-Ghesquiere 1992: 91; Coillie 1999: 276-278). The speedy economic recovery of Belgium after the war meant that in the 1950s and 1960s publication of pre-war authors and journals is resumed. Traditional genres, such as adventure stories and girls' books, are published, but production remains limited. Flemish publishers are concentrated in Antwerp (De Standaard, C. De Vries-Brouwers, Opdebeek) as are distribution centres which import Dutch books (Bouckaert-Ghesquiere 1989: 89-90; Willekens 1989;1990: 502-506; Coillie 1999: 280-281).

The waves of social change and renewal which hit Dutch children's literature in the 1970s also affected Flemish children's literature. The influence of 1968, of feminism and of educational anti-authoritarian ideas leave their marks on children's literature. Rita Bouckaert-Ghesquiere argues that the effect of the societal changes was much stronger on Dutch children's literature than on Flemish children's literature. However, Lannoo's "Oranje serie" brings revitalization to Flanders and Flemish authors imitate their Dutch colleagues by writing problem books and making social engagement central to Flemish children's literature with third world problematic especially favoured (Willekens

1989;1990: 511-512; Bouckaert-Ghesquiere 1989: 90-96; Coillie 1999: 282-285).

The 1970s decade also sees the canonizing of Flemish children's literature which is more problematic than in the North. It is only in 1971 that the first "Staatsprijs voor het jeugdboek" is awarded to René Struelens for *Vlucht langs de Anapoer*, eleven years after the first Dutch equivalent of this award was given to Annie M.G. Schmidt. Furthermore, the NCJ (Nationaal Centrum voor Jeugdliteratuur) which encourages research into children's literature, promotes children's literature through exhibitions, and organizes the "Jeugdboekenweek" only came into being in 1978, more than twenty-five years later than its counterpart in the Netherlands (Willekens 1989;1990: 513; Bouckaert-Ghesquiere 1989: 92).

In the 1980s Flemish children's literature expands rapidly: children's fiction becomes more literary and moves closer to the adult book, there is an increase in the number of first novels, publishers start new initiatives for younger readers. Established publishers such as Altiora, Lannoo and Davidsfonds widen their supply and also provide more translated literature of internationally acclaimed children's writers. Translated literature is not only important in the publisher's lists of existing companies such as C. De Vries-Brouwers, Casterman, and Facet, but also plays a role in the lists of new publishers, such as Infodok, Clavis, Manteau and Houtekiet, who bring new life to the Flemish children's literature market (Bouckaert-Ghesquiere 1989: 92-93, Michielsens 1992: 52-68).

In conclusion, it is clear that Flemish children's literature has for various reasons developed more slowly than its Dutch counterpart, yet the last decades of the twentieth century show that Flemish children's literature is vibrant as higher production, a 47% increase between 1984 and 1992 (Baelen 1994: 7-10), demonstrates. This short introduction to the perceived different development of Dutch and Flemish children's literature is necessary to provide a context for the numbers of translated and original work in the bibliographical chapter and may help to explain importation patterns.

1.5. Narrative fiction for girls and its position within the broader field of children's literature

Children's literature is a conglomerate of very different texts which are often regarded under one broad spectrum. Different criteria can be used to subdivide this field: those based on the text, those founded on the function of the text and those related to the reader (Ghesquiere 1982;1993: 137-139).

The text itself may be used for further division based on its form, and then poetry, narrative fiction and drama may be distinguished. At present, there is a high proportion of narrative fiction in children's literature which can be subdivided on the basis of contents. For example, the relationship between contents of a text and reality leads to genres such as realistic books, fantasy books, science fiction books, and so forth. The relationship between a text and its illustrations creates the genres picture books, comics, illustrated texts and texts without illustrations (Ghesquiere 1982;1993: 138-144). The function of the text, such as informative, emancipating, entertaining, may be used for indicating distinctions. Children's books always play a role in the socialization and acculturation process of children, and therefore also have a pedagogical function, which may be psychological, sociological, and cognitive (Ghesquiere 1982;1993: 111-122).

The intended reader is also routinely used to differentiate books. From the age group of the reader follow distinctions between baby books, under fives, beginning readers, books for confident readers and young adult books. The gender constructions pertaining to the intended reader creates the distinction between books for girls and books for boys, even though this distinction is called into question by some critics and even vehemently opposed²⁶. For Ghesquiere, however, the genre distinction on the basis of gender remains important (Ghesquiere 1982;1993: 138), a view also taken by Helma van Lierop-Debrauwer who maintains that narrative fiction for girls as a separate genre has the right to exist because of its importance to girl readers, but also because it plays an important

²⁶See for example the ethical, sociological and aesthetical reasons against a separate fiction for girls of J.W. Gerhard and others in Holtrop 1989;1990: 409-410 and also Malte Dahrendorf's discussion of H. Wolgast and other critics of girls' fiction (Dahrendorf 1978: 37-45).

role in the socialization of girls and in teaching literature (Lierop-Debrauwer 1994: 127-128; 1996a: 24 and 1996b: 105).

The subject of this dissertation is the translation of narrative fiction for girls. The question ‘What is a book for girls?’ is thus pertinent. Analogous to the definition of children’s literature this research will define girls’ books as those written specifically for girls as intended audience. The main problem then becomes identifying books which are intended for girls. John Stephens argues that many children’s literature genres are clearly gendered. Gendering can be seen in the development of plot, in character representation, in actions, in point of view and/or focalization, in the subject position for the reader, in language use and through intertextuality (Stephens 1996: 19-20). Although gendering of a text may occur on many levels, it is most obviously inscribed through the characters. Therefore, in the present research, a book is considered to be intended for a girl audience when it focuses on a girl or a group of girls as main protagonist(s)²⁷. The view that the main protagonist of the book is a clear indicator of the intended reader is explicitly mentioned or implicitly assumed by many critics²⁸. A female protagonist is the most basic characteristic of literature for girls and very often that literature is further engaged in “the conceptualization of girlhood and the development of a gendered identity” (Foster and Simons 1995: xii).

The main reason for considering a female protagonist as the basis of the genre lies in the fact that major changes have taken place in society and in children’s literature over the course of the nineteenth and twentieth centuries. Concepts of girlhood and what is appropriate reading for girls vary considerably, especially with the advent of feminism, and are constantly in flux. The, at times conflicting, ideas about girlhood find their way into books for girls in which ambivalence about girlhood may be clearly perceived. A

²⁷ Although it is possible that books aimed at an audience of women also use a girl or group of girls as protagonist(s), these books cannot be confused with books intended for girl readers since bibliographical sources categorize books aimed at women and those aimed at girls in different sections, i.e. adult literature and children’s literature respectively.

²⁸ See for example Dahrendorf 1978: 17, Ghesquiere 1982;1993: 147-149, Frith 1985: 120, Holtrop 1989;1990: 411, Peyrin 1990a: 12, Kulzer 1991: 577, Lierop-Debrauwer 1994: 121, Foster and Simons 1995: xii, among others.

book for girls from 1900 is different from one published in 2000 insofar that the only common aspect may be the presence of a girl protagonist. Because of these substantial differences Rita Ghesquiere argues that the “traditional” girls’ book, as established in the beginning of the century, has been deleted from the repertory of contemporary children’s literature (Ghesquiere 1992: 345).

It is of course possible that thematically a number of books with a boy protagonist might touch on topics that are generally considered to be ‘feminine’, yet defining a book as a girls’ book because of its ‘feminine’ content is problematic as what is regarded as ‘feminine’ is not constant. Moreover, from a present-day viewpoint, any subject matter considered appropriate for boys is generally considered equally appropriate for girls. Books with a male protagonist are excluded from the definition of girls’ fiction in this dissertation, even though research has shown that girls read more widely than boys and often colonize the reading intended for boys²⁹. Moreover, the fact that few boys read fiction intended specifically for girls implies that the definition used in this research for the greater part incorporates the actual reader as most readers of girls’ fiction are girls.

It is relatively easy to recognize whether a book has a girl protagonist and is intended for girls and there are a variety of peritextual and formal elements which characterize a girls’ book. In Dutch and Flemish publishing, peritextual indications include the publisher’s explicit use of symbols such as ‘M’ (i.e. Meisje) or series indications such as ‘Boek voor oudere meisjes’, the portrayal of female characters on the cover of the book and also in illustrations in the book. A girls’ book can be further identified from the title, title structure and subtitle. Titles may use a girl’s name on its own (e.g. *Matilde* by Roald Dahl) or as part of a phrase (e.g. *Kristy’s Great Idea* by Ann M. Martin). The word ‘girl’ itself may be used (*The Girls of Canby Hall* by Emily Chase). Titles which indicate a love interest are usually considered to be aimed at a girl audience, such as *Dangerous Love* by Francine Pascal (see Dahrendorf 1978: 18-19, Ghesquiere 1982;1993: 147-149,

²⁹For an analysis of the different reading patterns of boys and girls see for example Elizabeth Segel’s discussion of girls reading their brothers’ books and the prohibitions facing boys who wish to read girls’ books (Segel 1986: 175-177). For the development of these different reading patterns at the end of the nineteenth century see Kimberley Reynolds’ discussion of the constraints placed upon boys and girls with regards to their reading materials (Reynolds 1990: 30-48, see also 49-62 and 92-110).

Holtrop 1989;1990: 410-411, Kulzer 1991: 577, Lierop-Debrauwer 1994: 114-115).

Fiction for girls is not a unified category and the genre can be further subdivided in different ways. Distinctions can be provided on the basis of the age and development of the intended reader³⁰. Contents may provide classification into pony, detective, boarding school, ballet stories, and so forth. The relation with time and reality may create distinctions as historical, science fiction, fantasy and realistic novels. Different types of main characters may lead to separate sub-genres, for example the invalid model, the sacrificing girl, and the tomboy³¹ among others. Several critics also distinguish girls' books on the basis of their feminist characteristics. For example, Helma van Lierop-Debrauwer identifies three main types which have different value and status within the genre: the traditional girls' book in which the protagonist changes and adapts to the societal norms of wife and mother, the pseudo-emancipating books in which protagonists adapt to new stereotypes of work and career, and the emancipating book in which the struggle between traditional and progressive views of femininity are worked out in the heroine's choices (Lierop-Debrauwer 1996a: 22-24)³².

As argued previously, children's literature has low status compared to adult literature, yet within the children's literature field the genre 'fiction for girls' is generally devalued and considered to be of low status. Kimberley Reynolds points out that sexual discrimination in education for girls and boys, i.e. girls' education being more practically orientated than intellectually, at the end of the nineteenth century affected the form and status of fiction for girls and boys and realized the perception of lower value of girls' fiction (Reynolds 1990: 24-27). Furthermore, the fact that boys were encouraged not to read books aimed particularly at girls also helped to classify girls' fiction as inferior (Reynolds 1990: 35, see also Segel 1986: 177). Moreover, Reynolds argues that in the

³⁰For further details see Dahrendorf 1978: 181-183.

³¹See also Gabriel Bos who distinguishes three types of tomboys: 'stijfkopje', 'kwaaimisje' and 'halve jongen' (Bos 1995: 54-57).

³²Several critics have offered typologies of girls' books on the basis of the degree of emancipation present in the book, have provided criteria to judge that degree of emancipation, and also linked these to different education models. See for example Daubert 1985, Peyrin 1989, 1990a and 1990b, Kulzer 1991, Lehnert 1992, and Lierop-Debrauwer 1994.

late nineteenth century a children's book received high status when it addressed both adults and children at the same time, i.e. ambivalent address. Since most girls' fiction of that period used single address, was written by women, was read by girls, and was considered to lack literary quality, it was judged to be of low status (Reynolds 1990: 102-107)³³. Market forces and attitudes of editors worked together to relegate work of women in general and that intended for the juvenile market to the bottom of the cultural hierarchy; the arbitrary nature of much material aimed at girls, without distinctive sub-genres, reinforced its low status (Foster and Simons 1995: 21). Helma van Lierop-Debrauwer also notes the formulaic and stereotypical character of many girls' books as a reason for its low status (Lierop-Debrauwer 1994: 116). All these factors combined to downgrade girls' fiction and it has not been able to shed its negative connotations and low status³⁴. The low status of girls' fiction can be further observed in the lack of criticism. It is only recently, under the influence of feminism, that critical attention has been devoted to fiction for girls. Furthermore, the fact that the *International Companion Encyclopedia of Children's Literature* (Hunt 1996b) has a specific entry for boys' literature, but not for girls' literature shows that the low status of girls' fiction is entrenched in critics' consciousness.

The overall low status of books for girls is an important issue, but within girls' fiction as a category it is possible to make further distinctions between canonized and non-canonized literature. Series books, written according to a formula, have always been considered as trivial non-canonized literature for girls. Both older and many new series also function in the periphery of the genre. Since girls' fiction is dynamic what is considered to be the canon of the genre differs at various times in the history of girls' fiction. Literature for girls which used to be at the centre of the canon before 1945 is now considered to be outdated and has been relegated to the periphery within the genre, whereas what is called 'alternative', 'emancipated', 'feminist' or 'progressive' literature

³³Reynolds goes on to counter this dismissal of girls' fiction by nineteenth critics and argues that although the repetitive form of girls' fiction made it similar to other trivial literature of that time, its attitude to adult authority and its language use was very much that of high-class literature.

³⁴The fact that girls' fiction, in the Netherlands and in other countries, continues to have low status even today is expressed by many critics. See for example Daalder 1950: 28, Binder 1975: 23, Frith 1985: 114-115, Holtrop 1989;1990: 409, Lierop-Debrauwer 1994: 112, and Foster and Simons 1995: x-xi among others.

for girls has moved to the centre (Holtrop 1989;1990: 422, Peyrin 1990b: 5, Lehnert 1992: 116, and Bos 1995: 53).

Gendered fiction (i.e. a separate fiction for boys and for girls) developed simultaneously in many Western cultures in the second half of the nineteenth century. The division in gender-specific reading material occurred for various reasons: economic feasibility (i.e. more children), better education for a larger group of the population, and a clear-cut separation of male and female roles in society which the middle classes advocated (Segel 1986: 170-175, Reynolds 1990: 2-27). Fiction specifically intended for girls is thus about one hundred and fifty years old.

I will provide a very short overview of the development of girls' fiction in the Netherlands and Flanders³⁵. D.L. Daalder, Aukje Holtrop and P.J. Buijnsters all regard Betje Wolff and Aagje Deken's *Sara Burgerhart* (1782) to be the first Dutch book for girls as it has a female protagonist, is intended for a girl audience, and is less didactic compared to other material of the time³⁶ (Daalder 1950: 50, Holtrop 1989;1990: 412, Buijnsters 1989;1990: 171). However, since the publication of *Sara Burgerhart* hardly any novels for girls were published and girls' fiction only established itself as a separate genre at the end of the nineteenth century (Holtrop 1989;1990: 412). The translation of Louisa May Alcott's *Little Women* into Dutch in 1876 is considered as the impetus for the development of narrative fiction for girls (Holtrop 1989;1990: 412, Vries 1996a: 711;

³⁵For an overview of the development of girls' fiction in Germany see the study of Dagmar Grenz who extends the history of girls' fiction to the end of the eighteenth century and who discusses the development of mainly moralising and didactic works for girls up to the end of the nineteenth century (Grenz 1981). Malte Dahrendorf's study provides an analysis of girls' fiction from the end of the nineteenth century onwards (Dahrendorf 1978), and there are various articles on more progressive books (Daubert 1985, Peyrin 1989, 1990a, and 1990b). For the development and analysis of girls' fiction in Britain at the end of the nineteenth century see Reynolds 1990. Cadogan and Craig (1976) provide an overview of girls' fiction from 1838 to 1975, both in the United States and Britain. For feminist interpretations of classics see Foster and Simons 1995 and for a definition and discussion of 'feminist' children's literature see Trites 1997. For Dutch and Flemish girls' fiction, see Daalder 1950, Holtrop 1989;1990, and Willekens 1989;1990 for general overviews and see Salverda 1995 for attention to specific authors and the illustrator Hans Borrebach.

³⁶It is of course possible to find books with a female protagonist in earlier periods, but these were mainly didactic and moralising texts and very different from girls' fiction in the present sense of the word. For examples and discussion of earlier books for girls see Oostrom 1989;1990: 51-54 for the Middle Ages, see Toorn et al. 1989;1990: 109 and 166 for the seventeenth century, see Buijnsters 1989;1990: 208-213 for the eighteenth century.

Lierop-Debrauwer 1996b: 99), but there were also other translations of girls' books such as Johanna Spyri's *Heidi* and Lewis Carroll's *Alice*. Up to the second world war important authors of Dutch girls' fiction are: Tine van Berken, Ina Boudier-Bakker, Nellie van Kol, Ida Heijermans, Nienke van Hichtum, and Maria Bodaert (Daalder 1950: 94, 103, 115-121). The publication and popularity of Top Naeff's works, especially *School-Idyllen* (1900), is considered important in the development of the genre for the fresh ideas they brought (Daalder 1950: 117, Holtrop 1989;1990: 414). After the second world war the character of Dutch fiction for girls changes with Miep Diekmann and A. Rutgers van der Loeff. In the 1970s many of the "kommer-en-kwel" books are addressed specifically to girls, while girls' fiction becomes more progressive in the 1980s and 1990s (Holtrop 1986: 218 and 1989;1990: 420-424, Lierop-Debrauwer 1994).

In Flanders, girls' fiction by Flemish authors is largely absent. In the beginning of the twentieth century the Flemish publisher Lodewijk Opdebeek introduces the genre by importing Dutch writers and translated work. The first girls' books by a Flemish author are those by Dina Demers, *Eenig dochtertje* 1905, *Op Wolsken* 1908, *Blauwe luchten* 1913 (Willekens 1989;1990: 484). After the second world war Leen van Marcke is important as a writer of fiction for girls (*Het lichte huis* 1944) and her books are realistic (Willekens 1989;1990: 505). Books with girl protagonists are published from the 1970s to the 1990s, but girls' fiction is less established in Flanders than in the Netherlands.

1.6. Translation issues related to children's literature

To translate successfully is

- *to rewrite the original text while remaining true to the original story and to the author's tone, voice, and emotion;
- *to make the books appealing to children of one culture while retaining the flavor of another;
- *to know to what extent foreign terms and place names will intrigue child readers without confusing them;
- *to know the idioms of both languages, both contemporary and historical, so that appropriate idiomatic substitutes retain their original linguistic verve and cultural authenticity;
- *to understand the complementary nature of text and illustrations and to consider the illustrations when translating (Tomlinson 1998: 20-21).

The above quote demonstrates the sophistication considered necessary for translating

children's literature and indicates several of the key themes which will be picked up in the discussion on the translation of children's literature. The complexity of characterizing children's literature within the oppositions of adulthood and childhood, of educational versus aesthetic concerns, and issues of power and status within the literary establishment indicates that the translation of children's literature will be equally intricate and will be determined by these different aspects.

Both children's and adult literature are forms of literature and the problems a translator³⁷ encounters can therefore be expected to be similar. It could be argued that theoretically a translator can deal with translational problems in roughly the same way for children's literature as for its adult counterpart. In principle, every strategy of translation open to a translator of adult literature is equally open to a translator of children's literature. On the other hand, children's and adult literature are considered to be different, even if the precise nature of that difference escapes clear definition or classification, and this view of dissimilarity may influence decisions of the children's fiction's translator. In that sense the perceived differences between adult and children's literature, related to the distinct audiences, may lead the translator of children's literature to opt for more or less radically different translational strategies than his/her adult literature counterpart.

It is commonplace to say that the communication system in children's literature is always asymmetrical, between a knowledgeable adult and a less experienced child. The level of experience and proficiency between child readers and adult translators is equally pronounced. Moreover, it is also obvious that a source text intended for children reflects a particular view on children, childhood and the purpose of children's literature. A source text for children addresses its intended audience according to prevalent views of what is appropriate for children. Since the intended audience has already been written into the source text, there is theoretically no need for the target text to be further adapted. However, what one culture allows its children to read will not necessarily coincide with what a different culture considers appropriate or suitable for children. Views on children,

³⁷In view of the fact that a number of people are involved in bringing a text from the source to the target culture, the word "translator" will be taken to include publishers, editors, translators, correctors and any other person involved in the production of a translation (see also Desmet 1999: 215).

childhood and the purpose of children's literature may differ across cultures, even when they are geographically close. The concepts of what is considered appropriate for children in a culture affects both the decision whether or not to select a text for translation and, when a source text is selected for translation, the particular form that translated text takes.

Within children's literature studies diverging and contradictory views exist as to the purpose and function of children's literature, including translated children's literature. The variety of pedagogical and literary aims circulating within the field may well lead to an equally varied number of translation strategies. There is no consensus within children's literature of what "good" children's literature is or should be, and consequently there is no consensus in the field on how children's literature is or should be translated. Yet, there are a number of basic themes concerning the translation of children's literature which keep returning in different guises: the marginal status and the internal stratification of children's literature, the asymmetrical relationship between adult translator and child reader, the tension between pedagogical and literary principles which rule children's literature as a whole and the perceived limited world knowledge and experience of the child.

The translation of children's literature is hardly discussed in translation studies. Emer O'Sullivan points out the following reasons: translation of children's literature is either considered a form of adaptation which falls beyond the scope of traditional translation studies or it is seen as a special case which is mentioned, but then disregarded (O'Sullivan 2000: 178-179). The debate on children's literature translation is thus mainly carried out in the children's literature field, yet much of the discussion is predominantly prescriptive focusing on what critics prefer as translation strategies. My research project aims to be descriptive and analytical. In the following section I will first establish the main tensions in the translation of children's literature which most critics agree upon. I will then provide a list of distinctions and categories which I have selected from the various discussions and which I consider useful for the analysis of my case studies.

Many critics have observed that the form of translation within the children's literature

field allows for drastic change and adaptation of the source text (Tabbert 1998; Oittinen 1993; Ben-Ari 1992; Klingberg 1986; Bravo-Villasante 1978). Zohar Shavit, who works with polysystem theory, attributes these translation practices of radical change to the low and marginal status of the field and its development out of non-canonized adult literature³⁸ (Shavit 1986 and 1981). Furthermore, Emer O'Sullivan suggests that the internal stratification of the field according to differential status may equally play a role in determining the degree of change in children's literature translations and contends that there is some evidence that low status texts are adapted more than high status texts (O'Sullivan 2000: 236-237). She argues for a functional theory for the translation of children's literature which takes into account these differences in status and type of text (O'Sullivan 2000: 190-191). The issue of differential status within the field will be taken up in this research in the hope of contributing to the development of this type of functional theory.

There is overall agreement among the various critics, despite slightly different accents, that the tradition of change and adaptation in the translation of children's literature can be attributed to the educational norms which govern children's literature as well as to the perceived limited cognitive capacity of the intended audience. Zohar Shavit argues that

the translator is permitted to manipulate the text in various ways by changing, enlarging, or abridging it or by deleting or adding to it. Nevertheless, all these translational procedures are permitted only if conditioned by the translator's adherence to the following two principles on which translation for children is based: an adjustment of the text to make it appropriate and useful to the child, in accordance with what society regards (at a certain point in time) as educationally "good for the child"; and an adjustment of plot, characterization, and language to [sic] prevailing society's perceptions of the child's ability to read and comprehend (Shavit 1986: 112-113).

³⁸ Although Shavit presents her data persuasively and argues for the universality of this development in all cultures, other critics have provided contradictory evidence. Reinbert Tabbert questions the low status of children's literature and argues that in the case of the former East Germany "the overall status of children's literature was higher, due to its ability to function as a form of social criticism" (Tabbert 1992: 256), a situation which may well be repeated in other totalitarian regimes. Emer O'Sullivan challenges the universal nature of Shavit's idea of the development of children's literature and provides two examples of children's literary systems (one in Africa and one in Ireland) which show different developmental patterns from Shavit's model (O'Sullivan 2000: 134-147).

Göte Klingberg equally argues that the main tension in the translation of children's literature lies in the contradictions between the conflicting educational functions and goals of children's literature. He identifies four pedagogical goals, two which will justify loyalty to the source text and two which may encourage revision of the source text. The first goal is the aim to make more works of literary merit available to children, which implies attention to and emphasis on the aesthetic character of the source text in its totality. The second one is that of bringing more knowledge and understanding of foreign countries and cultures to children, with the ultimate goal of creating solidarity and tolerance. These two aims will generally imply using translation strategies which favour closeness to the original³⁹. The third goal is that of providing child readers with texts they can easily understand. The fourth aim is to bring texts which inculcate the 'right' values and norms. These last two may result in changes and deletions in the source text (Klingberg 1986: 10). The validity and importance of the different educational aims is of course a matter of debate within the children's literature field.

Klingberg starts from the premise that a source text for children is always in some way adapted to its audience. He argues that it could be considered appropriate for a target text to demonstrate the same degree of adaptation to the intended target reader as the source text possesses toward the source text reader⁴⁰. In his view, the presumed limited knowledge of the intended target text reader about the source culture means that in order to maintain a similar degree of adaptation a translator must provide a further adaptation of the source text which he calls "cultural context adaptation" (Klingberg 1986: 11-12). He argues that "cultural context adaptation" exists in the interplay of the pedagogical goals of introducing children to other cultures and literatures and the desire to provide an accessible text. Emer O'Sullivan agrees that the tension between introducing the foreign and the limited knowledge of the target audience is the main paradox of the

³⁹The views of introducing children to foreign works of literary merit and that of introducing the foreign with the explicit purpose of teaching difference and increasing tolerance are widely held goals and many critics use these view to prescribe the use of particular translation strategies. For examples see Bravo-Villasante 1978, Stolt 1978, Tabbert 1998, Joels 1999, Louie & Louie 1999.

⁴⁰It is unclear how one should measure the degree of adaptation of the source text to the source text reader, or how to establish a similar degree of adaptation in the target text. Furthermore, the insistence that the degree of adaptation of the target text should be similar to that of the source text is also open for debate.

translation of children's literature (O'Sullivan 2000: 170). Hence, the analysis in the case studies will be partly focused on the foreign elements in the texts.

The translator's views on the purpose of children's literature will influence his/her choice of translation strategies and will determine the final form of the translation. Depending on the attitude of the translator towards the foreign and strange elements in the source text and the perceived (in)ability of the child reader to deal with them, translations of children's literature will be positioned on a sliding scale between two extremes which can be rendered as source text oriented versus target text oriented, close versus free, foreignizing versus domesticating, adequate versus acceptable. Translators of children's literature may use distinct strategies on different levels in the text, for example retaining a foreign setting, yet adapting character names. Although translators and critics of children's literature may have their own preference for either an "exoticizing" or "domesticating" translation (see Klingberg 1986; Bravo-Villasante 1978; Oittinen 2000 among others), it is important to remember, as Emer O'Sullivan contends, that the lack of empirical studies on the reaction of children or adults to foreign or strange elements in texts means there is no evidence in favour of an "exoticizing" or "domesticating" translation. Furthermore, children are continuously engaged with the unfamiliar as they encounter new things on a daily basis and thus develop strategies to deal with the culturally and conceptually foreign (O'Sullivan 2000: 222-240).

Shavit, Klingberg and O'Sullivan have all suggested a number of categories and strategies to describe the translation of children's literature. Many of the categories they identify are similar or overlap. I will select and discuss various groups of translation strategies offered by these critics and indicate which educational goal they support or help to promote best. It is of course possible that a number of translation strategies support more than one educational goal and I will indicate that possibility. Although it is impossible to know what a translator had in mind when he/she applied certain strategies, shifts or changes, the overall textual evidence may point towards a foreignizing or a domesticating trend and also in the direction of certain educational goals. I will use this classification scheme as a template to analyse the textual evidence of my case studies in function of my research interest.

Omission and deletion strategies

This type of strategy does not reproduce the source culture element in the target text, but omits it and thus renders it inaccessible to the target reader. Omission can take many forms ranging from the deletion of single words to complete chapters. It is obvious that omission practised on a large scale results in shortened, abridged and incomplete versions of the source text in the target culture. This strategy can affect many different aspects of the source text, such as characterization, setting, narration (loss of ambivalent voices) and so forth.

Deletion strategies are more strongly linked to two educational goals: the ideological aim of bringing the “right” values to children and the goal of bringing a text which is easier to understand and less demanding for its audience. Assumptions regarding the suitability or appropriateness of certain elements in the target culture and those regarding the ability of children to cope with longer texts underlie the use of this strategy. There is evidence of the widespread use of this strategy in children’s literature translation and many critics comment on it (see O’Sullivan 2000: 259-263; Lefevere 1992: 59-72; Klingberg 1986: 73-80; Shavit 1986: 121-124; Oittinen 1993: 92; Ben-Ari 1992: 224).

Purification strategies

Purification strategies, in which the source text is routinely cleansed of all that is considered inappropriate or unsuitable for target readers, are used to bring the translated text in line with the values of the target culture. They underpin Klingberg’s fourth pedagogical goal of children’s literature (to inculcate values into its readers) and Shavit’s ethical, ideological and evaluative principles of children’s literature. Purification strategies undermine the educational goal of presenting children with the experience of a literary text in its aesthetic totality as well as the goal of introducing the foreign.

Purification manifests itself most clearly in ideological changes; it can take various forms, such as political, religious, moral purification, etc. and may affect theme, characterization, language, and so forth. There are various examples of this type of

change in children's literature, including taboos surrounding sex, bodily functions, bad manners in children, disrespect for (parental) authority, the presentation of erring adults, and the use of "correct" language. Because children's literature is used to teach reading and writing, purification may affect specific linguistic elements such as wordplay, dialect or non-standard language, and the use of typical children's language which may include features as idiosyncratic vocabulary, frequent repetition of words, and misspellings (either for humour or as typical of a particular character), see Klingberg 1986: 58-72; O'Sullivan 2000:196-221; Shavit 1986: 125-127; Lefevere 1992: 59-72.

Substitution strategies

Substitution strategies involve changing cultural elements belonging to the source culture into cultural elements of the target culture which may have a similar meaning or connotation for the target audience as the source culture element has for the source text audience. This strategy implies loss of cultural specificity. An extreme form is that of "localization" or "cultural conversion" in which all source culture elements are radically changed into target culture elements. Localization is a strategy which is quite difficult to implement completely and systematically as there will usually be incongruous elements left in the target text. Complete localization of the text creates the impression of reading an original text of the target culture rather than an imported text. Limited use of substitution strategies both draws attention to and undermines the fact that the text is a translation. The mixing and matching of source culture and target culture element creates discontinuities in the target text and may leave readers confused as to what kind of text they are reading.

The strategy of substitution can be linked to the educational goal of providing children with a text which is easily intelligible and assumes that children only have limited capacity to understand the foreign (Klingberg 1986: 14-17), but may of course also be carried out for ideological reasons. Substitution strategies are at odds with the educational goals of conveying knowledge of the foreign and bringing children foreign texts of literary merit. Again, there is evidence that this type of strategy is widely used in children's literature (see Ben-Ari 1992: 226-227; Stahl 1985: 31-34).

Explication strategies

Explication strategies provide an elucidation of difficult cultural elements by explaining their meaning and they often take the form of an addition containing supplementary information not present in the source text. This group of strategies may include short additional explanations, rewording or paraphrasing of the sense, and explanation outside the text proper in the form of footnotes, prefaces and appendixes. This type of strategies may affect characterization, narration, overall feeling of the text, etc.

Underlying explication strategies are assumptions about the limited knowledge of the world and the limited intellectual horizon of children, but these strategies are also linked to the educational goal of introducing children to foreignness and complexity and may be linked to providing the right values by interpreting the correct meaning for its target readers. Emer O'Sullivan (2000: 287-291 and 252-259) discusses additional text material in translated picture books, the use of footnotes and prefaces, and the use of explanatory or amplificational narration. Zohar Shavit (1986: 118-119) provides examples of additions to change the genre affiliation of a text.

Simplification strategies

This set of strategies can take many forms and has far-reaching effects on the text. Despite the fact that the source text is written with a child reader in mind, the target text may inscribe a different kind of reader into the target text by simplifying the narrative, plot, characterization, and so forth. Simplification strategies can be applied to the macro-structural as well as to the micro-structural level. Structurally they can affect the genre affiliation of the text, the development of the plot, and the organization of the text (chapters, paragraphs). On a syntactic level simplification may lead to changes in sentence structure, such as the use of shorter sentences. Semantic simplification can involve concrete instead of abstract language, change in metaphors and imaginary, the use of generalizations, the loss of ironic and satirical elements, among others. On a narratological level, simplification can mean the loss of multiple voices and ambivalent address. The use of illustrations can also help to interpret the text in a certain way.

Simplification strategies result from assumptions about the capability of children to deal with textual complexity, not just explicitly foreign elements, but also other aspects of the text such as vocabulary, structure, and theme. (For examples of this type of strategy see O'Sullivan 2000; Klingberg 1986; Shavit 1986: 125-126).

1.7. Conclusions

The discussion in this chapter has shown that children's literature is located in the periphery of the literary field and is itself stratified in texts of different status (see section 1.2.2). Zohar Shavit distinguishes between canonized texts appealing to the adult first, non-canonized texts aiming for the child reader only, and diffuse or ambivalent texts addressing both categories of readers (Shavit 1986: 63-64). Peter Hunt divides children's literature in adult's children's literature (the canon determined by adults), children's children's literature (non-canonized texts addressing the child reader) and a mainstream category (Hunt 1998: 25-26). Emer O'Sullivan, following Hans-Heino Ewers, classifies texts with different status from a literary perspective as literary works, trivial literature, and folklore (O'Sullivan 2000: 131; 190). The different categories distinguished by these critics overlap. Both Zohar Shavit and Emer O'Sullivan have suggested that status may have an impact on the translation of children's literature (see section 1.6).

Based on these considerations I will consider how differential status affects translation. Distinct types of text exhibit their own qualities and characteristics and fulfil a particular purpose in the field of children's literature. Adults perceive and evaluate these various text types in different ways attributing high status to some text types and low status to others. One of the main questions driving this research is: Are narratives for girls translated differently if they belong to separate types of text which are perceived to have distinct status? I have distinguished three categories of texts with differential status within narrative fiction for girls which mirror the distinctions made by Shavit, Hunt and O'Sullivan: formula fiction series books (representing the favourite choice of children and thus having low status or non-canonical status), classic girl fiction (once popular texts which have now acquired status, more ambivalent texts) and award winning books

(texts which have received the seal of approval by adults, and are thus canonical and seen as having high status, yet may be less favoured by the intended child audience). It is not my intention to provide extended criticism of the concepts of fiction series, children's classics, and award winners, rather I want to employ them in a pragmatic fashion as text types which are clearly perceived to have different status and which provide assistance in selecting texts for further study. Low status texts are discussed in Chapter 3, texts with ambivalent status in Chapter 4 and high status texts in Chapter 5.

Another important characteristic of children's literature is the tension between literary and educational principles (see 1.2.1). The discussion has established that the main issue in the translation of children's literature is related to the interplay between different educational goals (see 1.6). The central tension in the translation of children's literature is that between introducing the foreign and producing a text accessible to the young reader. It is my aim to see how this tension exhibits itself in texts of different status. Having established that different educational goals may lead to the use of different translation strategies (see 1.6) I will focus the analysis in the case studies on translation strategies that can be linked to particular educational goals and to issues of status, particularly in relation to foreign cultural elements. The hypothesis underlying the dissertation is that different educational goals will be dominant in texts of distinct status, and that these variations will be reflected in the use of different translation strategies.

My analysis will, additionally, take account of the fact that, as discussed above in section 1.3, the Dutch language is spoken in the Netherlands and Flanders, two areas with different cultural, political and religious backgrounds. Case studies will be selected so as to allow for some comparison between translation in the Netherlands and in Flanders.

The purpose of this extended discussion of the various aspects of children's literature, its development in the Netherlands and Flanders, the definition of girls' fiction and children's literature translation is to provide the context and background for the case studies which will mainly focus on close textual analysis. The case studies will be tackled in Chapters 3, 4 and 5, but first I will discuss the bibliographical database which has supplied the corpus for this research.

CHAPTER 2. PATTERNS IN THE PRODUCTION OF DUTCH AND TRANSLATED FICTION FOR GIRLS

The aim of this chapter is, first, to explain the methodology followed in establishing a bibliographical database of girls' fiction in Flanders and the Netherlands for the period 1946-1995 and, secondly, to provide a general overview of trends in the production of this genre, not an in-depth interpretation of the material. The information gathered in the database will be studied from a variety of angles, moving from the general to the more specific. In the first instance the development of the genre over time and the relationship between original Dutch and translated fiction for girls will be analysed. Further points of study are the proportion of work brought out by Dutch versus Flemish publishers, the source languages translated from, the proportion of fiction series books against separately published titles, and finally profiles of selected publishers for girls' fiction.

2.1. The bibliographical data

This part clarifies the method that was used to identify books as fiction for girls in the various bibliographical sources in order to establish the database. Problems related to these sources are discussed as well. Secondly, the different parameters with which the bibliographical material can be unlocked are described and elaborated.

2.1.1. Sources

Three sources were searched to build up the bibliographical database of books for girls originally written in Dutch and those translated into Dutch. They are the Dutch national bibliography (*Brinkman's Catalogus van boeken en tijdschriften*), the Belgian national bibliography (*Belgische Bibliografie. Jaarlijkse lijst van Belgische werken*), and the international bibliography of translations (*Index Translationum*). The focus on narrative fiction for girls immediately posits a problem for gathering bibliographical material as the genre 'narrative fiction for girls' is a subcategory of the broader field of children's

literature and not necessarily identified as such in the various bibliographical sources⁴¹. In order to establish a corpus of texts a combination of criteria has been used to identify texts with a girl or group of girls as main protagonist(s) intended for a girl audience within the children's literature section of the bibliographies: information provided by the publisher, genre-specific characteristics, and data on authors.

The first criterion employed is the information provided by the publisher regarding the intended audience for the books; this data is part of the bibliographical entries. Many publishers have established publishers' series⁴² which indicate the sex of the intended reader⁴³. Some series are explicitly intended for girls with clear indications, such as for example 'De zonnereeks voor oudere meisjes' by West-Friesland or 'Wanda Moens-serie. Gezellige boeken voor oudere meisjes' by M. Stenvert & Zoon. Other publishers' series may include books for girls, for boys or for a mixed audience, but very often books in these series carry explicit identification tags about their intended audience, usually in the form of a letter. Within a particular series a book might be labelled 'J' for 'Jongens', 'M' for 'Meisjes', or 'J/M' including both boys and girls as intended audience. Even when a book is not part of special publishers' series, the labels 'J', 'M' and 'J/M' are often used. Moreover, a publisher may still provide additional information,

⁴¹The *Brinkman Catalogus* has a subject entry for children's literature ('Jeugdboeken'). For the years 1951-1960 there is also a subject heading 'Meisjesromans' located at the end of the section 'Jeugdboeken'. For the period 1971-1975 there are two separate subject headings, 'Jeugdboeken' and 'Meisjesromans', whereas for all other periods only the heading 'Jeugdboeken' is present. Both subject headings have been searched for fiction for girls. There is no separate heading for narrative fiction for girls in the *Belgische Bibliografie*, but from 1936 onwards there is an entry on children's literature ('Kinderboeken') and from 1975 onwards children's books are listed under a separate heading ('32. Kinderliteratuur'). The *Index Translationum* has no specific category on children's literature.

⁴²Publishers' series should not be confused with fiction series. Publishers' series are a way for publishers to differentiate their output from others on the market and may contain work by different authors, may mix translated and original Dutch work, etc. Fiction series are usually written by one author and follow the same characters from book to book (see also sections 2.2.4 and 3.1.1 below).

⁴³Genette considers the practice of bringing out books in clearly established series as a common way for publishers to control their various activities (Genette 1987;1997: 22). Dutch and Flemish publishers have a long tradition of employing series to differentiate their books from others on the market, and also often use series to classify the books they bring out according to genre (poetry, drama, fiction), age (adult versus child), gender of intended reader (boy-girl), etc. For a discussion of the use of series by Dutch publishers, focusing on series aimed at an adult audience, see Kuitert 1993 for publishers' series in the second half of the nineteenth century and Kuitert 1997 for a discussion of series published between 1945 and 1996. See also Duijx and Linders 1991 for a discussion of the various publishers' series by Van Holkema & Warendorf aimed at a young audience, such as 'De Goede Kameraad', 'De Oranjabibliotheek', and 'De Geïllustreerde Lelie-Bibliotheek'.

such as the indication 'Voor oudere meisjes' or 'Voor meisjes van 7-10 jaar'. All books belonging to any of the clearly identified series have been selected, as well as all books with the 'M' label or with other additional indications that the books were intended specifically for girls. A number of books from the 'J/M' group have been included when other features indicated that a girl protagonist was central to the story.

The second group of criteria used concerns those related to the specific characteristics of the genre 'fiction for girls' as defined in the previous chapter (see section 1.5). Many features, such as title, title structure or subtitle, may indicate that a book has a girl protagonist and is intended for a girl audience. These indications in titles and subtitles may include the name of a girl on its own or in a phrase, the use of words as 'meisje' or 'jonge vrouw', labels as 'Meisjesboek', 'Meisjesroman', 'Roman voor (oudere) meisjes', and titles indicating romance and love. Books with titles or subtitles which demonstrate any of these characteristics have been selected and included in the database.

A third set of criteria pertains to authors and their works. The historical studies of fiction for girls in Flanders, the Netherlands, Britain, America, and Germany (see section 1.5) have provided much data on authors who predominantly wrote books intended for girls and on some of these works. A list of their names and works has been used as a further guideline in selecting titles. The decision to include or exclude a work in the bibliographical database has been made using these three groups of criteria. The decision to include a book was obvious when the entry demonstrated a large number of features, whereas for entries with just one feature present I used my own judgment to include or exclude the book in question.

As with all bibliographical searches, apart from the difficulties in establishing the genre, there are several other problems with the bibliographical instruments. A first problem is the incompleteness of the sources. Because bibliographers depend on publishers to provide them with information they may not necessarily list all books published. It is therefore likely that there are more relevant books than this study has identified. A second problem is that some books do not necessarily carry a year of publication, especially for the earlier periods or for popular literature. In that case the bibliographies

give as the book's date of publication the year in which it arrived at the bibliographer's office. I have followed the entries as recorded in the bibliographies, although a number of books used for case studies will not show a date. A third problem concerns the impressions of books. Not all impressions of a title are listed in the bibliographies. One may come across a first edition and then a sixth impression with the other impressions missing, which means that reprint data is incomplete. The data for reprints is more reliable for original Dutch work than for translations. Furthermore, no information as to print runs is given and the exact number of copies of any book on the market is unknown. The size of the print run is necessary to ascertain the popularity of a particular title, but since this data is presently unavailable, popularity will not be discussed.

A database⁴⁴ was compiled using first the main Dutch bibliographical work, *Brinkman's Catalogus van boeken en tijdschriften* (1946-1995). This bibliographical instrument has an index on 'Jeugdboeken' and sometimes also a separate section on 'Meisjesromans', both of which have been used. Titles classified in the 'Meisjesroman' index have all been included in the database, while those in the general children's books index have been selected following the criteria outlined above. The *Belgische Bibliografie* (1946-1995) was searched for any works not mentioned in the *Brinkman*. In the *Belgische Bibliografie* all children's books are listed under the category 'Kinderboeken' or 'Kinderliteratuur'; these sections were checked using the same criteria as above. In this way a number of titles, not mentioned in the *Brinkman* because they are published in Flanders, have been located and added to the database (roughly 5 to 10% depending on the period). Finally, the *Index Translationum* (Index 1939-1992) was checked, even though this source receives its information from the organizations which publish the bibliographies. The *Index Translationum* does not have a separate index on children's literature, which poses the problem that books aimed at a mature female audience but with a woman's name in the title could easily be mistaken for girls' books. It was possible in some cases to decide whether a book was intended for girls or for an older audience on the basis of information on authors and publishers; very few books have been added from this source.

⁴⁴For a sample of this database see the appendix in which data for three years (one from the beginning, one from the middle and one from the end of the period of study) has been provided. The complete database is around 450 pages.

I have applied the selection criteria rigorously, nevertheless some works included in the database may not be books specifically for girls in the narrow sense as defined. Likewise, books intended for a girl audience may have been overlooked because the bibliographical entries carried neither explicit nor implicit indications that the narratives concerned were books specifically for girls.

2.1.2. Data parameters

The bibliographical data carries information about various parameters. A first major division is that between original Dutch work and translations into Dutch. Within each category the sources maintain a distinction between single books, i.e. volumes containing one narrative, and books in which two or more narratives by one or more authors are combined into one volume, called variously 'two-in-one', 'three-in-one', 'double issues', 'omnibus' and 'collection'. The term 'collection' is here used to refer to all of these. In most cases collections are works published earlier which have been combined into one volume and issued under a new cover. In a few cases collections combine two or more works not published previously which are put on the market as a double or triple volume. This distinction has been reproduced in the database in the appendix, however, because the number of collections is very small and each collection is effectively one volume, they have been considered as a single volume and are not differentiated from single books in the statistical analysis⁴⁵.

The material has further been subdivided according to edition. For each book a distinction has been made between first edition, impression (when the exact number of reprint was provided, for instance second impression), and reprint (when no exact number of reprint was given). The bibliographies do not always provide information as to whether a book is a first edition or a later impression. All titles without information regarding the exact impression have been checked to try and decide whether they were first editions or reprints. The titles of the first ten years of the database (1946-1955) have

⁴⁵The only exception is in the discussion of language translated from. A collection may combine two or three narratives which have all been translated from the same source language, but in a few cases a collection contains narratives from different source languages. In these cases the narratives from different source languages are counted separately (see section 2.2.3).

been checked against the previous ten years of the bibliographies (1936-1945). The titles of the following years (1956-1995) have been checked within the database. On this basis all titles have been labelled first edition, n-th impression, or reprint. The difference between information provided by the bibliographies and information thus gathered is indicated in the database with round parentheses for information culled from the bibliographies and square parentheses for data deduced in the way described above.

The bibliographical data provide information on publisher and place of publication. This has been used to determine whether the publisher is Dutch or Flemish. Although publishers sometimes publish their works in both the Netherlands and Flanders and records therefore indicate two places of publication, publishers can clearly be considered to belong predominantly to only one of the two regions, especially since co-editions are very few and a recent phenomenon (see section 1.3). The decision to classify a publisher as either Dutch or Flemish is based on the place of publication; when there is more than one place of publication studies on publishers⁴⁶ have been used to clarify the issue.

The bibliographies do not always provide exact information on the language or specific language variety from which a book is translated into Dutch. This is especially the case for translations from English; at times a distinction is made between American, Australian, British and Canadian English, but the generic 'English' is also used. To make clear what variety of English a book is translated from an author check was carried out in a variety of biographical sources⁴⁷.

Finally, a distinction between books which stand alone (single titles) and books which are part of a fiction series has been made. I have made the distinction on the basis of explicit indications provided by publishers and listed in the bibliographies that a book is part of a fiction series (as distinct from publishers' series), such as 'Kiki-serie. Deel

⁴⁶These include Servaes 1978, Simons 1987, Heimeriks & Van Toorn 1989;1990b, and Michielsen 1992.

⁴⁷The following biographical sources have been used: Doyle 1968, *Contemporary Authors* (Contemporary 1962-2000), *Children's Literature Review* (Children 1976-2001), Cech 1983, Estes 1985 & 1986, Carpenter & Prichard 1984;1995, Chevalier & Kirkpatrick 1989, Collier & Nakamura 1993, and Lees & Macintyre 1993.

1' or 'Babysittersclub. Deel 62'. When explicit indications were missing the structure of titles and subtitles were used to determine whether a book belonged to a larger fiction series or not. A number of publishers are generally associated with producing fiction series and information on publishers was also used to help identify series books.

2.2. Analysis of patterns in the bibliographical data

Girls' fiction in the Netherlands and Flanders in the second half of the twentieth century has not yet been extensively researched. This project aims to provide an initial level of data on which further research can build. This part thus centres on a general presentation of data rather than on an in-depth analysis of data in a wider context. Only large scale developments pertinent to this dissertation will be sketched.

Patterns in the bibliographical data reveal a number of interesting results. The development of the genre indicates the increased importance of translated work over time, especially when first editions only are considered. The relationship between Flemish and Dutch work reveals the relative strength of Flemish publishers in bringing out translated work and their weakness in producing original work. Source language patterns clearly show the dominance of translations from English, although translations from German and Scandinavian languages are important as well. Fictional series make up a large part of the market, especially for translated literature. Many publishers are involved in bringing out narrative fiction for girls, but a few dominate the field.

2.2.1. Development of genre and original Dutch versus translated work

At the beginning of the research project I had a fair idea that data would be significant, but the actual number of titles involved in building up the database was substantially larger than first imagined. Here I first consider the development of total production, original Dutch and translated work of the genre 'narrative fiction for girls' over the period 1946-1995 and the relationship between original Dutch and translated work. The aim is to provide an overall picture of the market and therefore no distinction between

first impressions and reprints is made. Keeping in mind the reservations noted earlier with regard to the incompleteness of the material, this part is nevertheless important since it provides the closest estimate to the real market. In a further section I analyse the relationship between first editions and reprints for total, original Dutch, and translated production. Finally, the relationship between original Dutch work and translated work for first editions only is examined.

1.Total production.

Table 1-1 below provides a general overview of number of titles per year for total, original and translated production and shows that the total production of narrative fiction for girls stands at 10,815 works. The total production of titles fluctuates from year to year⁴⁸, but seems to follow macro-economic developments in the period. Jan L. van Zanden characterizes the period from 1946 to 1949 as one of recovery and reconstruction after the war. This is followed by the ‘golden years’ of 1950 to 1973 when the economy was expanding rapidly, although around 1965 a slowdown started to be felt. From 1970 onwards there is a deceleration of growth and the period up to 1985 is one of depression and reorientation followed by new dynamism between 1985 and 1995, with a minor recession in 1992-1993 (Zanden 1998: 123-181, see also Messing 1988: 517-561, Brink 1987: 294-295). The total production of girls’ fiction seems to be in tune with these economic developments. The lowest production was in the years immediately after the war when the number of books published remained under the 200 mark, which may be ascribed to the effects of the war and the postwar economic recovery. By the mid-fifties the number of works produced suddenly took off and output is generally over 200 titles per year until the peak of 321 titles in 1969. From 1969 onwards, total production is on a downward trend, falling to and hovering at around 200 titles per year. Towards the end of the 1970s more works are again being published, and in the 1980s and 1990s output remains stable apart from dips in 1985, 1987 and 1993.

⁴⁸The data for individual years should not be considered absolute because the absence of a publication date in many earlier books means that books have received the date of arrival at the bibliographer’s office as publication date and this arrival may have been delayed and therefore skew individual year data.

Table 1-1. Narrative fiction for girls: Total production. Translations vs originals.

91

	Numbers				Percentages		
	Translations	Originals	Total		Translations	Originals	Total
Year							
1946	5	117	122		4.1	95.9	100
1947	17	133	150		11.3	88.7	100
1948	36	156	192		18.75	81.25	100
1949	18	131	149		12.1	87.9	100
1950	23	123	146		15.8	84.2	100
1951	14	114	128		10.9	89.1	100
1952	30	126	156		19.2	80.8	100
1953	20	133	153		13.1	86.9	100
1954	20	157	177		11.3	88.7	100
1955	35	169	204		17.2	82.8	100
1956	47	183	230		20.4	79.6	100
1957	62	163	225		27.6	72.4	100
1958	50	164	214		23.4	76.6	100
1959	63	162	225		28	72	100
1960	52	164	216		24.1	75.9	100
1961	84	183	267		31.5	68.5	100
1962	58	193	251		23.1	76.9	100
1963	51	205	256		19.9	80.1	100
1964	62	201	263		23.6	76.4	100
1965	51	224	275		18.5	81.5	100
1966	43	153	196		21.9	78.1	100
1967	37	183	220		16.8	83.2	100
1968	47	204	251		18.7	81.3	100
1969	50	271	321		15.6	84.4	100
1970	24	185	209		11.5	88.5	100
1971	54	148	202		26.7	73.3	100
1972	51	139	190		26.8	73.2	100
1973	46	161	207		22.2	77.8	100
1974	47	117	164		28.7	71.3	100
1975	55	149	204		27	73	100
1976	74	127	201		36.8	63.2	100
1977	79	192	271		29.2	70.8	100
1978	80	176	256		31.25	68.75	100
1979	76	150	226		33.6	66.4	100
1980	81	183	264		30.7	69.3	100
1981	72	175	247		29.1	70.9	100
1982	60	171	231		26	74	100
1983	50	189	239		20.9	79.1	100
1984	80	185	265		30.2	69.8	100
1985	37	118	155		23.9	76.1	100
1986	62	168	230		27	73	100
1987	28	127	155		18.1	81.9	100
1988	67	147	214		31.3	68.7	100
1989	103	140	243		42.4	57.6	100
1990	94	156	250		37.6	62.4	100
1991	107	168	275		38.9	61.1	100
1992	117	198	315		37.1	62.9	100
1993	102	97	199		51.3	48.7	100
1994	88	116	204		43.1	56.9	100
1995	77	135	212		36.3	63.7	100
Totals	2786	8029	10815		25.8	74.2	100

Other factors apart from economic trends may affect the fluctuations in numbers of titles produced per year. In order to reduce the effect of these fluctuations a more global overview of the distribution of works over time is obtained by looking at different decades (see Table 1-2 below).

Table 1-2. Narrative fiction for girls: Total production. Distribution over time.

	Numbers			Percentages		
	Translated	Original	Total	Translated	Original	Total
Year						
1946-1955	218	1359	1577	7.82	16.93	14.58
1956-1965	580	1842	2422	20.82	22.94	22.39
1966-1975	454	1710	2164	16.3	21.3	20.01
1976-1985	689	1666	2355	24.73	20.75	21.78
1986-1995	845	1452	2297	30.33	18.08	21.24
Total	2786	8029	10815	100	100	100

The decade immediately following the war has the fewest works published, 14.6% of the total for the entire period. The second decade (1956-1965) has the highest proportion of works published, 22.42%, an increase of 8% over the previous period. The production in the decade 1966-1975 is slightly down on the previous one, 20.03% of the total. The fourth decade shows a slight increase in the number of works published at 21.7% of the total production, whereas there is a slight drop in production in the last decade (21.26% of total). These figures indicate that apart from the first decade after the war, which has a lower number of titles, production in the other four decades has actually remained more or less constant.

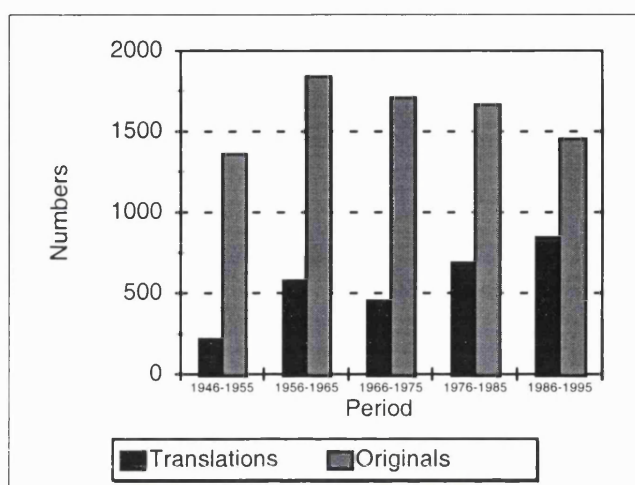
This result is quite different from the general development of the book market in the Netherlands and Flanders which shows a continued increase in number of titles over time regardless of economic development. Data from various sources indicate that in the Netherlands total book production increased gradually from 6,500 in 1946 to nearly 8,000 books in 1960, from there to 11,000 in 1970 and further to nearly 15,000 in 1980, doubling numbers over these last two decades. From 1980 to 1995 the increase levelled off as the total number of books grew from nearly 15,000 in 1980 to 18,000 in 1995,

although in some years the production was below that of 1980 (Brink 1987: 305-307, Fens et al. 1991: 45, Voorst 1997: 22, Leeuwen 1999). The increase in the length of the category 'Jeugdboeken' in the *Brinkman* over time shows that numbers of children's books also grew, reaching around 1,500 in 1990 (Brinkman 1946-1995, Fens et al. 1991: 46). Information for Flanders, specifically for children's literature, shows a continued increase in the number of children's books published: 71 in 1951, 107 in 1960, 325 in 1970, 362 in 1975, 806 in 1985, and 917 in 1990 (Servaes 1978: 86, Baelen 1994: 8). Carlo van Baelen estimates that the title production of children's literature in the Netherlands and Flanders has grown more strongly than the overall book production (Baelen 1994: 9). There are various reasons for this growth. Sandra van Voorst notes that the rise in number of titles is partly due to the phenomenon of pocket series at the end of the 1950s which are sold more cheaply (Voorst 1997: 41). Furthermore, R.E.M. van den Brink argues that a negative effect on the profit margin of publishers is the result of fewer copies of any one book being sold as audiences diminish. The increase in the number of books brought out can thus be seen as a strategy of publishers used to continue making the same profit (Brink 1987: 307).

It is clear, however, that the genre 'narrative fiction for girls' has not developed apace with the general book market or the children's book market. Rather than growing with the market, the genre 'narrative fiction for girls' appears to be stagnating. A first reason for this is of a methodological nature and is related to the way girls' books have been identified and selected. The matter of categorizing books as narrative fiction for girls on the basis of labels provided by publishers and on external features of the books works fine when these indications are present. However, gender indications are less frequent and less explicit over time which may result in books with girl protagonists not being picked up and thus in a distortion of the figures, especially for later decades. A further explanation is of a sociological and economic nature and is related to the diminished audience for children's books. In order to counter the diminishing audience and to make a constant profit publishers increase the overall number of titles for children as each title sells fewer copies and represents a smaller profit. Whereas an increased audience at the end of the nineteenth century played a role in creating gendered fiction, the diminished audience in the last decades of the twentieth century may cause the opposite reaction as

publishers try to maximise the audience for each book by bringing out texts which are aimed at all young readers. Furthermore, since girls are known to read more across gender lines than boys (see section 1.5 above), publishers may produce more books with a boy protagonist or with a group of protagonists including boys and girls rather than books with girl protagonist(s). Finally, the fact that separate gender roles for children at the end of the twentieth century are less clearly differentiated and determined than they were at the end of the nineteenth century may also play a role in providing children with books aimed at both boys and girls.

In order to understand the development of narrative fiction for girls better, let us examine figures for translated work and for original Dutch work. The distribution over time for these two sub-sections of narrative fiction for girls shows diverging trends (see Table 1-2 above and Graph 1-1 below). The first decade is a low point for original Dutch work with 1,359 titles only which takes up 16.93% of the 50 year original output. The second decade is characterized by an increase in number of titles to 1,842 (nearly 23% of total original works). The recession which begins in the third decade only slightly influences original work: a decrease from 1,842 to 1,710 titles. The fourth and fifth decades show a continued decrease in the absolute numbers of original Dutch work (from 1,710 over 1,666 to 1,452). Since 1966 the number of original Dutch girls' books are on a downward path. The distribution of translations into Dutch develops differently from that of original Dutch work. Very few translations were published in the first decade, 218 titles or only 7.82% of the total number of translations published over 1946-1995. In the second decade the number of translations more than double from 218 to 580 books, a much sharper increase than for original Dutch work over the same period. In the third decade the number of translations drops to 454, again a sharper decrease than for original work. While the downward trend for original work continues in the fourth decade, the opposite is the case for translated work which grows to 689 volumes. This trend continues into the fifth decade with 845 titles, which makes up 30.33% of all translations. This development is in line with the general development as Sandra van Voorst indicates that the number of translations increases in absolute numbers over the period 1946-1970, while the share of translations on total production also grows over time (Voorst 1997: 22).

Graph 1-1. Narrative fiction for girls: Total production. Distribution over time.

The relationship between translated work and original Dutch work clearly shows the increased importance of translations. The average proportion of translations to originals for each year can be seen in Table 1-1, whereas Graph 1-1 above and Table 1-3 below show the proportion of translated to original work per decade. Overall, for the period 1946-1995, the total number of translated works in the bibliographical database is 2,786 volumes against 8,029 for original Dutch works, or, expressed in percentages, 25.8% translated work against 74.2% original Dutch work. Percentages of translated work against original Dutch work for individual years varies enormously from as low as 4.1% in 1946 to as high as 51.3% in 1993 (see Table 1-1 above)⁴⁹. Overall the number of original Dutch works is consistently higher than that of works translated into Dutch. However, from 1988 onwards translated work occupies a larger proportion of the total, making up one third to one half of published works.

In the first decade after the Second World War the ratio of original Dutch work to translated work is 86% to 14%. The post-war years are a period of recovery. The second decade (1956-1965) is an era of economic prosperity and growth characterized by a larger output. The proportion of original Dutch to translated work is 76% to 24%, an

⁴⁹Carlo van Baelen shows that in 1991 the proportion of translated work in children's literature stands at 41%, whereas the proportion of translated work in the general production is 27%. He concludes that translations make up a higher proportion of children's literature. The figures for 1991 for narrative fiction for girls (38.9% translated work) are in line with the general children's literature figures (Baelen 1994: 9).

increase of 10% in the proportion of translated work. In the third decade the effects of the recession are felt and, as mentioned above, this seems to have more dramatic effects on translated than on original Dutch work. The ratio of original Dutch to translated work is 79% to 21%, the proportion of translated work being down 3% compared to the previous decade. The fourth decade clearly demonstrates the growth of translated work and the decrease of original works, expressed in a ratio of 70% original Dutch to 30% translated work. This is a 9% improvement over the previous decade for the proportion of translated work. The last decade continues this trend with original Dutch work standing at 63% and translated work at 37%, a 7% increase in the proportion of translated over original Dutch work. Apart from the third decade, the share of translated work increases. Moreover, the higher degree of incompleteness of reprint data for translations suggests that in reality the proportion of translated work in the total production is probably higher than these tables show.

Table 1-3. Narrative fiction for girls: Total production. Translations vs originals.

	Numbers			Percentages		
	Translated	Original	Total	Translated	Original	Total
Year						
1946-1955	218	1359	1577	13.82	86.18	100
1956-1965	580	1842	2422	23.95	76.05	100
1966-1975	454	1710	2164	20.98	79.02	100
1976-1985	689	1666	2355	29.26	70.74	100
1986-1995	845	1452	2297	36.79	63.21	100
Total	2786	8029	10815	25.76	74.24	100

The main conclusion for this section on total production is that overall numbers of books for girls remain more or less constant over time (apart from the immediate post-war period), which indicates a stable market with a fixed demand. However, the number of original Dutch works actually declines from 1965 onwards, whereas translations increase from 1975 onwards. As a result, the share of translated work in the total production of titles grows over time. In the case of narrative fiction for girls publishers are apparently looking more and more to foreign imports and less to homegrown work. Only time can

tell whether this trend will continue⁵⁰. An explanation for the trend could be that fewer Dutch authors are writing within the genre of narrative fiction for girls, which leaves the publishers no other choice but to import this type of story. Another possible explanation is the availability of a large supply of foreign material which is marketed aggressively by foreign publishers and readily imported by Dutch and Flemish publishers. Perhaps it is an indication that it has become easier and cheaper to translate work than to produce original Dutch work.

2. First editions versus reprints.

The overall production of narrative fiction for girls for the complete period shows an even balance between the number of first editions and reprints (see Table 1-4 below).

Table 1-4. Narrative fiction for girls: Total production. First edition vs reprints.

	Total			Total		
	Edition1	Reprints	Total	Edition1	Reprints	Total
Year						
1946-1955	1003	574	1577	63.6	36.4	100
1956-1965	1410	1012	2422	58.22	41.78	100
1966-1975	974	1190	2164	45.01	54.99	100
1976-1985	928	1427	2355	39.41	60.59	100
1986-1995	1144	1153	2297	49.8	50.2	100
Total	5459	5356	10815	50.48	49.52	100

The number of first editions remains roughly the same over the decades, except for the peak in the second decade. Reprints continue to grow, apart from the last decade when the number of reprints drops, yet it is still higher than the number of first editions in that period. Consequently, the relationship between first editions and reprints changes substantially over time. In the first two decades first editions make up about 60% of total production. In the next two decades that relationship is more or less reversed with only

⁵⁰ Although the gap between translated work and original Dutch work is becoming smaller over time for narrative fiction of girls, further studies should be carried out to see whether this is a development representative of the whole of children's literature or whether this is only the case for fiction for girls.

45% and 40% first editions respectively and in the last decade a balance is reached (50% first editions to 50% reprints). This development indicates that the genre is generally not developing because fewer first editions are produced and the genre relies more and more on reprints of the back list, although in the last decade the genre seems to have regained some ground.

For translated work the situation is different as for the entire period the proportion of first editions is higher than that of reprinted material, 70% against 30% (see Table 1-5 below).

Table 1-5. Narrative fiction for girls: Translations. First editions vs reprints.

	Translations			Translations		
	Edition1	Reprints	Total	Edition1	Reprints	Total
Year						
1946-1955	137	81	218	62.8	37.2	100
1956-1965	445	135	580	76.7	23.3	100
1966-1975	282	172	454	62.1	37.9	100
1976-1985	446	243	689	64.7	35.3	100
1986-1995	623	222	845	73.7	26.3	100
Total	1933	853	2786	69.4	30.6	100

The number of reprints increases steadily over the period except for the last decade when they fall slightly (from 243 to 222). The number of first editions triples from the first to the second decade (from 137 to 445), then nearly halves in the third decade, and rises again in the fourth and fifth decades. The proportion of first editions against reprinted works is similar in the first, third and fourth decades at 63% to 37% whereas in the second and fifth decade three quarters of books are new editions. It seems that the decades of increased prosperity and economic growth bring a higher share of first editions than the periods of relative decline which show a higher share of reprinted work.

For original Dutch work the overall ratio of first editions to reprints is 44% to 56%, quite different from the ratio for translated work, but not quite the opposite (see Table 1-6 below).

Table 1-6. Narrative fiction for girls: Originals. First editions vs reprints.

Year	Originals			Originals		
	Edition1	Reprints	Total	Edition1	Reprints	Total
1946-1955	866	493	1359	63.7	36.3	100
1956-1965	965	877	1842	52.4	47.6	100
1966-1975	692	1018	1710	40.5	59.5	100
1976-1985	482	1184	1666	28.9	71.1	100
1986-1995	521	931	1452	35.9	64.1	100
Total	3526	4503	8029	43.9	56.1	100

The numbers of reprints increase steadily over the first four decades, but fall slightly back in the last decade whereas first editions rise from first to second decade, decrease over the third and fourth decades to finally rise again in the last decade. The resulting ratio of first editions against reprinted works shows a continued decrease in the proportion of first editions and an increase in that of reprints. First editions and reprints have actually reversed their positions over the entire period from 64% of first editions to 36% reprints in the first decade to 36% first editions against 64% reprints in the last decade. This reversal suggests that original Dutch fiction becomes less popular with authors and publishers and that the back list provides the largest number of titles. It also implies that many titles of the back list are best-sellers which continue to be popular, but also indicates the stagnation of the genre as proportionally fewer new works are being produced.

I conclude that while there is a very pronounced increase in the number of reprinted original Dutch work, translated work does not follow this trend (keeping in mind that figures for reprinted translations are less reliable than those for original Dutch work). It is unclear what the reasons for the fewer reprints of translated work are, but the foreign origin of translations may be a factor to consider. It may be more difficult for translated

work to become widely popular as the promotion of the translation through author visits to schools and book fairs is less likely for a translated than for an original Dutch book. Even so, extremely popular translations do of course exist, such as for example the recent Harry Potter phenomenon. Moreover, the absence of data on print runs further confuses this issue. It is possible that translated works have a higher first print run than original Dutch works in order to offset the additional cost of the translation which would go some way towards explaining why there are fewer reprints, yet the lack of data prevents a firm conclusion.

3. First editions only.

By disregarding the number of reprints, for which figures are less reliable overall (and even more so for translated than for original work), the ratio of original Dutch versus translated work changes (see Table 1-7 below). For the fifty year period the proportion of translated work stands at 35% against 65% of original Dutch work; when reprints are considered that ratio is 25% to 75%. The strength of translated work is thus more obvious when only first editions are considered.

Up to 1975, the ratio of translated work to original Dutch work varies widely from 4,4% in 1946 to 39% in 1972. From 1975 onwards the proportion of translated work is much higher and remains over the 50% mark, except for 1982 to 1987.

Table 1-7. Narrative fiction for girls: First editions. Translations vs originals.

	Numbers				Percentages		
	Translations	Originals	Total		Translations	Originals	Total
Year							
1946	4	86	90		4.4	95.6	100
1947	11	83	94		11.7	88.3	100
1948	29	100	129		22.5	77.5	100
1949	9	93	102		8.8	91.2	100
1950	18	73	91		19.8	80.2	100
1951	8	66	74		10.8	89.2	100
1952	19	74	93		20.4	79.6	100
1953	11	77	88		12.5	87.5	100
1954	10	105	115		8.7	91.3	100
1955	18	109	127		14.2	85.8	100
1956	34	120	154		22.1	77.9	100
1957	54	105	159		34	66	100
1958	37	104	141		26.2	73.8	100
1959	52	94	146		35.6	64.4	100
1960	43	83	126		34.1	65.9	100
1961	61	85	146		41.8	58.2	100
1962	42	103	145		29	71	100
1963	35	94	129		27.1	72.9	100
1964	49	87	136		36	64	100
1965	38	90	128		29.7	70.3	100
1966	29	75	104		27.9	72.1	100
1967	27	82	109		24.8	75.2	100
1968	35	82	117		29.9	70.1	100
1969	21	92	113		18.6	81.4	100
1970	18	90	108		16.7	83.3	100
1971	30	76	106		28.3	71.7	100
1972	31	48	79		39.2	60.8	100
1973	34	60	94		36.2	63.8	100
1974	29	59	88		33	67	100
1975	28	28	56		50	50	100
1976	35	28	63		55.6	44.4	100
1977	52	42	94		55.3	44.7	100
1978	50	52	102		49	51	100
1979	52	41	93		55.9	44.1	100
1980	53	56	109		48.6	51.4	100
1981	47	45	92		51.1	48.9	100
1982	36	49	85		42.4	57.6	100
1983	32	58	90		35.6	64.4	100
1984	60	61	121		49.6	50.4	100
1985	29	50	79		36.7	63.3	100
1986	40	52	92		43.5	56.5	100
1987	19	53	72		26.4	73.6	100
1988	52	48	100		52	48	100
1989	87	49	136		64	36	100
1990	76	58	134		56.7	43.3	100
1991	66	53	119		55.5	44.5	100
1992	87	54	141		61.7	38.3	100
1993	75	47	122		61.5	38.5	100
1994	59	52	111		53.2	46.8	100
1995	62	55	117		53	47	100
Totals	1933	3526	5459		35.4	64.6	100

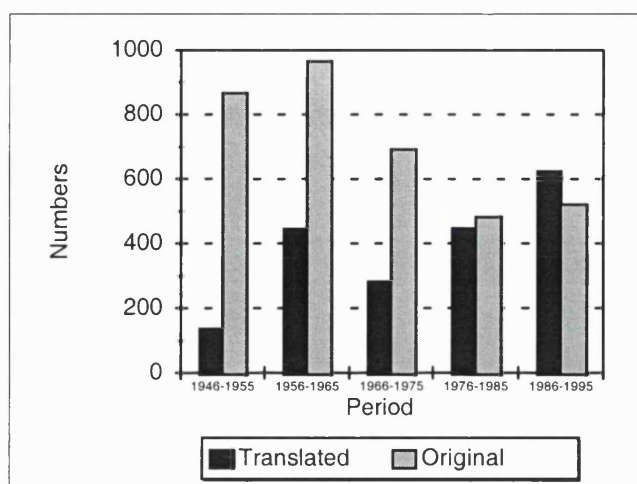
Figures per decade iron out some of the fluctuations of the annual production (see Table 1-8 and Graph 1-2 below).

Table 1-8. Narrative fiction for girls: First editions.

Year	Numbers			Percentages		
	Translated	Original	Total	Translated	Original	Total
1946-1955	137	866	1003	13.7	86.3	100
1956-1965	445	965	1410	31.6	68.4	100
1966-1975	282	692	974	29	71	100
1976-1985	446	482	928	48.1	51.9	100
1986-1995	623	521	1144	54.5	45.5	100
Total	1933	3526	5459	35.4	64.6	100

Numbers for translations rise steadily apart from the dip in the third decade, whereas numbers for originals go down from the second decade onwards to slightly rise in the fifth decade. Only the ratio between translated and original Dutch work in the first decade for first editions is similar to that for first editions and reprints considered together (14% to 86%). For the second and third decades translated work takes up around 30% of the production which is higher than for total production. The last two decades show the strength of translated work even more as 48% respectively 55% of all first editions are translations.

Graph 1-2. Narrative fiction for girls: First editions. Distribution over time.



As the figures demonstrate, over time publishers initiate more translated work than original Dutch work. However, overall the number of original Dutch work remains proportionally important as the high number of reprinted original work indicates.

2.2.2. Relationship Dutch-Flemish

The historical overview of Dutch and Flemish children's literature (see section 1.4) already indicated that the number of publishers and books brought out in Flanders is substantially lower than in the Netherlands. Moreover, it is argued that the genre 'fiction for girls' arrived relatively late in Flanders and was mainly introduced through imports from the Netherlands and translated work, with very few local practitioners (see section 1.5). The Dutch-Flemish relationship is pertinent to this research, thus in this section the patterns of translated and original Dutch girls' fiction published in each area are analysed in order to clarify the development of the genre in both regions and to note the proportion of translated work. For this discussion only first editions are considered. Firstly, the relationship of Dutch to Flemish books is analysed for total, translated and original production separately. Secondly, the proportion of translated to original work is discussed for Flanders and also for the Netherlands.

1. Relationship Dutch-Flemish production.

Of the total first edition production 1,101 books are published in Flanders against 4,358 in the Netherlands (see Table 2-1 below). This confirms the general opinion that the majority of girls' fiction is published in the Netherlands and that the genre is not well-developed in Flanders. There are wide fluctuations in the number of girls' books brought out in Flanders, with numbers as low as 4 or 5 books per year (for example in 1949, 1960, 1967, 1975), but many years exhibit high numbers, especially after 1977 when the number of books goes up, reaching a peak of 64 in 1990. The number of girls' books published in the Netherlands also fluctuates over individual years from as low as 47 titles in 1987 to as high as 138 in 1962. From 1955 to 1969 production is constantly around or over 100 titles per year, but then the number of titles per year drops. From 1988 onwards there is a stable output of about 75 titles per year.

Table 2-1. Narrative fiction for girls: Total first editions. Flemish vs Dutch.

Year	Numbers				Percentages		
	Flemish	Dutch	Total		Flemish	Dutch	Total
1946	13	77	90		14.4	85.6	100
1947	14	80	94		14.9	85.1	100
1948	14	115	129		10.9	89.1	100
1949	4	98	102		3.9	96.1	100
1950	12	79	91		13.2	86.8	100
1951	8	66	74		10.8	89.2	100
1952	21	72	93		22.6	77.4	100
1953	8	80	88		9.1	90.9	100
1954	22	93	115		19.1	80.9	100
1955	27	100	127		21.3	78.7	100
1956	34	120	154		22.1	77.9	100
1957	34	125	159		21.4	78.6	100
1958	24	117	141		17	83	100
1959	15	131	146		10.3	89.7	100
1960	5	121	126		4	96	100
1961	19	127	146		13	87	100
1962	7	138	145		4.8	95.2	100
1963	8	121	129		6.2	93.8	100
1964	17	119	136		12.5	87.5	100
1965	10	118	128		7.8	92.2	100
1966	11	93	104		10.6	89.4	100
1967	5	104	109		4.6	95.4	100
1968	22	95	117		18.8	81.2	100
1969	11	102	113		9.7	90.3	100
1970	13	95	108		12	88	100
1971	11	95	106		10.4	89.6	100
1972	16	63	79		20.3	79.7	100
1973	23	71	94		24.5	75.5	100
1974	14	74	88		15.9	84.1	100
1975	4	52	56		7.1	92.9	100
1976	10	53	63		15.9	84.1	100
1977	27	67	94		28.7	71.3	100
1978	44	58	102		43.1	56.9	100
1979	24	69	93		25.8	74.2	100
1980	28	81	109		25.7	74.3	100
1981	32	60	92		34.8	65.2	100
1982	14	71	85		16.5	83.5	100
1983	17	73	90		18.9	81.1	100
1984	33	88	121		27.3	72.7	100
1985	15	64	79		19	81	100
1986	22	70	92		23.9	76.1	100
1987	25	47	72		34.7	65.3	100
1988	29	71	100		29	71	100
1989	54	82	136		39.7	60.3	100
1990	64	70	134		47.8	52.2	100
1991	44	75	119		37	63	100
1992	54	87	141		38.3	61.7	100
1993	43	79	122		35.2	64.8	100
1994	28	83	111		25.2	74.8	100
1995	48	69	117		41	59	100
Total	1101	4358	5459		20.2	79.8	100

The evolution of the genre in both regions can be discussed more clearly per decade which neutralizes yearly fluctuations and gives a better overview (see Table 2-2 below).

Table 2-2. Narrative fiction for girls: Total first editions. Flemish vs Dutch.

Year	Numbers			Percentages		
	Flemish	Dutch	Total	Flemish	Dutch	Total
1946-1955	143	860	1003	14.3	85.7	100
1956-1965	173	1237	1410	12.3	87.7	100
1966-1975	130	844	974	13.3	86.7	100
1976-1985	244	684	928	26.3	73.7	100
1986-1995	411	733	1144	35.9	64.1	100
Total	1101	4358	5459	20.2	79.8	100

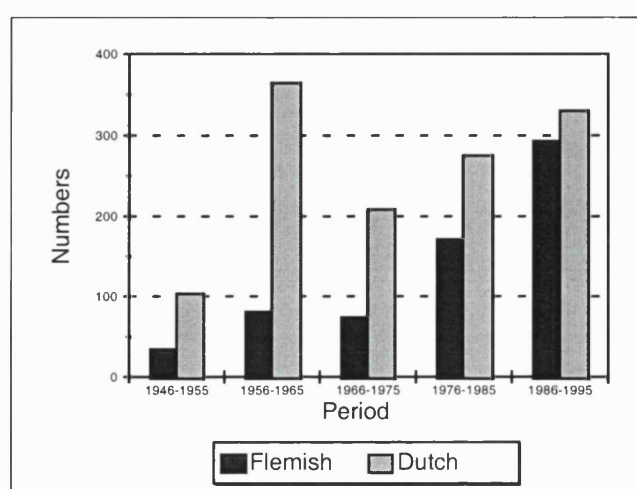
Table 2-2 shows clearly that the genre is developing differently in the two regions. In the first and second decade Flemish production increases, falls back slightly in the third decade and continues to grow in the last two decades. The Dutch production grows in absolute numbers until 1965, after that numbers go down, to rally slightly in the last decade. The Flemish production is rising and becoming more important, a fact which can be clearly seen in the proportion of Flemish against Dutch work over time. In the first three decades the proportion of Flemish work is around 13% against 87% Dutch work. In the fourth decade that relationship is 26% Flemish to 74% Dutch and in the fifth decade it stands at 36% to 64%. This development is in line with Carlo van Baelen's observation that from 1984 to 1992 Flemish production increased with 47%, although for narrative fiction for girls that growth is not that dramatic (Baelen 1994: 8).

The relationship between Flemish and Dutch is quite different for translated work (see Table 2-3 and Graph 2-1 below). The number of translations follows the same pattern in both Flanders and the Netherlands. Absolute numbers of translations rise from the first to the second decade, drop in the third decade (possible due to the recession of the late sixties and early seventies, cf. Zanden 1998) and continue to increase over the fourth and fifth decades. The changes are stronger in the Netherlands in the first decades, but for Flanders they are more robust in the later decades.

Table 2-3. Narrative fiction for girls: First edition translations. Flemish vs Dutch.

Year	Numbers			Percentages		
	Flemish	Dutch	Total	Flemish	Dutch	Total
1946-1955	34	103	137	24.8	75.2	100
1956-1965	81	364	445	18.2	81.8	100
1966-1975	74	208	282	26.2	73.8	100
1976-1985	171	275	446	38.3	61.7	100
1986-1995	293	330	623	47	53	100
Total	653	1280	1933	33.8	66.2	100

As a result of these different rates of decrease and increase, the proportion of Flemish to Dutch work varies considerably over time. In the overall production Flemish books made up 20% of the total, but Flanders produces 34% of translated fiction for girls. The proportion of Flemish to Dutch translated work varies over the decades: the lowest ratio is 18.2% Flemish to 81.8% Dutch translated work in the second decade, the first and third decade show similar ratios of 25% Flemish to 75% Dutch, but the biggest changes are in the fourth and fifth decades. For 1976-1985 the proportion of Flemish translated work takes up 38%, 12% more than in the previous decade and there is a further 10% increase to 47% in the last decade which puts translated production in Flanders and the Netherlands on an almost even balance. Flanders clearly has a stronger position in producing translated work for the genre narrative fiction for girls.

Graph 2-1. Narrative fiction for girls: First edition translations. Flemish vs Dutch.

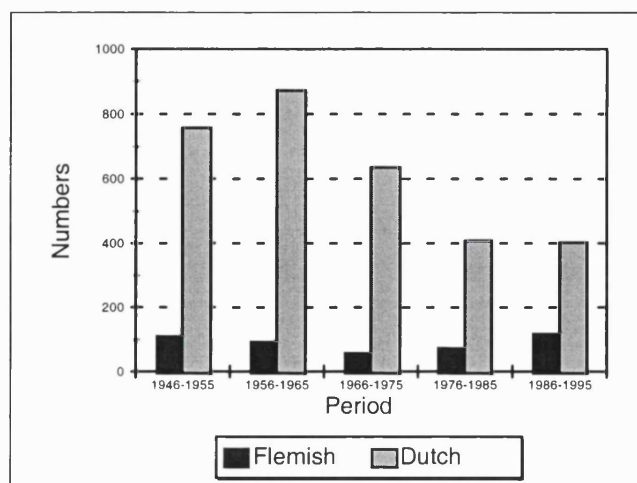
For original Dutch work the growth of publishing in Flanders at the end of the twentieth century is also clear, yet not so pronounced as the increase in translated work (see Table 2-4 and Graph 2-2 below). In absolute numbers original work in Flanders decreases from 109 in the first decade to 92 in the second and 56 in the third, but rallies in the fourth decade to 73 and then grows further to 118 in the last decade. In the Netherlands original Dutch work grows from 757 to 873 in the second decade, but then production continues to fall over the next two decades and seems to have stabilized in the last decade.

Table 2-4. Narrative fiction for girls: First edition originals. Flemish vs Dutch.

Year	Numbers			Percentages		
	Flemish	Dutch	Total	Flemish	Dutch	Total
1946-1955	109	757	866	12.6	87.4	100
1956-1965	92	873	965	9.5	90.5	100
1966-1975	56	636	692	8.1	91.9	100
1976-1985	73	409	482	15.1	84.9	100
1986-1995	118	403	521	22.6	77.4	100
Total	448	3078	3526	12.7	87.3	100

However, in the production of original Dutch girls' fiction the Netherlands has a much larger share than Flanders. Over the fifty year period only 13% of original Dutch girls' books are published in Flanders. In the first four decades the proportion of original Dutch fiction in Flanders against that in the Netherlands remains quite low, and moves between 8.1% and 15%. It is only in the last decade of the study period that the proportion of Flemish work is higher, around 23%.

Graph 2-2. Narrative fiction for girls. First edition originals. Flemish vs Dutch.



Research has shown that for original Dutch work the proportion Flemish versus Dutch children's literature stands at 41% to 58% in 1965, at 27% against 72% in 1975, and at 25% to 75% in 1985 (Bouckaert-Ghesquiere 1992: 88-89). This is not the case for narrative fiction for girls: for 1965 Flemish girls' fiction makes up 4.4%, for 1975 a mere 3.6%, and in 1985 12%. These results confirm that narrative fiction for girls does not occupy a central position within children's literature in Flanders. Moreover, Ghesquiere's data suggests that the proportion of Flemish literature is decreasing over time, but as Carlo van Baelen notes the spectacular growth of Flemish children's literature in the period from 1984 to 1992 runs counter to this trend (Baelen 1994: 8).

Although the numbers of girls' books published in Flanders are generally lower than in the Netherlands, it is fair to say that Flemish publishers play an important role in bringing narrative fiction from abroad onto the Dutch-Flemish market and become stronger in this field as the twentieth century progressed. For original Dutch girls' books, the input of Flemish publishers is low and Dutch publishers are all important. Even though original production in the Netherlands diminishes over time Dutch publishers still dominate the market of original Dutch narrative fiction for girls.

2. Proportion translated-original Dutch work in Flanders and the Netherlands.

So far I have considered the Dutch-Flemish market as one, but in reality very few Flemish titles reach the Dutch market while around 40% of the Flemish market is imported from the Netherlands (see section 1.3). Therefore, I want to look at the local production within each region, starting with Flanders.

The relationship between translated and original Dutch work in Flanders is reversed over the course of the second half of the twentieth century (see Table 2-5 and Graph 2-3 below). From 1946 to 1955 translated work takes up 24% against 76% for original Dutch work published in Flanders. That relationship shifts over time with translated work taking up an ever larger share of narrative fiction for girls in Flanders: 47% in the second decade, 57% in the third, 70% in the fourth and 71% in the last decade. The results for the period 1986-1995 are somewhat higher than for children's literature as a whole in

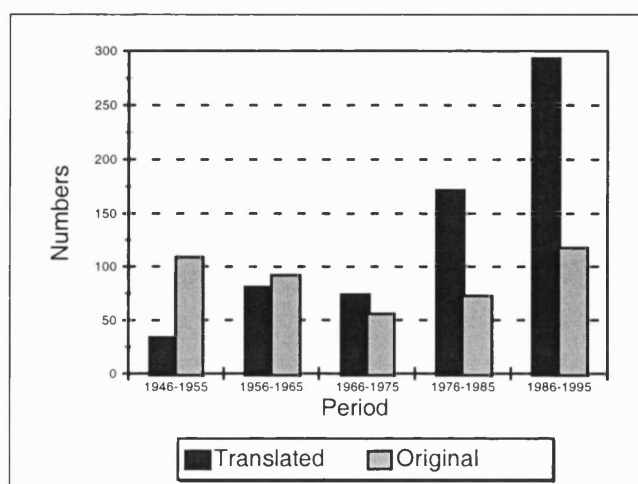
Flanders as my earlier unpublished study indicates: for the period 1990-1994 translated work takes up 59% and original Dutch work 41% (Desmet 1995: 3-4).

Table 2-5. Narrative fiction for girls: Flemish work. Translations vs originals.

Year	Numbers			Percentages		
	Translated	Original	Total	Translated	Original	Total
1946-1955	34	109	143	23.8	76.2	100
1956-1965	81	92	173	46.8	53.2	100
1966-1975	74	56	130	56.9	43.1	100
1976-1985	171	73	244	70.1	29.9	100
1986-1995	293	118	411	71.3	28.7	100
Total	653	448	1101	59.3	40.7	100

Narrative fiction for girls published in Flanders thus contains a relatively high percentage of translated work and publishers in Flanders seem to import more than to promote original Dutch work. There may be many reasons for this phenomenon. The fact that narrative fiction for girls was not well-developed in Flanders may have created a situation in which very few authors are initiated into the genre and therefore cannot or decide not to write in this way. Furthermore, over time different genres are taking up a central position in the children's literature field and there may be a reluctance in authors to write in a genre that is clearly peripheral. Moreover, there seems to be a general tendency in the Flemish children's book market for importing work.

Graph 2-3. Narrative fiction for girls: Flemish work. Translations vs originals.



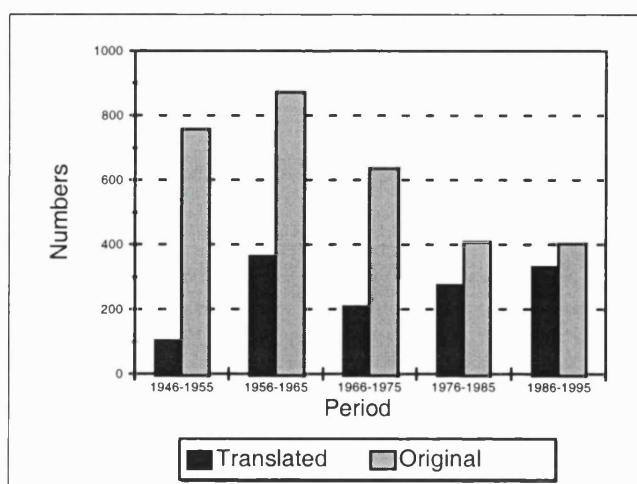
The situation on the Netherlands market is different from that in Flanders. The increased importance of translated work is also visible in the Netherlands, but the situation is not as extreme as in Flanders (see Table 2-6 and Graph 2-4 below).

Table 2-6. Narrative fiction for girls: Dutch work. Translations vs originals.

Year	Numbers			Percentages		
	Translated	Original	Total	Translated	Original	Total
1946-1955	103	757	860	12	88	100
1956-1965	364	873	1237	29.4	70.6	100
1966-1975	208	636	844	24.6	75.4	100
1976-1985	275	409	684	40.2	59.8	100
1986-1995	330	403	733	45	55	100
Total	1280	3078	4358	29.4	70.6	100

The proportion of translated girls' fiction on the Dutch market makes up 12% in the first decade and grows to 30% in the second. In the next decade the proportion of translated work drops to 25%. In the fourth and fifth decades it stands at 40% to 45%. Although the proportion of translations grows over time, it remains below that of original Dutch work. This development may be due to the fact that the genre narrative fiction for girls has a long history and a strong tradition in the Netherlands which may account for a higher number of original Dutch books being published. The growth in translations may be related to the general development of the Dutch market, and the decline in original work may be an indication that the genre is stagnating and moving to the periphery.

Graph 2-4. Narrative fiction for girls: Dutch work. Translations vs originals.



Concluding, it is obvious that translated work is becoming more important over time and takes up a larger market share in Flanders than in the Netherlands. As publishers of translations Flemish publishers are a strong force on the overall Dutch and Flemish market for this genre. The fact that both Dutch and Flemish publishers produce a substantial number of translations may have implications for the way texts are translated and therefore works from Flemish and Dutch publishers will both be considered in the selection of titles for case studies.

2.2.3. Trends in source languages

In this section I first provide an overview of the distribution of translations from different languages within the Flemish and Dutch market. In a further step I analyse the overall development of importation from different language groups for narrative fiction for girls. Finally, I look at translations from English in detail because English as source language is dominant and all my case studies in the following chapters will be taken from English.

Overall, translated work makes up a substantial and increasing proportion of literature published in the Netherlands and Flanders. Yet, this phenomenon does not necessarily imply an openness to other cultures, as analysis has shown. Sandra van Voorst studied the total production of first editions of translations in the Netherlands according to the source language translated from for the period 1946-1970, taking samples at five year intervals. Translations mainly originated from three source languages (English, German and French) and grew in absolute numbers for these languages over the period. Translations from English constitute between 45.5% (in 1946) and 67.8% (in 1966) of the total translated work, while translations from German make up between 15-25%, and those from French around 11%. Translations from other languages decline over time from 16.5% in 1946 to 6.6% in 1960 to rally slightly to 9.5% in 1970 (Voorst 1997: 22-23).

Further figures for total translated book production in 1989 and 1990 show that translations from English still account for 65% of the total, those from German 16%, those from other languages 11% and those from French 8% of the total number of translations (Fens et al. 1991: 49). Numbers for the sub-category translated fiction (including both adult and children's literature) from 1946 to 1970 produced similar results: tremendous growth in translations from English, slight increases for translations from German and French, and a small number of translations from a wide variety of other languages (Voorst 1997: 25-28)⁵¹.

Figures for the category 'children's literature' from 1946 to 1970, again based on samples at five year intervals, similarly show the prominent share of translations from English varying from 60.3% in 1950 to 75% in 1966. Translations from German decrease over time from 22% to 12%, whereas translations from French are few. The number of translations from other languages is also more limited and is dominated by translations from Scandinavian languages (Voorst 1997: 36-37⁵²). Figures for the early 1990s for children's literature in the Netherlands and Flanders confirm these trends. Carlo van Baelen notes that within this category two out of every three books are translated from English, with numbers of translations from German about equal to numbers of translations from French (Baelen 1994: 9). My own earlier unpublished research on children's literature in Flanders for the period 1990-1994 also indicates that translations from English are dominant (72%), followed by those from German (15%) and Swedish (6%) while translations from French and other Romance languages are infrequent (5%) and those from other source languages practically non-existent (Desmet 1995: 9). This suggests that compared to adult literature children's literature is more limited in the variety of source languages from which translations are imported into the culture.

⁵¹There are many special publishers' series in the Netherlands which focus on adult literature from other languages and cultures in translation. These include 'De Russische Bibliotheek' by Van Oorschoot, and the 'Finse Bibliotheek', 'Slavische Cahiers', 'Scandinavische reeks' and 'Italiaanse Bibliotheek' all published by Meulenhoff from 1980 onwards (Voorst 1997: 28, Kuitert 1997: 332-333). For a discussion of the importation of Spanish and Latin American adult literature in the Netherlands see Steenmeijer 1989.

⁵²The information in this book contains a discrepancy between the text and the table as the text talks about fiction for children and the table has as heading non-fiction. An e-mail conversation with the author (26 April 2001) clarified that the table heading is wrong and that the figures provided are for children's fiction.

Table 3-1. Narrative fiction for girls: Source languages translated from.

	Languages					
	English	German	French	Scandinavian	Other	Total
Year						
1946	2	0	1	1	0	4
1947	6	2	1	2	0	11
1948	11	3	1	14	0	29
1949	3	2	0	4	0	9
1950	6	5	4	3	0	18
1951	4	0	0	4	0	8
1952	8	5	2	4	0	19
1953	6	3	0	2	0	11
1954	6	0	2	2	0	10
1955	6	5	1	6	0	18
1956	12	17	1	4	0	34
1957	24	19	3	7	1	54
1958	14	14	5	2	2	37
1959	24	16	7	5	0	52
1960	17	10	13	2	1	43
1961	32	16	6	7	0	61
1962	13	13	8	8	0	42
1963	13	8	10	4	0	35
1964	26	7	6	9	1	49
1965	14	15	7	2	0	38
1966	14	6	7	2	0	29
1967	11	2	2	0	12	27
1968	16	4	1	2	12	35
1969	7	4	2	4	4	21
1970	6	5	3	3	1	18
1971	7	6	4	10	3	30
1972	11	5	11	4	0	31
1973	9	11	10	4	0	34
1974	13	4	2	9	1	29
1975	15	4	1	6	2	28
1976	18	10	1	6	0	35
1977	19	25	3	5	0	52
1978	24	22	3	1	1	51
1979	26	17	1	5	3	52
1980	23	22	2	5	2	54
1981	14	19	5	3	7	48
1982	14	5	5	12	0	36
1983	12	7	2	10	1	32
1984	18	13	18	10	1	60
1985	16	3	4	3	3	29
1986	22	5	4	9	0	40
1987	6	7	1	5	0	19
1988	29	10	3	9	1	52
1989	74	5	3	4	1	87
1990	53	7	1	4	11	76
1991	52	7	2	3	2	66
1992	60	13	5	4	5	87
1993	63	8	1	2	1	75
1994	39	7	5	5	3	59
1995	37	13	6	3	3	62
Total	975	436	196	244	85	1936

The source languages from which translated narrative fiction for girls is imported are shown in Table 3-1 above which indicates the numbers for all language groups for every year in the period 1946-1995⁵³. For the fifty year period there are 975 books translated from all varieties of English, 436 from German, 244 from Scandinavian languages, 196 from French and 85 books from other languages. Proportionally this means that over the entire period 50% of translated books come from English-speaking cultures, 22.5% from German, 12.6% from Scandinavia, 10% from French and about 4% from other languages. In practice, then, about 80% of titles come from the three languages (English, French and German) identified above as the major contributors to translated work in the Netherlands and Flanders. The dominance of these languages can be partly explained by the fact that most publishers and editors have a relatively good command of these languages which makes it easier to select texts for translation from these languages and to find qualified translators to undertake translations. The three languages are also spoken in countries which are geographically close to Flanders and the Netherlands. The absence of translations from other languages can be related to the fact that fewer qualified readers and translators, who would be able to provide publishers and editors with book reports and initiate translations, exist for other languages, whether European languages or more exotic languages from Africa, Asia, Central and South America (see also Voorst 1997: 28, Steenmeijer 1989: 77).

There are wide variations in the numbers of translations from the different source languages over the years. Any large number of translations from a particular language in any given year is often related to the publication of fiction series or the development of publishers' series as will be demonstrated below. It is clear, however, that translations from English are always dominant. In the first decade there is a low but steady output of books for girls translated from English. From 1956 to 1968 there is a marked increase in the number of books being published which is partly explained by the pocket books of the *Prisma-Juniores* series brought out by Spectrum and also those published in the

⁵³As noted previously, the total number of first edition translations in this table (1936) is higher than the total number of first edition translations in Table 1-7 (1933). This is due to the fact that a number of collections combine narratives from different source languages and therefore these collections have been counted more than once. This is the case for the years 1978, 1980 and 1981 which all have one volume more than in Table 1-7.

Valkenserie by Het Goede Boek. The period 1969-1973, when the recession was at its strongest (cf. Zanden 1998), shows a dip in numbers of titles per year, but from 1974 onwards numbers increase again and stay around 20 titles per year. The next major change occurs in 1988 when the number of translations from English is constantly high at around 50 titles per year, even as high as 74 in 1989, although numbers drop below 40 in 1994-95. The increase in this last decade is partly explained by the large number of fiction series with many titles which are published by the Dutch publisher Kluitman and the Flemish publisher Deltas (see also below 2.2.4 and 2.2.5).

Translations from German also show low output after the war up until 1955, followed by a sustained increase in the next ten years which is in line with general economic development. This increase is also partly related to the publication of fiction series by different publishers. From 1956-59 Callenbach produces many titles in fiction series such as the *Elke* series and the *Pony* series. Gottmer publishes the *Gabi* series and many publishers bring out different editions of Johanna Spyri's *Heidi* books. From 1966 onwards numbers fall until 1975, but reach double digit figures from 1976 to 1981. This is again mainly due to the publication of various fiction series, now by the Dutch publisher Westfriesland and the Flemish Zuid-Nederlandse Uitgeverij. Translations from German decline over the next fifteen years, although a number of individual years still produce double digit figures.

Translations from French are generally below those from German and in many years there is no production or minimal production of one or two titles (for example 1956, 1968, 1975, 1987, 1993 among others). The few years when translations from French are high are all related to the publication of either publishers' series, such as Meulenhoff's *Maraboe-pockets blauwe reeks* in the early sixties, or various fiction series, such as the *Marjolein*, *Poly*, *Caroline* and *Sissi* series in the early seventies and the *Candy* series in 1984, all by Zuid-Nederlandse Uitgeverij.

Translations from Scandinavian countries, which include Denmark, Finland, Norway and Sweden, are slightly above those from French and increased numbers are similarly often related to fictional series with many titles being released at the same time. In this group

for the overall period translations from Sweden dominate with 160 titles, followed by 61 works from Denmark, 22 books from Norway and only 1 title from Finland.

Translations from other languages include those from Italian (34), Spanish (14), Portuguese (3), Czech (5), Hungarian (1), Polish (1), Hebrew (1), Frisian (3) and unknown language sources (8). This group also encompasses titles which were translated from Swedish through English (10), from Japanese through English (3), from Greek through English (1), and from Danish through German (1). Figures for translations from other languages are generally low and show great variety over the years with many years showing zero production (especially up to 1956). The high numbers in 1967-69 are entirely due to the *Caroline* publishers' series by Nederlandse Keurboekerij and Goudvink which contains texts from different authors, all translated from Italian. Ten of the eleven titles in 1990 belong to a series of Swedish books which were translated through English. Data on translations from other languages suggests a rather haphazard pattern of importation.

So far I conclude that high numbers of books in any particular year and for any language are usually related to the publication of a number of different fiction series or publishers' series by one or more publishers. I have also indicated a number of trends in the importation of translated work from the different language groups, but figures per decade provide a clearer picture of the varying importation of narrative fiction for girls (see Table 3-2 and Graph 3-1 below).

In absolute numbers (see Table 3-2 upper part) the translations from English follow the general pattern: up from the first to the second decade, dip in the recession decade (1966-1975) and then a continuous growth in numbers over the next two decades. Translations from German follow this pattern except for a dip in numbers in the fifth decade. The pattern for translations from French demonstrates the rise from the first to second decade, but then fall, remain stable in the fourth decade and fall further. Translations from Scandinavian languages follow an up-down-up-down pattern between the decades but variation in numbers is less extreme. Translations from other languages show more extreme variation in number of titles over the decades.

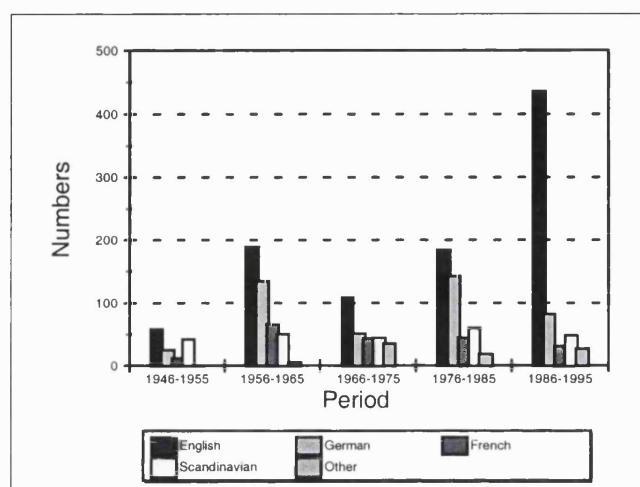
Table 3-2. Narrative fiction for girls: Source languages translated from⁵⁴.

Year	English	German	French	Scandinavian	Other	Total
1946-1955	58	25	12	42		137
1956-1965	189	135	66	50	5	445
1966-1975	109	51	43	44	35	282
1976-1985	184	143	44	60	18	449
1986-1995	435	82	31	48	27	623
Total	975	436	196	244	85	1936

Year	English	German	French	Scandinavian	Other	Total
1946-1955	42.3	18.2	8.8	30.7		100
1956-1965	42.5	30.3	14.8	11.2	1.1	100
1966-1975	38.7	18.1	15.2	15.6	12.4	100
1976-1985	41	31.8	9.8	13.4	4	100
1986-1995	69.8	13.2	5	7.7	4.3	100
Total	50.4	22.5	10.1	12.6	4.4	100

As a result of this variety in the development of translations from each source language the share of each language or language group is different over the five decades (see Table 3-2 lower part). The proportion of texts translated from English stands at around 40% for the first four decades, but jumps to 70% in the fifth decade. Translations from Scandinavian languages take up 30% in the first decade and even though absolute numbers do not change much over time, the share of this language group diminishes to a mere 7.7% at the end of the twentieth century. The proportion of translations from German stands at 18% in the first and third decades, periods of recession and recovery, but at 30% in the second and fourth decades which are more prosperous eras. However, the great increase in translations from English combined with the decrease in translations from German in the fifth decade makes the share of translations from German fall to 13% in that decade. The share of translations from French falls from a high of 15% in the third decade to a mere 5% in the last decade. The translations from other languages are practically non-existent from 1946 to 1965, make up 12.4% in the third decade while output remains at around 4% in the next two decades.

⁵⁴Blanks in this and following tables represent zeros, i.e. cases in which there are no numbers for that particular combination of features.

Graph 3-1. Narrative fiction for girls: Source languages translated from.

Compared to the general figures for children's literature in the period up to 1970, the proportion of translations from English is lower and the share of translations from German is more pronounced. German children's literature has a well-developed subset of literature for girls (see section 1.5) and it may be that this is a factor in the higher share of translations from German for narrative fiction for girls. In the last decade figures for translations from German, English and other languages are in line with those for children's literature. Translations from French and other Romance languages are quite low which suggests less affinity between French and Dutch children's literary systems.

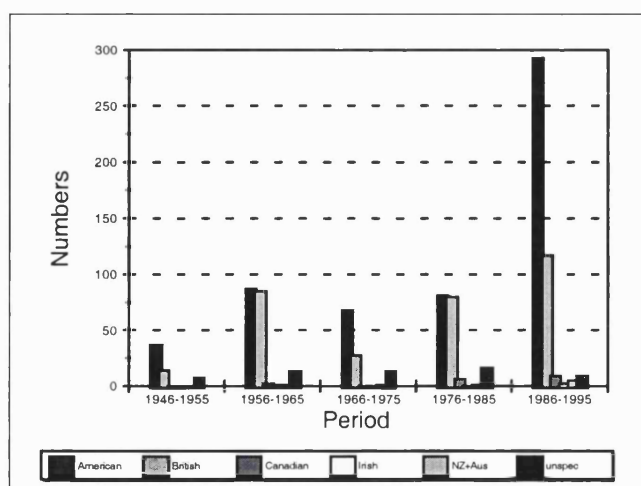
The aim of this study is to examine translations from English, the dominant source language group. This will include an analysis of what happens to the setting and topical references within texts. It is therefore necessary to look more in detail at the source countries English texts are selected from as settings may be rendered differently in translation. I have attributed all texts in the database to a particular variety of English with regard to place of publication of the source text and nationality of the author (see 2.1.2). The varieties of English involved include American, British, Canadian, Irish, New Zealand and Australian English. For a number of texts the precise variety of English could not be established and these are listed as unspecified English. Numbers and proportions for the different varieties are shown in Table 3-3 and Graph 3-2 below.

Table 3-3. Narrative fiction for girls: Translations from English.

Year	American	British	Canadian	Irish	NZ+Aus	unspec	Total
1946-1955	37	14				7	58
1956-1965	87	85	2	1	1	13	189
1966-1975	68	27			1	13	109
1976-1985	81	80	6		1	16	184
1986-1995	293	117	9	2	5	9	435
Total	566	323	17	3	8	58	975

Year	American	British	Canadian	Irish	NZ+Aus	unspec	Total
1946-1955	63.8	24.1				12.1	100
1956-1965	46	45	1.1	0.5	0.5	6.9	100
1966-1975	62.4	24.8			0.9	11.9	100
1976-1985	44	43.5	3.3		0.5	8.7	100
1986-1995	67.4	26.9	2.1	0.5	1.1	2.1	100
Total	58.1	33.1	1.7	0.3	0.8	5.9	100

Within the category translations from English, those from American English are dominant with 566 titles over the whole period with translations from British English in second position with 323 books. All other varieties are represented in small numbers.

Graph 3-2. Narrative fiction for girls: Translations from English.

Translations from both American and British English follow the general trend of increase in the second decade, decrease in the third and continued increase over the fourth and

fifth decades. Numbers of translations from the other English varieties are too small for their development to be discussed in a meaningful way and the data suggests that the selection of titles for translation from these English varieties are down to individual decisions of a few publishers. Proportionally, translations from American and British English are dominant, making up 92% of all titles from English. In the first, third and fifth decades translated fiction for girls from American English takes up approximately 64% against 25% books translated from British English whereas in the second and fourth decades translations from American and British English are equally important and each makes up around 44% of translations from English. The share of translations from the other varieties of English is negligible.

The analysis of the data shows that the source cultures and languages from which texts are translated actually fall within a narrow band, i.e. North America and Western Europe. Translations from the United States are dominant and other translations originate mainly from other Western and North European countries. It seems, however, that there are fewer translations from other language groups than is the case for adult literature. This might be related to the fact that the adults who control the children's book market may perceive the ability of children to deal with other cultures to be lower than that of adults. A further reason might be that the importation of large numbers of titles in fiction series from a few languages distorts figures.

2.2.4. Relationship between fiction series and single titles

Results in the previous section have indicated the importance of fiction series in distorting the picture of importation as high numbers for any language in any year are often ascribed to the importation of fiction series. Furthermore, the argument of this thesis and the selection process for case studies is based on the perceived differential status of texts, and the different types of fiction series are essential to the status question. Fiction series make up a substantial part of children's literature publishing and play an important role in the development of readers. For these reasons the bibliographical database has been analysed according to the number of works which belong to fiction

series⁵⁵ and those that are single texts. Texts are considered to be part of a fiction series when there are explicit indications by publishers and also on the basis of overt elements in the title structure. It is however possible that texts which do not overtly display that they are part of a fiction series are missed and numbers for fiction series may actually be higher than the figures indicate.

Table 4-1 below shows the numbers of books in fiction series and single titles for narrative fiction for girls and indicates that overall about one third of texts in the corpus belong to a fiction series.

Table 4-1. Narrative fiction for girls: Total production. Fiction series vs single titles.

Period	Series	Single	Total	Series	Single	Total
1946-1955	119	884	1003	11.9	88.1	100
1956-1965	441	969	1410	31.3	68.7	100
1966-1975	369	605	974	37.9	62.1	100
1976-1985	414	514	928	44.6	55.4	100
1986-1995	508	636	1144	44.4	55.6	100
Total	1851	3608	5459	33.9	66.1	100

In absolute numbers fiction series grow from the first to the second decade, fall in the third decade and continue to grow over the next two decades. For single titles, the development is different: there is a slight increase from the first to second decade, a harsher fall from the second to the third decade and a further fall over the next decade, ending with a slight increase in absolute numbers in the last decade. Proportionally fiction series become ever more important over the decades and grow from a mere 11.9% in the immediate post war period to nearly 45% in the closing decades of the twentieth century.

The production of fiction series is different for original Dutch and translated work. For translated narrative fiction for girls fiction series have always been important, and over

⁵⁵Fiction series here include both series of the formula type and those of the Bildungsroman type and therefore the category 'fiction series' does not necessarily refer to trivial texts as many classic texts also come in a series format (see section 3.1.1).

the entire fifty year period there is an even balance between the share of fiction series and that of single texts (see Table 4-2 below).

Table 4-2. Narrative fiction for girls: Translations. Fiction series vs single titles.

Period	Series	Single	Total	Series	Single	Total
1946-1955	50	87	137	36.5	63.5	100
1956-1965	189	256	445	42.5	57.5	100
1966-1975	156	126	282	55.3	44.7	100
1976-1985	250	196	446	56.1	43.9	100
1986-1995	319	304	623	51.2	48.8	100
Total	964	969	1933	49.9	50.1	100

Although in absolute numbers both fiction series and single texts follow the same trend, the proportion of fiction series to single texts changes considerably over time. In the first decade fiction series already make up 36.5% of the production and this share rises continuously to a peak in the fourth decade of 56.1%. There is a slight downward trend in the fifth decade, but fiction series still make up more than half of all translated work (51.2%). Part of the explanation for the dominance of fiction series in translated narrative fiction for girls may be related to the fact that fiction series which are established and completed as such in the source culture can easily be imported as a whole and launched as a fiction series in the target culture.

The situation for original Dutch work is quite different and overall only 25% of texts belong to fiction series (see Table 4-3 below). There is a continuous increase in the share of fiction series on the total original production of narrative fiction for girls from 8% in the first decade to 36.3% in the last decade, but the proportion of fiction series for original Dutch work is low compared to the situation for imported work. It does seem that the increase in formula type fiction series for original Dutch works in the last decade may be influenced by the steady importation of such fiction series from abroad.

Table 4-3. Narrative fiction for girls: Originals. Fiction series vs single titles.

Period	Series	Single	Total	Series	Single	Total
1946-1955	69	797	866	8	92	100
1956-1965	252	713	965	26.1	73.9	100
1966-1975	213	479	692	30.8	69.2	100
1976-1985	164	318	482	34	66	100
1986-1995	189	332	521	36.3	63.7	100
Total	887	2639	3526	25.2	74.8	100

When considering fiction series on their own it is clear that translated fiction series are important (see Table 4-4 below). In the first three decades translated fiction series make up around 40% of all fiction series for narrative fiction for girls on the market, but in the last two decades they make up 60% of the total. There is an increase over time to publish more fiction series and translations play an important role in that change.

Table 4-4. Narrative fiction for girls: Fiction series. Translations vs Originals.

Period	Translations	Originals	Total	Translations	Originals	Total
1946-1955	50	69	119	42	58	100
1956-1965	189	252	441	42.9	57.1	100
1966-1975	156	213	369	42.3	57.7	100
1976-1985	250	164	414	60.4	39.6	100
1986-1995	319	189	508	62.8	37.2	100
Total	964	887	1851	52.1	47.9	100

2.2.5. Publishers' profiles

In this final section I will look at a number of publishers involved with producing and particularly with importing narrative fiction for girls from abroad. I will first discuss the overall number of publishers and then look in detail at a few individual publishers. In the publishers' profiles I focus on narrative fiction for girls only and not on the proportion this subset takes up in the list of the publishers as figures for total production of each publisher are unavailable. Many publishers also produce books for boys, or books aimed at boys and girls, as well as books for the non-fiction and for the adult market.

Sandra van Voorst noted the variety of publishers involved in publishing translated work for the period 1946-1970. For translated fiction numbers of publishers fluctuate from 70 in 1946 to 91 in 1970, for translated non-fiction numbers vary from 44 in 1946 to 107 in 1970, and for translated children's literature they range from 7 in 1946 to 29 in 1970 (Voorst 1997: 25, 29, 36). Great variation in the numbers of translated books publishers bring out exists as well. For most publishers the number of translations are low but remain steady over the period of study, i.e. there is no real growth but translations make up a stable proportion of the publishers' list. However, a few publishers produce large numbers of translations, mainly from English, often considered to be trivial literature (Voorst 1997: 25, 39-40). Data on publishers for the period 1975 to 1990 show that the total number of certified publishers in the Netherlands is high and has grown from 409 publishers in 1975 to 555 publishers in 1990 (Fens et al. 1991: 44). Information on the number of titles per publisher available in Centraal Boekhuis in April 1990 indicates that 50% of titles are brought out by 50 publishers, while the other 50% of titles are distributed over 374 publishers (Fens et al. 1991: 53).

It is then not surprising that many publishers are involved in producing narrative fiction for girls and that numbers vary from decade to decade (see Table 5-1 below). Over the fifty year period 306 publishers have produced girls' books. Original Dutch fiction is brought out by 233 publishers, while 181 publishers are importing books into the culture.

Table 5-1. Narrative fiction for girls: Number of publishers.

	46-55	56-65	66-75	76-85	86-95	46-95
Originals	133	74	47	57	68	233
Translations	51	64	47	66	75	181

A number of publishers are active over the entire 50 year period and they include familiar names with a strong children's literature list. Dutch publishers who consistently, though with variations in numbers in the different decades, bring out books over the whole period include Bruna, Callenbach, Eekhoorn, Fontein, Gottmer, Helmond, Kluitman, La Rivière & Voorhoeve, Leopold, Ploegsma, Querido, Spectrum, Van Goor,

Van Holkema & Warendorf, and Westfriesland. Flemish publishers with a long history include Altiora, Casterman, Davidsfonds, Standaard, and Zuid-Nederlandse Uitgeverij. The variation in publisher numbers over the different decades is a sign that there is a high turnover of publishers and also much competition in the market. Many publishers disappear and sometimes their list or part of it is taken over by other publishers. For example, Ploegsma took the *Little House* series from Van Breda while Het Goede Boek acquired the rights to Enid Blyton's works from Kruseman and Valkhoff. In the last two decades a few smaller publishers have been established and they are especially active in bringing out translations, such as the Dutch publishers Elzenga, Tijgerboek and Van Reemst, and Flemish publishers Facet and the larger Deltas.

The number of publishers involved means that many publishers bring out a low number of titles while a few publishers are dominant. For the entire fifty year period, and considering both translated and original work, the publisher with the highest production is Kluitman (851 titles, 15.6% of total⁵⁶), followed closely by Westfriesland (845, 15.5%). Together they produce around one third of all titles. The next group of publishers trail the leaders markedly: Callenbach (217, 4%), Deltas (173, 3.2%), Van Goor (161, 2.9%), Het Goede Boek (141, 2.6%), Fontein (129, 2.4%), Zuid-Nederlandse Uitgeverij (116, 2.1%), Spectrum (96, 1.8%), Meinema (84, 1.5%), La Rivière & Voorhoeve (81, 1.5%), Eekhoorn (80, 1.5%), Ploegsma (76, 1.4%), Casterman (70, 1.3%) and Van Holkema & Warendorf (69, 1.3%). Only Zuid-Nederlandse Uitgeverij (ZNU) and Deltas⁵⁷ are Flemish. The other 292 publishers are responsible for the remainder of the works (approximately 40%).

For original Dutch work over the entire period even fewer publishers dominate. Kluitman and Westfriesland are again market leaders with 761 titles or 21.6% and 702

⁵⁶In the following discussion the first figure is the number of titles brought out by the publisher and the second figure is the percentage this represents of whatever group is considered, i.e. total, translated or original production.

⁵⁷In 1946 the English-American Sheed and Ward publisher established a division in Brussels which was moved to Antwerp in 1948. This company changed its name to Zuid-Nederlandse Uitgeverij in 1956 and has recently established the imprint Deltas for the Flemish-Dutch market and Chantecler for French publications (Simons 1987: 187-188).

works or 19.9% respectively. They are followed by Callenbach (189, 5.4%), Fontein (111, 3.1%), Van Goor (103, 2.9%), Het Goede Boek (89, 2.5%), and Meinema (84, 2.4%). The other 40% of original Dutch narrative fiction for girls is published by the remaining 226 publishers. Flemish publishers are absent from the top: Altiora is the highest Flemish producer of original Dutch works with 46 titles (1.3% of total original production). The distribution of translated narrative fiction for girls over publishers is much more evenly spread and there are no strongly dominant publishers as for original Dutch work. The top five publishers include Deltas (146, 7.6%), Westfriesland (143, 7.4%), ZNU (98, 5.1%), Spectrum (95, 4.9%) and Kluitman (90, 4.7%). Together they publish 30% of translated works; Flemish publishers are responsible for 12.7%. The next set of publishers include Casterman (67, 3.5%), Ploegsma (61, 3.2%), Het Goede Boek (52, 2.7%), Bruna (50, 2.6%), C. De Vries-Debrouwer (43, 2.2%), Leopold (38, 2%), Hemma (37, 2%), Lemniscaat (30, 1.6%) and Clavis (29, 1.5%), and has again some Flemish presence. The other half of translated girls' books are brought out by the remaining 169 publishers.

There is quite some variation in the leader position over the different decades. For original Dutch work (see Table 5-2 below, upper part) Kluitman and Westfriesland (WF) are leaders with Westfriesland dominating the first three decades and Kluitman the last two. Their dominance of the market increases from the first to the fourth decade, and although they are still leading the field they have lost some of their strength in the fifth decade. There is much variation in the other positions over the decades: Callenbach is strong in the first two decades, but disappears later. Fontein keeps up a presence in the last three decades, and De Banier is also getting stronger. There is also a Flemish presence in the fourth and fifth decade (Lannoo and Deltas respectively).

For translated work (see Table 5-2 below, lower part), there is much more change in the publishers involved over the different decades. Westfriesland leads in the first and third decade, but then disappears. Spectrum leads in the second decade, but is similarly not present in the top five of the other decades. The fourth and fifth decade are dominated by a Flemish publisher, Zuid-Nederlandse Uitgeverij (ZNU) and its imprint Deltas. Three other Flemish publishers are in the top five in the last two decades: Casterman, C.

De Vries-Brouwers (DV-B) and Clavis. This information confirms that Flemish publishers become more important over time in bringing out translated work. Kluitman, dominant for original fiction for girls, has a strong presence in the first and last decade.

Table 5-2. Narrative fiction for girls: top five publishers.

1946-1955 Originals	1956-1965 Originals	1966-1975 Originals	1976-1985 Originals	1986-1995 Originals
WF 18.1%	WF 20.8%	WF 31.2%	Kluitman 38.6%	Kluitman 20.7%
Kluitman 12.1%	Kluitman 20.3%	Kluitman 24%	WF 17.6%	WF 8.3%
Callenbach 8.2%	Callenbach 8.6%	Goede Boek 6.6%	De Banier 3.9%	De Banier 7.5%
Sleutel 3.1%	Van Goor 6.6%	Fontein 6.1%	Lannoo 3.3%	Fontein 6.5%
J. Haan 2.7%	Meinema 4.9%	Meinema 3.6%	Fontein 2.7%	Deltas 5.2%
Translations	Translations	Translations	Translations	Translations
WF 10.9%	Spectrum 17.8%	WF 16%	ZNU 12.3%	Deltas 23%
Van Gelder 7.3%	WF 13.3%	ZNU 10.3%	Goede Boek 7.2%	Kluitman 12.5%
Kluitman 6.6%	Van Goor 5.6%	Van Goor 7.1%	Casterman 6.5%	DV-B 5.3%
ZHU 6.6%	Callenbach 5.4%	Goudvink 7.1%	Leopold 5.6%	Ploegsma 4.3%
Kroonder 5.1%	Bruna 4.3%	Keurboekerij 4.6%	WF 5.2%	Clavis 4.2%

My selection of publishers for more detailed analysis is selected on the basis of quantitative and qualitative criteria. Obviously publishers who produce large quantities of titles are discussed since they dominate the market. However, publication of large quantities often indicates books designated as being of lower quality or trivial literature. Publishers with a small share of the market in quantitative terms may be more influential because they are perceived to produce or import 'quality' literature. Selected publishers will be studied from a variety of angles, such as the proportion of original Dutch versus translated work, the source languages works are selected from, and the fiction series produced.

Kluitman, the largest publisher overall, clearly concentrated on original Dutch fiction for girls with only a few translated titles on its list until 1987 (see Table 5-3 below). A major change took place in the fifth decade when the number of original Dutch works dropped considerably accompanied by a large increase in imported work. The year 1988 is the beginning of an increased number of translations. Overall only 10% of its total output are translations, yet translations make up 42% of the production in the fifth decade.

Table 5-3. Narrative fiction for girls: Kluitman profile.

	46-55	56-65	66-75	76-85	86-95	46-95
Originals	105	196	166	186	108	761
Translations	9	1		2	78	90
Total	114	197	166	188	186	851

Translations published in the first and second decade are from Swedish and Norwegian origin. The two translations in the fourth decade are classic texts: Carroll's *Alice* and Spyri's *Heidi*. Of the 78 translations in the last decade 75 are from American English with the other three imported from Britain. Only two of the titles are single works, all other titles are formula fiction series: *The Nancy Drew Files* (21), *Sweet Valley High* (14), *Sleepover Friends* (12), *The Girls of Canby Hall* (9), *Trixie Belden* (6), *Stepsisters* (6), *The Linda Craig Adventures* (5) and *Mariel* (3). The proportion of fiction series in original Dutch work is also increasing over time and fiction series are dominant in the fourth (66%) and fifth decade (80%). Many titles brought out by Kluitman are part of publishers' series, such as Zonnebloemserie, Sneeuwbalserie, Meisjesroman-serie, Pockets Meisjes and Suksesserie among others. Nearly all publishers's series contain both translated and original Dutch work.

The second most important publisher is Westfriesland, whose output is large in the first three decades but is declining in the last two decades (see Table 5-4 below). The proportion of translations makes up about 17% of its total output (which is higher than Kluitman's), although this varies from 9% in the first decade to 21% in the fourth.

Table 5-4. Narrative fiction for girls: Westfriesland profile.

	46-55	56-65	66-75	76-85	86-95	46-95
Originals	157	201	216	85	43	702
Translations	15	59	45	23	1	143
Total	172	260	261	108	44	845

Westfriesland mainly imports texts from Scandinavian languages and from German, although translations from English become more important in the fourth decade. The

proportion of fiction series is around 17% for its original Dutch fiction and around 43% for its translated fiction. All titles are part of publishers' series, such as Zonnereeks, Jonge Harten, and Witte Raven. Even though many books are not part of fiction series, Westfriesland is mainly identified as a publisher of formula fiction⁵⁸.

Spectrum dominates the publication of translations in the second decade and also has a reputation of publishing popular fiction in its pocket series (see Table 5-5 below). Spectrum's production of narrative fiction for girls consists entirely of translations, save for one book, and 88% of its translations are from English, evenly spread over American and British English. The majority of titles are single books, only 15% belong to fiction series. Spectrum's production are brought out in the Prisma-Juniores series (1956-1966) and in Wilde Rozen (1965-1967)⁵⁹.

Table 5-5. Narrative fiction for girls: Spectrum profile.

	46-55	56-65	66-75	76-85	86-95	46-95
Originals			1			1
Translations		79	6	9	1	95
Total		79	7	9	1	96

Zuid-Nederlandse Uitgeverij is the second dominant publisher in the third decade and leads the field in the fourth decade (see Table 5-6 below) while its imprint Deltas dominates the fifth decade (see Table 5-7 below) and is the undisputed leader for the entire period despite its production being limited to the fifth decade only. The share of translations in Zuid-Nederlandse Uitgeverij's production is 85%. The main language translated from is French (46%), followed by German (30%), English (11% American, 4% British) and Swedish (8%). Fiction series make up 93% of its total production.

⁵⁸For a detailed analysis of the type of formula fiction produced in its publishers' series *Witte Raven* see Albers et al. 1981-1982.

⁵⁹For a characterization of Spectrum see Voorst 1997: 43-49, for a more detailed analysis of the different publishers' series, and particularly pocket books, see Voorst 1997: 129-149.

Table 5-6. Narrative fiction for girls: Zuid-Nederlandse Uitgeverij profile.

	46-55	56-65	66-75	76-85	86-95	46-95
Originals		6		9	3	18
Translations		13	29	55	1	98
Total		19	29	64	4	116

Around 85% of Deltas's output is similarly devoted to translations, but the source languages translated from are entirely different: 95% are translated from American English, 4% from British English and 1% from German. Fiction series again make up 93% of the output, both for original Dutch and translated fiction. Translated fiction series include *The Baby-Sitters Club* (62), *Baby-Sitters Mystery* (12), *Animal Inn* (12), *Baby-Sitter's Little Sister* (8), *Fabulous Five* (6) and *Thoroughbred* (4).

Table 5-7. Narrative fiction for girls: Deltas profile.

	46-55	56-65	66-75	76-85	86-95	46-95
Originals					27	27
Translations				3	143	146
Total				3	170	173

There are also a number of smaller publishers, mainly involved in bringing out translated work. Ploegsma has a regular output of translations over time and translated works make up 80% of narrative fiction for girls. The languages translated from are very varied and include Swedish (31%), American English (26%), German (23%), British English (13%) and other languages (7%). Fewer of its titles belong to fiction series (32%) and the fiction series are of the Bildungsroman type, such as the *Little House* series.

Table 5-8. Narrative fiction for girls: Ploegsma profile.

	46-55	56-65	66-75	76-85	86-95	46-95
Originals	2	6	3	3	1	15
Translations	3	12	7	12	27	61
Total	5	18	10	15	28	76

Other small publishers which only started publishing in the 1980s include the Dutch

Elzenga and the Flemish Clavis. They both have a large proportion of translated works on their list, 77% and 67% respectively, and most of these are single titles. The dominant source language translated from is English, 90% and 76% of their translated list respectively, although Clavis also publishes titles from German and Norwegian.

2.3. Conclusions

As noted above, the purpose of this chapter is mainly to gather initial data concerning the publication of girls' fiction in the Netherlands and Flanders. The lengthy amount of time spent gathering the vast corpus and the lack of pre-existing research meant that it was as yet impossible to delve deeper in the wider circumstances surrounding the production of fiction for girls. This chapter therefore only presents general trends and is more limited in interpretation. The main focus has been on the relevant background needed to place the textual analyses in the case study chapters in perspective.

A first conclusion that I draw from the above analysis is that translated fiction for girls is becoming increasingly important. The fact that absolute numbers of translations continue to grow combined with the fact that translations are taking up an ever larger proportion of the total production of fiction for girls is reason enough for this phenomenon to be studied more closely.

In Chapter 1 I argued that Dutch being spoken in two different countries might become an important issue. The figures for number of books published by Dutch and Flemish publishers suggest that this will indeed be significant. Although Flemish publishers do not produce many original Dutch titles of narrative fiction for girls, they do bring out a sizeable share of the translated narrative fiction for girls. Both Dutch and Flemish publishers are involved in bringing out translated literature, and case studies will be selected from both Dutch and Flemish publishers.

A further conclusion concerns the dominance of translations from English. The fact that translations from English continue to grow and dominate translated fiction for girls is in

line with general developments in the book market in the Netherlands and Flanders. The growth in translations from English has influenced the decision to focus case studies on translations from the different varieties of English.

It is also obvious that the share of fiction series grows over time and that they are imported in large numbers. Fiction series, both of the formula and the Bildungsroman type, are considered for further study. Moreover, fiction series are brought out by a number of core publishers such as Kluitman, Westfriesland, Zuid-Nederlandse Uitgeverij and Deltas. They are involved in publishing large numbers of texts and have a reputation of producing works that are predominantly of a more trivial nature and are generally considered to have low status. A number of smaller publishers are mainly involved with bringing out single 'quality' titles.

This chapter forms the basis for the selection of texts to discuss in the case studies chapters. In the following three chapters the translation of different types of texts with perceived differential status will be discussed, starting with the translation of formula fiction series by the two market leaders in the last decade of the period of study, Kluitman and Deltas.

CHAPTER 3. CASE STUDY: FORMULA SERIES FICTION

The main aim of this chapter is to demonstrate which educational goals determine the translation of non-canonized low status texts for girls. I start the chapter by examining various characteristics of formula series fiction, a type of text considered to be of low status. I continue with a discussion of the way in which narratives have been selected for further analysis. In a second part I provide an overview of studies carried out on similar types of texts, use that information to offer hypotheses on which educational goals and translation strategies will play an important role in translating formula fiction, and set out the methodology underlying the analysis. The following two sections are devoted to the case studies and I end the chapter with a discussion of the findings in relation to the formulated hypotheses.

3.1. Formula fiction series

3.1.1. Defining formula fiction series

Peter Hunt's definition of texts of low status includes characteristics such as a high level of formula use and simplicity, stereotypical plots and characters, popularity with a large audience, and a high degree of pleasure for the readers (Hunt 1998: 25). Similar categories are distinguished by Jan van Coillie who lists transparent and fragmented plot development, predictability of actions, cheap humour, stock characters, chronological time frame, recognizable space, and an omniscient authorial narrator as some of the characteristics of trivial or low status literature (Coillie 1999: 86-87). Zohar Shavit adds the notion of single address, when the author only addresses the child and ignores the adult reader (Shavit 1986: 94).

Formula fiction series are a type of text which exhibit a number of these elementary characteristics of non-canonized literature as the following discussion will demonstrate. Paul Deane defines fiction series as

books written by one author (either an actual person using his or her own name or a pseudonym, or a syndicate, such as that of Edward Stratemeyer, producing books under the name of a single non-existent author), involving the same major characters - heroes, friends, parents, villains - in a successive series of actions, scenes, and situations, each complete in itself but continuing the adventures of the major characters (Deane 1991: 4).

Fiction series come in different forms. Two major types are formula fiction, in which a single formula is repeated over and over again, and the Bildungsroman type, in which each successive book in the series provides a further development in the life of the main character(s). The essential characteristic of both types is the multi-volume aspect, which can incorporate as few as two books to over a hundred. Additional features include the focus on the same protagonists, either a single hero(ine) or a group. The two types have distinctive plot patterns: in formula fiction, characters are involved in similar yet slightly varying repetitive plots whereas in the Bildungsroman type the maturation process of the characters is shown through different plot lines. In the formula fiction type characters are in a temporal limbo as protagonists and either never seem to change, for example in *Nancy Drew*, or grow up only slightly, for instance in *The Baby-Sitters Club* in which characters only age a week to ten days from one book to another. The Bildungsroman type, such as the *Anne of Green Gables* or the *Little Women* series, takes characters from childhood to mature womanhood and demonstrates a difference in quality and complexity from formula fiction series. Many classic narratives for girls belong to the Bildungsroman type; they start out as single novels and have grown only incidentally into series as commercial success and audience demand induced the publisher and author to continue the adventures. In contrast, formula fiction series are conceived and launched as series from the beginning. In this chapter I will deal with fiction series of the repeated formula type, which demonstrate the characteristics of low status fiction. A narrative of the Bildungsroman type, which has more ambivalent status, will be discussed below in Chapter 4.

The trend to publish fiction series for children has been popular with publishers

throughout the nineteenth and twentieth centuries⁶⁰. Modern criticism of series focuses on the poor quality of the writing, the stereotypical and unlikely characters, the far-fetched plots, the sentimentality and the false view of life which they perpetuate (West 1985: 137-139, Deane 1991: 16-29). Much of this negative criticism is related to the educational aspect of children's literature (Krikhaar 1990: 195). Deidre Johnson notes that although fiction series have been mostly regarded negatively, from the 1960s onwards this attitude started to shift to a wider acceptance of fiction series in the 1990s (Johnson 1993: 163-166). The re-evaluation is related to the role these series play in the reading lives of children. Anne de Vries points out that the limited reading experience of children makes them see things differently from adults: what is a formula or a stereotype to an adult may well be completely new and an eye-opener for children (Vries 1993: 96-97). Although criticism of fiction series is widespread, this type of text remains popular with young readers, which means that they must at least partly fulfil their needs and interests (Deane 1991: 48). This popularity can be ascribed to the fact that

in a world of changes, uncertainties, and disempowerment, series books provided children with a means of security and control. These elements were further heightened through the rise of continuing characters, for here was an even greater security, the guarantee not just of a happy ending but of meeting old friends over and over again (Johnson 1993:169).

The sense of security provided by formula fiction series is one reason they are popular with their intended audience, but there are others. These texts are predominantly written for the enjoyment of children and focus on what Peter Hollindale calls the experiential, i.e. the experience of being in childhood (Hollindale 1997: 21). Formula fiction series have entertainment as their primary purpose and cater more fully to the child's need for similarity, formulas and redundancy than other texts for children. These texts almost always use single address, disregarding the adult reader, and have child characters in positions of control within the narrative. However, even these children's texts which possess a strong wish fulfilment aspect and give children the thrills they crave may at the same time also be highly educational either overtly or covertly.

⁶⁰For a detailed analysis of the main US publisher in the early twentieth century (Stratemeyer Syndicate), its development and its various fiction series see Billman (1986) and Johnson (1993).

The purpose of formula fiction series is different from the purpose of classics or award winning books. Formula fiction series do not claim to offer original or complex narratives and are often more strongly commercially oriented. Financial success and popularity with its audience are more important than status or recognition. Of course, fiction series are not always commercially successful and some fail dismally. Those that do not prove popular are discontinued after a number of titles and their failure is studied in the publishing business with a view to coming up with ever better formulas to gain a high market share. The point of the series is to seduce the reader/consumer to make more than one purchase and therefore books in fiction series are often numbered, even when they stand on their own and need not be read in a particular order to make sense of the fictional universe. Furthermore, explicit numbering of books in sequence within each fiction series plays on the reader/consumer's desire to own a complete set of works.

3.1.2. Fiction series: corpus selection

The selection of books for the case studies is primarily based on the element of status, which is seen in this thesis as a structuring principle in the children's literature field (see sections 1.2.2 and 1.7). The present chapter looks at translations of low-status texts, especially popular formula fiction. I have elaborated above (see section 2.2.4) on the fact that fiction series are easily recognizable from peritextual elements and the uniform title structure. The bibliographical database provided evidence for the importance of serial fiction within the corpus as a whole and to the significance of imported fiction series, as about 50% of translated titles belong to fiction series.

The bibliographical database was searched for titles which qualify as formula fiction series. I cross-referenced the titles in the *Girls Series Books 1840-1991* checklist of the University of Minnesota (Girls 1992), which lists all fiction series for girls published in the United States, against my database and selected the titles which matched. I also employed the peritextual elements and the title structure of the texts to add narratives from the other English speaking countries which belong to the low status category of formula fiction series. This exercise resulted in a long list of titles, making it hard to select texts for further analysis.

My selection has been partly pragmatic. The ephemeral nature of much of the material fuelled my decision to focus on the most recent decades, for which material could still be obtained relatively easily through second-hand book dealers (both in the US and in the Netherlands) as well as in bargain book shops in which publishers dump their stock and end of lines (for example De Slegte and Bargain Books). Part of the selection of the material is thus determined by what was available on the market at the time this research was carried out.

In the interests of coherence and comparability I will focus on the two publishers which are the market leaders in the last decade and which are especially known as publishers of formula fiction series: Deltas and Kluitman (see section 2.2.5). Both started publishing many translated fiction series around the same time. Deltas predominantly brings out translations, whereas Kluitman made a shift in the last decade towards producing more translated fiction series. A further reason for selecting these two publishers is that one of them is Flemish (Deltas) and the other Dutch (Kluitman), and as I argued earlier (see section 1.3) this may affect translation practices.

Finally, I selected a variety of different formula fiction series (i.e. pony story, detective, romance, etc.) for each of the two publishers, to see if strategies were consistent for different types of formula fiction. The expectation was that different volumes of one formula fiction series would be translated in the same way and checks have been carried out to verify this is really the case. Different types of formula fiction brought out by one publisher, however, may well be translated in different ways depending on the age of the intended audience, the translator involved or other factors.

The titles brought out by the Dutch publisher Kluitman which I have looked at include:

Chase, Emily (1984) *The Girls of Canby Hall. 9. Boy Trouble*, New York: Scholastic and Chase, Emily (s.d. (c)) *Canby Hall. 9. Rivalen*, transl. Annemarie Hormann, Heerhugowaard: Uitgeverij Kluitman Alkmaar B.V.

Keene, Carolyn (1986a) *The Nancy Drew Files Case 2. Deadly Intent*, New York: An Archway Paperback and Keene, Carolyn (s.d. (a)) *Nancy Drew. Popster vermist. Zaak 2*, transl. ---, Heerhugowaard: Uitgeverij Kluitman Alkmaar B.V.

Pascal, Francine (1983a) *Sweet Valley High. 3. Playing with Fire*, New York: Bantam Books and Pascal, Francine (s.d. (a)) *Sweet Valley High. 3. Jessica speelt met vuur*, transl. Christine Dilrosun, Heerhugowaard: Uitgeverij Kluitman Alkmaar B.V.

Saunders, Susan (1987) *Sleepover Friends. 2. Starring Stephanie*, New York: Scholastic and Saunders, Susan (s.d.(a)) *Droomvriendinnen. 2. In de videoclip*, transl. Annemarie Hormann, Heerhugowaard: Uitgeverij Kluitman Alkmaar B.V.

Sheldon, Ann (1989) *The Linda Craig Adventures. 5. The Glimmering Ghost*, New York: Pocketbooks Simon & Schuster and Sheldon, Ann (s.d. (a)) (4th edition) *Jody. Het spookpaard*, transl. Saskia Ven, Heerhugowaard: Uitgeverij Kluitman Alkmaar B.V.

Titles considered for further analysis brought out by the Flemish publisher Deltas include:

Campbell, Joanna (1991b) *Thoroughbred. 2. Wonder's Promise*, New York: HarperCollins and Campbell, Joanna (1992b) *Avonturen op Ruitershoeve. 2. Wonders eerste race*, transl. Irene Hollands, Aartselaar: Deltas.

Haynes, Betsy (1988a) *The Fabulous Five. 1. Seventh-Grade Rumors*, New York: Bantam Books and Haynes, Betsy (1992a) *De Fantastische Vijf. 1. Roddels op school!*, transl. Yvonne Kloosterman, Aartselaar: Deltas.

Martin, Ann M. (1986) *The Baby-Sitters Club. 1. Kristy's Great Idea*, New York: Scholastic and Martin, Ann M. (1987) *Babysitters Club. 1. Gertie heeft een reuze idee*, transl. ---, Aartselaar: Deltas.

Martin, Ann M. (1988a) *Baby-Sitters Little Sister. 1. Karen's Witch*, New York: Scholastic and Martin, Ann M. (1991a) *Babysitters Jongste Zusje Karin. 1. Het Grote Geheim van Karin*, transl. Ineke de Boer, Aartselaar: Deltas.

Vail, Virginia (1986) *Animal Inn. 2. A Kid's Best Friend*, New York: Scholastic and Vail, Virginia (1990) *S.O.S. Dierenkliniek. Hanne speelt detective*, transl. Ineke de Boer, Aartselaar: Deltas.

This selection includes school stories, pony stories, detectives, adventure stories, romance, and animal stories, although several formulaic elements may of course be found together in any one book.

3.2. Translating popular series: hypothesis and methodology

Few critics have paid attention to the translation of popular series fiction, either for children or for adults. Göte Klingberg has made it clear that his main interest is in literary texts for children (Klingberg 1986), while Emer O'Sullivan has equally looked at more literary texts and classic children's literature (O'Sullivan 2000: 190). I will discuss a few studies on the translation of children's series fiction and on the translation of adult popular fiction with a view to formulating hypotheses on how fiction series are likely to be translated.

Zohar Shavit has indicated that, with respect to literature, the freedom to manipulate translated texts by means of radical condensation and simplification exists mainly in the non-canonized sub-division of adult literature and affects the children's literature system even more severely (Shavit 1986: 121-122). Emer O'Sullivan suggests that there is a tendency for foreign elements in source texts of low status to be either adapted or deleted:

die ersten deutschen (und auch die französischen) Übersetzungen der Erfolgsautorin Enid Blyton z.B. wurden so gut wie komplett eingebürgert. Dieser Umgang mit kulturspezifischen Elementen in der populären oder sogenannten trivialen Kinderliteratur in Deutschland ist für das Übersetzen des nicht-kanonisierten Texttyps Trivialliteratur eher die Norm. Je weiter sich ein Text an der Peripherie des jeweiligen literarischen Subsystems befindet (d.h. im Falle von 'trivialer Kinderliteratur' das nicht-kanonisierte Subsystem Trivialliteratur innerhalb des Subsystems Kinderliteratur), desto 'freier' ist der Umgang mit ihm (O'Sullivan 2000: 236-237)

A study by Marisa Fernández López shows that the situation is more complicated. She comments on the different ways of translating Blyton's work in France and Spain: a domesticating trend in France against retention of cultural material in Spain. She attributes this variation partly to the perceived status of Blyton's work in those countries (low status in France against higher regard in Spain), but also to the different strengths of the literary systems in France and Spain and the different degrees of permeability of the respective systems (Fernández López 2000: 29-34).

A few studies discuss the translation of popular literature for adults. John Milton noted that translations of classic literature for the popular mass market in Brazil often reduce the source texts to their bare essentials and involve frequent omissions for ideological reasons (Milton 2001: 48). Milton also distinguishes between three types of translation which he calls a more complete translation for the literary market, covert condensation and overt condensation, which he considers typical of children's literature (Milton 2001: 58-59). The strategies he discusses are those of standardization of theme, language, style and size combined with a reduction in complexity, often in the shape of wide-ranging condensation affecting the loss of authorial voice (Milton 2001: 59-61). Clem Robyns, in his study on the translation of detective novels from English into French, argues that the major translation strategy for low status and non-canonized texts is that of the *belle infidèle* type, involving the extended use of omission and deletion, simplification on the level of the plot, characters and setting, changes made for ideological reasons, use of explicitation strategies and changes in focalization (Robyns 1990: 27-41). The discussion by George Paizis on the translation of category romances from English into French and Greek also identifies a number of invasive strategies which point to ideological intervention as regards characterization and the love/sex theme. Paizis shows that what is retained in the translations is the deeper narrative structure, while the contingent elements in the story are either deleted or adapted (Paizis 1998: 8-18). All three critics provide evidence of radical change in translation of non-canonized texts. In contrast, Jean-Marc Gouanvic argues that translation of American science fiction into French in the 1950s did not make use of assimilative or domesticating but rather of what he calls "dissimilating" translation strategies, which he attributes to the intention of translators to introduce the American genre as such in France as well as to the high regard they had for the source texts which they considered to be very much literary texts (Gouanvic 1997: 142-149). It is thus the perception of the formula texts as high-status or as low-status narratives which affects their translation.

Based on the above discussion on the translation of low status books, I expect that there may well be considerable change in the narratives I will consider. Since formula fiction series are more clearly aimed at providing children with what they enjoy (see 3.1.1 above), my hypothesis is that the translation of this type of text will consider the

preferences and abilities of the target readers first. The main hypothesis for the translation of formula fiction series centres on the fact that the educational goal of providing children with an intelligible text will probably be of paramount importance and hence it is predicted that translation strategies which favour understanding by its intended target audience will be chosen. This could imply that foreign elements which might limit understanding are either deleted, adapted or substituted by target culture references, or explained in the text. The nature of formula fiction series itself may well favour substitution because the formula does not normally depend on the realia of one country to make it work. Moreover, the conventional view of popular formula literature as one in which the originality of the text is not considered very important provides a further excuse for a more radical adaptation of the narrative. The wish fulfilment aspect of this type of fiction may also point in the direction of creating a pleasurable rather than an educational text, which could imply that the goal of introducing the target reader to a foreign culture may be less important, and hence explanatory strategies may be less prominent. Furthermore, the commercial interests related to this type of text may also be more strongly aimed at accommodating the reader, thus amplifying the aim of providing an easily understandable narrative. Finally, in order to be commercially successful changes of an ideological nature may be made to omit all that could possibly be considered inappropriate for the target audience.

In the analyses that follow, the status affiliation of the texts is only one aspect and is combined with the study of what Klingberg calls the struggle between different educational goals especially as regards the limited capabilities of the intended audience to deal with the foreign (see section 1.6). The main point of interest will be in those elements which could pose a difficulty of understanding for its target audience, i.e. the portrayal of the foreign culture. Popular literature is often set in very specific contexts with abundant detailed realia references, which help to draw in the contemporary reader, yet the particular cultural context may not necessarily be essential to the understanding of the text. Special attention will therefore be devoted to the degree of adaptation (assimilation and domestication) to the target culture, the perceived capabilities of the intended target audience and the educational goals in the target children's literary field.

Although the few available studies of the translation of adult and children's popular series fiction provided me with a number of issues to look out for and raised expectations of what kind of strategies would be discovered, I decided to approach the texts with an open mind rather than to look for something specific. Especially in view of the culture of radical change that seems to dominate the translation of children's literature (see section 1.6 and discussion above), I have opted for a comprehensive analysis of a source text and target text (ST/TT⁶¹) comparison of one book for a particular fiction series for each of the two publishers and have then followed this up by looking at other books in various series brought out by these publishers to see if the strategies discovered were followed in all series. In the analysis below I point out the different strategies used, their effect and the way they correlate with particular educational goals. I will focus on both macro-structural and micro-structural shifts in the texts. Although the terminology used by the critics discussed earlier lacks uniformity, the kind of translation strategies they identify are similar. I have opted to discuss the texts mainly in terms of the translation strategies based on critics of children's literature described in section 1.6, but strategies identified in the studies of popular adult fiction above may be used when the material discovered supports it.

3.3. Case study: Flemish publisher Deltas

Margot Krikhaar has identified Deltas as a popular book publisher aiming to sell as many books as cheaply as possible to a wide audience, hence the large print runs of between 5,000 and 20,000 for any one title. She also perceives this Flemish publisher as being especially oriented towards the Dutch market, following an explicit language policy against Flemish language use in order to appeal more widely (Krikhaar 1990: 192-194). The large output of Deltas has led Karel Michielsen to define the company as an "industriële uitgever" (1992: 63). It comes as no surprise then that Deltas is the most prolific publisher of translated narrative fiction for girls, despite having been trading only

⁶¹As mentioned in the introduction, in this and the following case study chapters the abbreviation ST will be used to refer to the source text under discussion and TT to refer to the target text. Similarly, SC stands for source culture and TC for target culture throughout the dissertation.

in the last fifteen years of the period of study. Moreover, as the discussion in section 2.2.5 revealed, the company predominantly publishes formula fiction series, mainly imported from the United States.

I will discuss five texts from different fiction series. In a first part I will present a detailed analysis of the first title in *The Baby-Sitters Club* (*Babysitters Club*) series. In the second part I will focus on identifying patterns in four further narratives, each representing one of the following fiction series: *Thoroughbred* (*Avonturen op Ruitershoeve*), *The Fabulous Five* (*De Fantastische Vijf*), *Animal Inn* (*S.O.S. Dierenkliniek*), and *Baby-Sitters Little Sister Karen* (*Babysitters Jongste Zusje Karin*)⁶².

3.3.1. Case study: *The Baby-Sitters Club*. 1. *Kristy's Great Idea*

The Baby-Sitters Club and its many spin-off series form the largest part of the Deltas list and have proved quite successful. Further titles in all these series continue to be translated beyond the period of study for the present research project. Sixty-two volumes of *The Baby-Sitters Club* were published in Dutch over a period of seven years up to 1995. The fiction series was launched as a series, with twenty titles released simultaneously in 1989 and the design of the books emphasizing their series character (see below). The initial launch was followed by six titles in 1990, twelve in 1991, four in 1992, another twelve in 1993 and a further eight in 1995, while at the same time the spin-off series were also being put on the market. At least four translators, perhaps more, have been involved in the translation of *The Baby-Sitters Club* series proper. The first twenty titles in this series are not attributed to any translator at all, but from volume 21 onwards translators are acknowledged in the colophon. Ineke de Boer is responsible for thirty-four translations, Lisa Scargo for four, Marianne de Rooy and Hans te Boekhorst have each signed for two titles. Even though Deltas is a Flemish company they mainly

⁶² All references will be to the particular editions of the books listed above (see 3.1.2) and in the bibliography. The following abbreviations will be used to refer to the different books: BC *Kristy's Great Idea* (*Gertie heeft een reuze idee*), TB *Wonder's Promise* (*Wonders eerste race*), FF *Seventh-Grade Rumors* (*Roddels op school!*), LS *Karen's Witch* (*Het grote geheim van Karin*), AI *A Kid's Best Friend* (*Hanne speelt detective*). All page references will be first to the ST and then to the TT.

employ Dutch translators and all the translators mentioned are Dutch⁶³. The evidence suggests that translators are not considered important: their names are either not mentioned at all or in small print only. This strategy may be related to the fact that younger children seldom have a clear concept of foreign languages and translators (Ghesquiere 1982;1993: 46-47), which may lead publishers not to emphasize these aspects of the text but rather to focus on elements which attract children, such as the series aspect.

The physical aspects of the texts are quite similar. The sixty-two American books of *The Baby-Sitters Club* vary in length from 130 to 160 pages each, the Dutch translations are limited to 128 pages, including paratextual material. Most titles in the series are made up of a girl's name combined with a phrase or noun group. The title character serves as the focalizer through whom the story is told. She narrates the events which take place in her and the other characters' lives, even reporting on how other characters feel or what they think. The series chooses a different perspective for each book and there is a regular rotation among the focalizing characters, at first between the four members of the club and later, as others join the club, between all seven members. The STs have a high proportion of dialogue and representation of direct interaction between the characters with reflections, while there are handwritten 'babysitter notebook' entries by the different characters reporting on their babysitter jobs for the benefit of the other characters in the book (and obviously also the readers). The TTs follow the rotation pattern of the STs and the 'notebook' features are also retained.

My analysis focuses on the first book in the series: *Kristy's Great Idea* (Martin 1986, ST) and *Gertie heeft een reuze idee* (Martin 1989, TT). The TT with around 24,000 words makes up approximately 86% of the ST which has around 28,000 words⁶⁴, however there is a large variation between individual chapters, with for example chapter 1 in the TT only 5% shorter than its counterpart in the ST, while TT chapter 8 is 25% shorter than the corresponding ST chapter. The beginning and end chapters, in which

⁶³The names of the translators have been checked with the nationality information provided by Deltas for previous unpublished research (see also Desmet 1995: 12).

⁶⁴Figures indicate the approximate number of words based on a rough count of words per page.

narrative threads are set up and brought to a close, demonstrate fewer deletions. The TT exactly follows the ST's 15 numbered, but untitled chapters.

Both books are designed in a way that stresses the series aspect. The top of the front cover is occupied by the series title (in a different design in TT and ST), which is also reproduced for chapter headings. The ST has a corporate signature in the form of publisher's name, ISBN and price in US and Canadian dollars in the top right hand corner. In the TT the author's name occurs in small print next to the series title and a corporate signature is absent. In both the ST and TT the book title is listed under the series title and above a drawing of the four main characters. The author's name features prominently on the ST under the drawing, while in the TT that position is filled by the publisher's name. The author's name is also absent from the TT's spine which focuses more clearly on the series aspect than the ST: the number of the book (set off in a different colour), the series' name, the book title and the publisher's name. The absence of the author's name from the spine and its inconspicuous position on the front cover in the TT indicates its relative importance. Younger children are generally less aware of authorship (Ghesquiere 1982;1993: 32-35), both in the source and in the target culture, but in the case of a translation the additional strangeness of the foreign author's name may be a factor as well.

There is quite some variation of paratextual elements within the book itself. The ST has more pages in front of the narrative proper and a dedication page, whereas the TT only has a title page with summary of the book (taken from the ST back cover), a colophon page on its back, and a proper title page, but no dedication. At the back of the book the ST provides a variety of promotional materials which are absent in the TT. Instead in the TT there is a summary of the next book in the series to whet readers' appetites and the publisher promotes its other series by giving a list of titles⁶⁵. The ST back cover attracts readers by giving a short summary of the book while the TT back cover presents an introduction to the book and lists all titles in the series. The TT also provides an age indication for the intended reader, absent in the ST, and aims the book at 10 to 14 year

⁶⁵Other TTs in this series follow a similar simple approach, although in some books readers are invited to join either a Dutch or a Flemish fan club.

olds. Commercial aspects govern ST and TT design, but is less extensive in the TT perhaps due to the smaller target audience or to less competition from other series.

A first overall impression of the ST/TT pair suggests that translation strategies appear to be informed by commercial concerns in producing a uniform and cheap text. The main educational goals underlying the translation would seem to be those of providing the intended reader with a pleasurable read and making the interpretation of the narrative as easy as possible by providing explications wherever a comprehension problem may occur. Strategies which seem to govern the translation of this series into Dutch are deletion to make the TT fit its allotted 128 pages, explication to provide an easy read and almost total adaptation of the source culture to the target culture. I will look at these strategies and will consider other minor, and sometimes contradictory strategies, within this framework.

The TT is shortened by 14% and although there are no chapter length deletions, omissions have subtly changed the TT's overall feeling. The ST is a children's text and thus already written at a level which implies limited cognitive ability and world understanding. This means that long chapters are interspersed with shorter ones, paragraphs are limited in length, sentences are short, dialogue takes up a large proportion of the text, and the book is written from the perspective of one child character.

The length of paragraphs in the TT is similar to that of those in the ST, and although several paragraphs are sometimes combined into one, the accompanying deletion of repetitious material ensures that paragraphs remain short. Part of this condensation strategy is the change in paragraph divisions. There are generally fewer paragraphs in each TT chapter than in its corresponding ST chapter. This is obviously related to the deletion and/or combination of paragraphs, although it is not as straightforward. In the ST dialogue fragments in quotation marks are often part of a paragraph of reported speech or thought, and can occur at the beginning, middle or end of the paragraph. The translator usually introduces paragraph divisions to separate the dialogue fragment from the surrounding text. At the same time, existing paragraph divisions are deleted when paragraphs are combined into one and short paragraphs are removed completely. Thus,

for example in chapter 10 there are 107 paragraphs in the ST against 85 in the TT, which has come about through the omission of 12 paragraphs, the introduction of 4 paragraph divisions, and 14 paragraphs which have been absorbed into others. This simplification of the structure is accompanied by further simplification on the syntactical level. No exact count has been carried out, yet sentence length in the TT remains more or less equal to that of the ST, but two opposite strategies are used: longer sentences are simplified and cut into shorter ones, while short sentences are combined, sometimes with an additional conjunction indicating the logical relationship between them. Although the effect of these changes is hard to establish quantitatively, they contribute to a text which is probably easier to read for the young reader.

The impression of the narrative is changed more substantially by omissions and summaries of events. Material that is repeated or implicitly clear is often deleted, creating a tighter TT: ““Dad will be home soon.” - “Yeah. Mom will be home soon, too”” → ““Papa zal zo wel thuiskomen.” - “Ja, mama ook.””(BC 10/8⁶⁶). Deletion also affects a number of culturally specific elements and the question arises whether they are deleted in order to reduce the length of the text or because they could not be easily adapted into a target culture reference (see also below). On several occasions interaction between the characters in the form of direct speech is deleted and instead the end result of the discussion is presented as reported speech, making the narrative less direct. For example, the excitement about the publication of the baby-sitters ad is deleted (BC 53/41), the enthusiastic reaction to their first client and the page long discussion of who should take this job is summarized in two sentences (“Toen we in onze agenda keken, bleken alleen Petra en ik nog beschikbaar te zijn. Omdat Petra nogal enthousiast werd toen ze hoorde dat ik twee grote broers had, en omdat ik het niet leuk vond mijn moeder als eerste klant via de Babysittersclub te krijgen, besloten we dat Petra het baantje zou aannemen” BC 57-58/45). The same applies to the democratic process of determining who will take responsibility for which task in the club, of which only the final decision is reported (BC 43/33). The realistically portrayed and often disobedient behaviour among siblings or among the babysitter’s charges is also deleted, toning down the

⁶⁶ All page references are first to the ST and then to the TT.

directness of children's interaction, e.g.

and I said, "I know you are, but what am I?" and Sam said, "I know you are, but what am I?" and I shouted, "You're driving me crazy!" and Sam shouted, "You're driving me crazy!"

→

en toen kregen we ruzie (BC 62/48).

A typical "mine - not mine" fight is deleted altogether (BC chapter 8). In addition, the, at times ironic, reflections of characters are deleted rendering the text less reflexive and making the characters seem younger. Finally, overtly didactic comments are deleted: "'We're a club. We have to agree on things'" → "O"⁶⁷ (BC 39/31) and "That way we could learn about each other's experiences" → "O" (BC 72/57).

The translator has used various explanatory and simplification strategies to help ease the interpretation and understanding of the narrative. This includes adding qualifying adjectives in sentences, for example "Mrs. Newton patted her bulging stomach" → "Mevrouw Bosman klopte **zachtjes**⁶⁸ op haar vooruitstekende buik" (BC 22/19), "Then she made a face" → "Toen trok ze een **teleurgesteld** gezicht" (BC 57/45). Inquit-tags are added in to make clear who is speaking and how something is said or they are made more specific, such as "Charlie said" → "**groette** Nico" (BC 9/7), "'Thanks a lot.'" → "'Dank je', **zei ze boos.**" (BC 25/21), "I announced" → "**zei ik triomfantelijk**" (BC 28/23), "I exclaimed" → "**riep ik verontwaardigd**" (BC 57/45), "David Michael's eyes widened" → "**zei Willem Jan verbaasd**" (BC 85/67) and "she exclaimed" → "**riep ze uitgelaten**" (BC 152/119). Other additions which generally clarifies implicit material can be found: "across the lawn" → "over het gazon **naar de voordeur**" (BC 10/8) and "We worked on our flier then" → "**Die namiddag hadden we al veel tijd verloren, dus werkten we maar vlug door aan onze folder**" (BC 44/34). Certain phrases are simplified in translation and assist interpretation, for example: "She sounded as if she meant, It's your funeral"

⁶⁷"O" following the arrow indicates an absence in the TT, an omission or deletion. When it is used with reference to the ST (i.e. in front of the arrow) it signals that the TT contains information for which there is no counterpart in the ST.

⁶⁸Bold emphasis is added for discussion purposes. Emphasis present in the ST or TT will be indicated.

→ “Haar stem klonk alsof ze het niet met me eens was” (BC 19/16).

The above strategies already go some way to simplify reading the TT and establish it as more easily accessible to target culture children. A further strategy, virtually complete cultural adaptation, helps to create an even smoother reading experience by eliminating all difficult culturally specific elements. The Dutch translator has opted for a Dutch rather than a Flemish setting. This decision may reflect commercial considerations, the Dutch market being larger than the Flemish one, but can also be related to the fact that narrative fiction for girls as a genre was better developed in the Netherlands than in Flanders and the translation would thus be able to fit into that tradition. Furthermore, Deltas has little original Dutch production and translated work may fill that gap. The ST setting is transplanted from the United States to the Netherlands (BC 26/21). The main action takes place in “Stoneybrook”, which has been rendered as “Steendam” (BC 33/27). Other references to setting are routinely substituted by target culture references, which seem to replicate the relationship between the source culture references. They are sometimes deleted, as part of the condensation strategy (see above) or because there is no cultural equivalent in the TC. Mention of “New York” is consistently rendered as “Amsterdam” (BC 29/24; 104/81) and occasionally deleted, e.g. “Coney Island” → “O” (BC 34/28). Other place names are changed to fit the intended readers’ sense of a familiar world: “Stamford” → “Hendrikstad” (BC 16/13) and “California” → “Brussel” (BC 16/13). Street names are adapted to arbitrary but typically Dutch ones: “Bradford Court” → “Elandersplantsoen” (BC 7/6), “Fawcett Avenue” → “Driekoningenlaan” (BC 29/24), and “Quentin Court” → “Reigersplein” (BC 64/50). This strategy of course changes the feel of the TT and posits it as a domestic rather than as a translated text.

The same strategy extends to all the characters, who have for the most part changed their American names into Dutch ones, e.g. “Kristy Thomas” → “Gertie Bouwman”, “Mary Anne Spier” → “Inge Praet”, “Stacey McGill” → “Petra van Rijn”, and “Claudia Kishi” → “Joke Kishi” (BC 1/1). Claudia Kishi is of Japanese descent and her ethnicity has been retained as the unchanged last name indicates. Her first name was domesticated, although Claudia is a perfectly good Dutch name and incidentally also the name of an original Dutch fiction series for girls. The most likely reason for retaining her ethnicity is its

essential character in representing a multicultural society in which people of different races work together, which is exploited in some plot lines in further titles in the series. Kristy vaguely explains that Claudia's parents had moved to the States when they were young; in the TT that explanation becomes a move to the Netherlands (BC 26/21). Although people from Japanese descent are relatively rare in the Netherlands, the importance of the ethnic background seemed to be more important to the translator than adapting it⁶⁹. Most other names of characters are changed, in apparently arbitrary fashion, for example: "Mr. Redmont" → "meneer Nagels" (BC 1/1), "David Michael" → "Willem Jan" (BC 5/5), "Mrs. Newton" → "mevrouw Bosman" (BC 7/6), "Miss Hargreaves" → "mevrouw⁷⁰ Stuive" (BC 67/52), "Karen" → "Karin" (BC 89/70) and so forth. A few names are retained, such as "Brenda" → "Brenda" (BC 74/59) and "Margo" → "Margo" (BC 21/17), while occasionally names are adapted to target spelling (the dogs' names "Buffy" and "Pinky" are changed into "Buffie" and "Pinkie" BC 64/50). An interesting case is that of "Mrs. Porter", who Karen thinks is a witch, and has acquired the nickname "Morbidda Destiny". Her name is changed into "mevrouw Vogelzang" and wordplay in the nickname is rendered in Dutch as "Lugubera Noodlot" (BC 93/73). The general approach with regard to names seems to be adaptation to the target culture, aimed at providing the intended target reader with as few foreign elements as possible.

The strategy of 'domesticating the foreign' extends to other cultural elements, such as the educational system, food items (especially candy), book titles, children's games and toys. References deemed to be unknown by the intended target audience are substituted by TC references, while those assumed to be familiar are retained. Some cultural references are deleted partly because there is no ready equivalent in the TC. The ST educational system is adapted to the Dutch one and courses not taught in the Netherlands are replaced by those which are. Moreover, instead of giving schools specific names generic terms are used, e.g. "Stoneybrook Middle School" → "middelbare school" (1/1).

⁶⁹Although the ethnicity of the main characters, the various babysitters, is retained, this is not the case for many of the minor characters that occur in the series. The Netherlands and Flanders have a more homogeneous population than the United States which has many immigrants from different areas. Hence names of minor characters often lose their ethnic character (see also section 3.3.2 below).

⁷⁰This is the only occasion when the ST uses "Miss" and it is here rendered as "mevrouw" in the TT.

Food items are changed into target culture references of the same category, i.e. junk food by junk food, vegetables by vegetables and so on, such as “Pop-Tarts” → “chocoladeijs” (BC 121/94) and “carrot sticks” → “tomaten in stukjes” (BC 122/95), although these changes often seem to be made randomly, probably based on the presumed limited knowledge of the intended reader. Candy plays an important part throughout the series as Claudia is a junk food addict and thus all manner of junk food and candy brand names are mentioned in the ST. It seems that international brand names which are known in the target culture are retained, while those which are not generally distributed in the Netherlands or Belgium are substituted by Dutch ones or by generic terms. For example, “Coke and M&M’s” → “cola en M&M’s” (BC 103/80), “Girl Scout cookies” → “Nobospritsen” (BC 39/30) and “She said she had **bubble gum** in her underwear drawer, a **chocolate bar** behind her encyclopedias⁷¹, a package of **Twinkies** in her desk drawer, and some **Wint-o-green Lifesavers** in her piggy bank” → “Ze vertelde dat er een pakje **kauwgom** in de la lag waar ze haar ondergoed bewaarde, een **reep chocolade** achter haar woordenboeken, een **rol pepermunt** in haar bureaula, en **dropjes** in haar spaarpot” (BC 35-36/28-29).

As the main theme of the book is babysitting, the characters are involved in reading children’s books to their charges and in this way many intertextual references are made to other children’s books. Translation of the children’s books’ titles referred to is dealt with in various ways: in some cases the English title is replaced by the title of the published Dutch translation while in other cases Dutch books or fairytale references replace the English ones. For example, in chapter 8 Claudia is having trouble taking care of her charges and ends up ignoring the troublemakers by reading aloud two picture books to the quietest child. The main theme of the books, Beatrix Potter’s *The Tale of Peter Rabbit* and Maurice Sendak’s *Where the Wild Things Are*, is pertinent to the situation as they both deal with the disobedience of children who in the end learn their lesson. Both have been translated into Dutch and the translator has used their Dutch title as published: *Het verhaal van Pieter Konijn* (BC 78/61) and *Max en de Maximons*

⁷¹Incidentally the translator has replaced “encyclopedias” by “woordenboeken”, presumably because the translator assumes more families possess dictionaries than encyclopedias, or perhaps because the word is considered to be too difficult.

(BC 79/62) respectively. Four other book titles are mentioned in chapter 13 but they do not carry the same additional value as in chapter 8. One of these titles is again translated by the title of its published Dutch translation, while fairy tales unrelated to the texts mentioned in the ST are substituted for the other three titles (BC 127/99).

There are a few untranslated and unglossed cultural references, such as “*Guinness Book of World Records*” → “*Guinness Book of World Records*⁷²” (BC 90/71) and “a T-shirt that said: I KNOW YOU ARE, BUT WHAT AM I?” → “een T-shirt met COOL CAT erop” (BC 83/66) which have most probably been retained because they pose fewer comprehension problems for the intended target audience and the use of English indicates ‘coolness’. Overall, the main purpose of the translator seems to be to substitute all foreign elements with Dutch references. Unfamiliarity is avoided and the demands made on the readers to understand otherness or difference are quite minimal. In a sense the TT has used the ST formula to create a Dutch text.

A number of stylistic changes are made as well. Words are routinely rendered as diminutives which has the effect of infantilizing the characters. Examples include: “school” → “schooltje” (BC 8/6), “a bike ride” → “een fietstochtje” (BC 8/6), “the next two calls” → “de volgende twee telefoontjes” (BC 60/46), and “stepsister” → “stiefzusje” (BC 124/97). Humour is toned down through changes and omissions. For example, the humorous observation of five year old Karen about herself and her brother is lost in the TT: ““We don’t like being divorced”” → ““Wij vinden het ook niet leuk dat onze ouders gescheiden zijn”” (BC 124/97).

Other minor changes are carried out and also affect the flavour of the TT. Despite the explication strategy mentioned above, inquit-tags routinely become more general resulting in a flatter text: “suggested Claudia” → “zei Joke” (BC 36/29), “I volunteered” → “zei ik” (BC 37/29), ““Come on,” I whispered tantalizingly” → ““Kom dan”, fluisterde ik” (BC 72/56) and ““Wow,” I couldn’t help saying” → ““Prachtig”, zei ik” (BC 140/109). This strategy of using more general terms is also employed elsewhere in

⁷²Italics present in ST and TT.

the TT: “breakdance” → “dansen” (BC 92/72), “That broke Charlie up” → “Nico was geschokt” (BC 142/111), “Watson made this rule” → “Harry zei” (BC 143/112).

Concluding, it can be argued that every effort is made to adapt the source culture references as completely as possible to the target culture by either replacing all foreign elements with target culture features or by deleting or generalizing that which is not easily adapted. This strategy results in a text which consciously avoids being identified as a translated text. The pleasure of the target reader is paramount.

3.3.2. Translating trends in other Deltas fiction series

I will discuss translation patterns in four titles of other Deltas fiction series. The results of the analyses are demonstrated with short representative examples of the kind of shifts taking place, with special instances discussed in more detail. The main purpose of this section is to confirm or modify findings discussed in the case study above.

All books in the various series are formula driven, but the formula for each series is slightly different. Almost all refer to school life in some way: either the story is set in school exclusively or school life features in the background. *The Fabulous Five* series takes place in school, the *Thoroughbred* series main attention is on horses but includes school elements, the *Animal Inn* series is focused on caring for animals and also combines detective and school elements, while *Baby-Sitters Little Sister Karen* centres on family life. Plot development is generally straightforward: an introduction to the characters and setting is followed by the development of a problem and various smaller plot lines and all is resolved at the end. From an adult viewpoint the plot is entirely predictable and characters are stereotypes.

All translators for the Deltas fiction series are Dutch (see 3.3.1 above). The four books in the *Thoroughbred* series are translated by Irene Hollands, and one translator, Yvonne Kloosterman, is responsible for the six titles in *The Fabulous Five* series. More translators are involved with *Animal Inn*: two titles are by Marianne de Rooy, three by Ineke de Boer, and seven by Hans te Boekhorst. For *Baby-Sitters Little Sister Karen*

different translators are identified: four titles are translated by Ineke de Boer, two by Hans de Jong and Marja den Boer, and two by J. Nelissen. Deltas obviously uses a pool of translators who work either on a single fiction series or on a number of volumes for many different fiction series. However, despite the large number of translators involved the translation policy seems to be fairly consistent.

All Deltas fiction series have a standardized format and demonstrate an almost identical cover design, ensuring easy recognition of the product. The spines of the four books start with the number of the book⁷³, except for *Hanne speelt detective* for which the number is on the back cover, followed by the series title, the book title and the publisher. The respective author's names are absent from spines and occupy a marginal position on front covers. The layout of front covers is similar for each book in a particular series and across the various series, using ST illustrations. In the case of *Het grote geheim van Karin* the ST illustrations in the narrative are reproduced as well. Illustrators are not acknowledged, except for *Roddels op school!*⁷⁴. The amount of paratextual material in the four books discussed here depends on the length of the ST that is being translated (see below). Generally, title page and bibliographical colophon are kept to the bare minimum in the various TTs, while dedications and information on the author are not reproduced. The respective translators are all acknowledged in the colophon.

Judging from *Gertie heeft een reuze idee* omission and condensation seemed part of the translator's brief, however, that is not always so. When comparing the various fiction series of the Deltas portfolio it soon becomes obvious that they publish books in various age ranges⁷⁵ which have a specific and fixed number of pages. The 10-14 and the 9-13 age range books have a limit of 128 pages (*Wonders eerste race*, *Roddels op school!*,

⁷³This exploits readers' desire to own a complete set as observed in section 3.1.1.

⁷⁴It is very likely that the copyright of the ST cover illustrations are not held by the illustrator but by the SC publishing company and that Deltas acquired the rights to the package of book and illustrations which would explain why in most instances only the SC publisher is acknowledged in the TT copyright.

⁷⁵The various SC series generally have no explicit reader age indications. The Deltas age range indications should not be taken at face value, but should be seen to have an aspirational function, i.e. making younger children feel good about reading a text ostensibly aimed at an older audience. The formulaic nature of the books makes it highly likely that the actual audience for the books is younger than the age range suggests.

Hanne speelt detective). The age range 8-11 books have only 80 pages, e.g. *Het grote geheim van Karin*. The different fiction series Deltas is importing vary in length, but are made to fit the allotted number of pages. Table 3-3-2 below shows how the various texts have been changed: two have been shortened, while the others are slightly longer.

Table 3-3-2. Length of fiction series (ST vs TT).

FICTION SERIES	SOURCE TEXT	TARGET TEXT	DIFFERENCE
WP	38,822 ⁷⁶	28,826	-26%
AI	26,732	28,001	+5%
FF	24,810	27,043	+9%
LS	10,698	10,054	-6%

The additional length of the two longer TTs (*Hanne speelt detective* and *Roddels op school!*) is mainly related to differences between the Dutch and English languages, particularly the extensive use of particles such as “ook”, “nog”, “wel”, “er”, “eens”, “al”, “zo”, etc. in Dutch, but also related to explicatory strategies (see below).

Deletion and omission

Deletion as a strategy to make the ST fit the Deltas format affects two books. Marginal omissions occur in *Het grote geheim van Karen* and seldom extend beyond the paragraph level. They involve repetitions and implicitly clear material (LS 22/18), descriptions (LS 14/13), some instances of wordplay (LS 38/31), and culturally specific elements (LS 30/25). Extensive deletions affect all STs in the *Thoroughbred* series as they are generally much longer than the TT size allows for (approximately 180-185 pages as opposed to the 128 pages of the Deltas format). *Wonders eerste race* has been shortened by 26%. In this case deletion affects narration, plot and characterization. The ST is characterized by long nature and horse descriptions which are mostly omitted (TB 4-5/8; 52/38; 85/63; 88/65; *passim*). These deletions create a faster pace in the narrative.

⁷⁶The figure indicates the approximate number of words in each book based on a rough count of words per page.

Reflections by the main protagonist, Ashleigh, which express uncertainty about her capabilities are often omitted (TB 94-95/67; 127-129/79; 151-154/108) as well as conversations between Ashleigh and the horse Wonder (TB 18/17; 24-25/22; 39/31; 164/113; *passim*). These omissions affect her characterization as a horse lover and make her appear somewhat stronger. The antagonism between Ashleigh and her sister Caroline is also much reduced (TB 14/14; 28/24; 56/42; 93/66; 126-129/90; 140/98). Plot is streamlined through deletions of conversations between Ashleigh and other characters which repeat information (TB 10-11/12; 32-34/27; 46/35; 69-70/51; 81-82/60; *passim*). Non-essential story lines and subplots which are not directly relevant to the horse theme are also omitted, including references to schoolwork (TB 17/16; 41-42/32; 63/47; 160-161/112), to her little brother (TB 67/50), and the Christmas party (TB 109-112/79).

Simplification and explication

As in *Gertie heeft een reuze idee*, the need to provide a text which is easy to read has led to the use of a variety of simplification strategies applied on different levels. Structurally three of the four books have the same numbered and/or titled chapters. In *Wonders eerste race* there is no exact match (13 ST versus 15 TT chapters). Most chapters in this ST are under 3,000 words each, except two which have around 4,500 words each. Both have been cut into two shorter and more manageable chapters. On the paragraph level change is generally more arbitrary. In *Het grote geheim van Karin* and *Wonders eerste race* change is consistent as short paragraphs are routinely combined most probably to help fit the TT in its allotted 80 or 128 pages respectively as the STs in these cases are longer than the Deltas format. The effect of this may be a slightly more difficult text, but this is offset by splitting sentences. In *Hanne speelt detective* long paragraphs are consistently split into shorter ones either to separate narration from direct speech or to separate long stretches of narration into more manageable parts. Finally, in *Roddels op school!* change is more erratic. In many cases paragraphs are split to separate direct speech from narration, but the opposite tendency combining dialogue fragments and narration or narration and narration also occurs regularly. Change on the paragraph level is accompanied by syntactical simplification which occurs in all four books, generally in the form of splitting up long sentences into shorter ones.

A further form of simplification is the provision of additional information. All four narratives exhibit a range of explication strategies, usually as additions within the text which help to create a smooth reading process. Explication takes the form of inserting qualifying adjectives which interpret characters' actions or feelings, thus making minimal demands on the target reader. Examples occur in all texts studied, such as "her legs felt instantly stiff" → "haar benen werden stijf **van schrik**" (FF 17/21, also at FF 4/8; 18/22; 30/33; 49/54; 88/92; *passim*), "her flushed cheek" → "haar wang, die rood was **van opwinding**" (AI 70/75; further examples AI 19/24; 33/38; 87/92; *passim*), "Hannie made a face" → "Lotte trok een **mal** gezicht" (LS 73/60), and "Ashleigh had nursed the tiny foal from birth, saving her life" → "Ze had het kleine veulentje vanaf de geboorte **met grote toewijding** verzorgd en het **daardoor** het leven gered" (TB 3/7, see 4/8; 13/14; 19/17; 26/23; 31/26; 35/28; *passim*). Short sentences may be added which explain feelings of situations: "O" → "Vol ongeloof" (LS 34/28) or "O" → "De hele tijd moest ze aan Wonder denken" (TB 29/25). The same strategy applies to inquit-tags which are adapted and made more explicit, for example: "'Oh,' said Melanie" → "'O', **stamelde Karen verstomd**" (FF 39/43; also FF 6/10; 9/13; 54/57; *passim*; LS 14/13; 28/23; 36/30; 46/38; 70/57; and TB 4/7; 8/11; 47/36; *passim*)⁷⁷.

Logical clarification is also a regular feature, usually obtained by inserting various connectors such as "maar", "bovendien", "daardoor", and so forth; for example: "The thought of eating anything at all made her feel sick" → "**Maar** ze werd misselijk bij de gedachte aan eten" (AI 8/12), "I knew that what I was doing was spying. I couldn't help it" → "Ik wist dat ik aan het spioneren was, **maar** ik kon er niets aan doen" (LS 40/33; *passim*), "Nobody looked" → "**Maar** niemand keek" (FF 104/108), "Her parents' insurance hadn't covered the losses, and they'd been forced to sell Edgardale" → "De verzekering had de schade niet betaald en **daardoor** waren haar ouders gedwongen Dravershof te verkopen" (TB 5/8), "Ashleigh thought she was one of the best" → "Volgens Eva was ze **bovendien** een van de beste" (TB 9/12; other examples at 20/19; 44/34; *passim*). Not all TTs use the strategy to the same extent: logical connections are

⁷⁷ Inquit-tags are also affected by a generalizing tendency. This combination of generalization and explication of inquit-tags reflects the situation of *Gertie heeft een reuze idee*, see 3.3.1.

less extensive in *Het grote geheim van Karin* and *Hanne speelt detective* and is the most widespread in *Wonders eerste race*.

Foreign setting

The most notable aspect in *Gertie heeft een reuze idee* is the domestication of culturally specific elements (see section 3.3.1). The same strategy is used in the translation of the four other fiction series I have looked at, so that it may well be considered the Deltas translation policy. All Deltas books used for the present case study opt for TC references, more particularly all set their narratives in the Netherlands and change character names accordingly. Other culturally specific elements are treated in various ways: substitution by a TC element, generalization, omission and verbatim copying. Although the exact proportion of the various strategies varies from case to case, the dominant strategy is to substitute a more or less functionally equivalent TC element for the SC element.

Het grote geheim van Karin belongs to the *Baby-Sitters Little Sister Karen* series, a spin-off from *The Baby-Sitters Club*, and is aimed at the youngest age group readers who would have little knowledge of the target culture. The adaptation of setting and character names is carried out in accordance with the “mother series”. This means that the setting and the characters have been domesticated into solidly Dutch names⁷⁸. Names which function as common nouns are translated, although not necessarily literally, e.g. the cat “Midnight” → “Roetje” (LS 11/11). Wordplay on the name is changed from confusion about an address to the cat and a time frame to confusion between 12 noon and 12 midnight (LS 41/34; 44/36; 67/54). Book titles have been translated literally, such as “*The Littlest Witch*” → “*Het kleinste heksje*”⁷⁹ (LS 17/15), or replaced by a TC reference, “*Little Toot*” → “*Pinkeltje*” (LS 49/42). In a few cases TC elements are added to the narrative, for example “Two birthday parties, two Christmases, and all those other two’s” → “twee verjaardagsfeestjes, twee Sinterklaasfeesten, twee Kerstfeesten en ga zo maar

⁷⁸This includes loss of ethnicity, for example “Hannie Papadakis” → “Lotte Vergeer” (LS35/29), as befits minor characters, see discussion 3.3.1.

⁷⁹Italics for book titles present in both ST and TT.

door” (LS 4/5). SC elements which do not have an equivalent with a similar function in the TC are deleted, e.g. references to “Halloween” (LS 8/8 and 15/13).

The series aimed at older readers follow this strategy. *Hanne speelt detective* also demonstrates extensive domestication. The setting is again moved to the Netherlands, “the little town of Essex” → “het stadje Oosterburg” (AI 1/5), “from Pittsburgh, or Altoona” → “uit Eshoven of Muiderkerken” (AI 30/35), although some references are deleted especially “Pennsylvania” → “O” (AI 1/5; 6/10; passim). Domestication affects food (AI 17/22; 42/47; passim), measures (AI 17/22; 37/42; 40/45), and names (AI 1/5; passim). The increase in length of this novel is partly related to the following substitutions: “Doc” → “Dokter Van de Heyning”⁸⁰ (AI 6/10; 8/13; 14/18; passim) and “Toby” → “Pieter Jan” (AI 6/10; passim). The substitution of a kingly-looking dog’s name (“Rex” → “King” AI 17/23) is probably related to the fact that an English rather than a Latin reference may be more accessible to target readers. A small group of SC references are deleted as they are less easily transformed in TC ones, e.g. references to Amish people and customs (AI 47/52; 64-65/69-70; 109/112; 120/122) and to Halloween jack-o-lantern making (AI 99-100/104). Generalizations of SC elements feature: “playing **Sherlock Holmes**” → “**detective te spelen**” (AI 59/64; also 26/31; 30/35; 53/58).

Roddels op school! is no exception to this pattern. All place names and character names are domesticated. Wordplay on the English teacher’s name is recreated in a TC literary context: ““My name is Miss Dickinson and I teach English literature and poetry,” she had tittered, “but I’m no relation of Emily”” → ““Ik ben juffrouw Van den Vondel en ik geef Nederlandse literatuur en dichtkunst, maar ik ben geen familie van Joost”, had ze nerveus lachend gezegd” (FF 48/52). Sometimes a SC element which is considered less well-known in the TC is replaced by another SC feature to create the same effect, for example: ““He looks just like **River Phoenix**.”” → ““Hij ziet eruit als *George Michael!*””⁸¹ (FF 27/31). A select few SC elements are retained and copied verbatim, bringing some exotic flavour to the TT.

⁸⁰The TT differentiates between “Dokter Van de Heyning” in general comments and “haar vader” in his daughter’s thought or words (AI 7/11; 27/32; 62/67; 116/118; passim).

⁸¹Italics are present in the TT only, bold emphasis is for discussion purposes.

Domestication also governs the translation of *Wonder's Promise* and affects setting, names and other features, for example “Kentucky Derby” → “Ellendijk Paardenkoers” (TB 44/34). A striking quality in *Wonders eerste race* is retention of SC measures in a racing context, for example: “a quarter mile” → “een kwart mijl” (TB 133/94), “the half mile” → “de halve mijl” (TB 149/106). When distance is mentioned in a general context, it is changed to TC measures, “a couple of miles” → “een paar kilometer” (TB 88/65).

To recap, uniformity in the translation approach to the source culture setting and context is exemplified in almost total domestication with only slight variations between the various fiction series. The local setting is Dutch and not Flemish, a choice most probably inspired by commercial motives and perhaps the stronger Dutch literary tradition of girls' fiction. Thus, the books do not obviously present themselves as translations, even though a few exotic foreign elements are retained. Occasionally omission strategies are used for foreign elements which cannot easily be transformed in a TC reference. However, deletion as a main strategy only affects those STs which are much longer than the allotted number of pages Deltas allows for its various age range series. The enjoyment of the readers and providing them with a smooth narrative may well have been the major reason behind these transformations.

3.4. Case study: Dutch publisher Kluitman

As with Deltas above, the Dutch Kluitman company is identified as a publisher of predominantly cheap and entertaining series books, although Kluitman pays more attention to the physical aspects of its books bringing out 75% of its output with a hard cover. The fiction series are clearly separated according to the sex of the intended target readers (Krikhaar 1990: 193). As the discussion in section 2.2.5. showed, the company brought out an increasing number of translations from 1988 onwards. Hence Kluitman follows immediately behind Deltas as an important publisher of translations, especially American fiction series, in the last decade of the period of study.

In this section I will again look at five narratives, concentrating on one book for each

particular fiction series, although checks are made in other books of each series to see whether they are treated consistently. I will illustrate translation strategies through a detailed analysis of volume 3 of the *Sweet Valley High* (*Sweet Valley High*) series while the second part will focus on identifying patterns in four further novels representing the following fiction series: *The Nancy Drew Files* (*Nancy Drew*), *The Girls of Canby Hall* (*Canby Hall*), *The Linda Craig Adventures* (*Jody*), and *Sleepover Friends* (*Droomvriendinnen*)⁸².

3.4.1. Case study: *Sweet Valley High*. 3. *Playing with Fire*

As the source texts indicate on the title page, *Sweet Valley High* is a fiction series created by Francine Pascal, but ghost-written by other writers, such as Kate Williams. The success of this series in the United States, 139 titles from 1983 up to 1997 (Makowski 1998: 213-223), has led to a number of spin-off series, such as *Sweet Valley Twins*, *Sweet Valley Kids* and *Sweet Valley University* among others⁸³. In the source culture the position of the various *Sweet Valley* series is similar to that of *The Baby-Sitters Club* and its many spin-off series. The situation in the target culture is different as Kluitman has only published a limited selection of titles from the “mother series” *Sweet Valley High*, in contrast to Deltas who has brought out many volumes of most *Baby-Sitters* series. The *Sweet Valley High* TTs do not follow the exact order of the STs: the 14 TTs correspond to the first 20 books of the SC series with STs 10, 12, 14, 15, 16 and 19 not selected for translation. The limited selection of books for translation could be related to the smaller audience in the target culture. It is equally possible that production of titles was stopped because the series did not prove popular. Three translators are involved in the series: 8 titles are translated by Christine Dilrosun, 2 are signed for by Annelies Clements and the remaining 4 are by Annemarie Hormann.

⁸²The editions used for the case studies are those listed above (see 3.1.2) and in the bibliography. Books are identified in the references as follows: SVH *Playing with Fire* (*Jessica speelt met vuur*), ND *Deadly Intent* (*Popster vermist*), CH *Boy Trouble* (*Rivalen*), SF *Starring Stephanie* (*In de videoclip*), and LC *The Glimmering Ghost* (*Het spookpaard*). Page numbers are again to the ST first and the TT second.

⁸³A complete list of titles for the different series up to 1991 can be found in Girls 1992: 226-231, for a short discussion of all titles of the *Sweet Valley High* series and several of its spin-off series up to 1997 see Makowski 1998: 210-228.

The *Sweet Valley High* series is set in a high school and focuses on the life of the 16 year old identical twins Jessica and Elizabeth Wakefield. The SC series is clearly aimed at the young adult market. Jessica and Elizabeth are like two sides of one coin, with Jessica taking the role of the “villain” and Elizabeth playing the sensible good character. The plot revolves around their differences, always has a strong romantic angle and usually includes a number of subplots involving a varying cast of students. The development of the plot is highly predictable from an adult viewpoint as Jessica mostly loses out to Elizabeth who rectifies the damage of her sister’s manipulations. The action continues from one book in the series to the next and thus each book finishes with the establishment of a new problem, a taster for the following installment. The setting of the novel is Sweet Valley in California. There are abundant references to youth culture, with special focus on dress, food, music, and so forth. The series uses an omniscient third person narrator who shows the action from the perspective of various characters. Inquit-tags usually have qualifying adjectives to indicate the way characters are feeling. Overall, the texts leave few gaps for readers to fill in.

I centre the analysis on the third book in the series, *Playing With Fire* (*Jessica speelt met vuur*), although comments about other books in the series will occasionally be made. A first impression seems to suggest a more source culture oriented translation strategy, although change on a structural level and a generalizing tendency can also be observed in the target texts. The main educational goal underlying the translation seems to be enjoyment of the readers and to a minor extent concern for their understanding of the text. Again, as with Deltas, commercial considerations seem important as well.

The books in the SC series are to some extent standardized, but they vary in length from for example 132 pages (Pascal 1984b) to 150 pages (Pascal 1985) and this is reflected in TT editions, with the corresponding TTs ranging from 136 pages (Pascal s.d. (c)) to 160 pages (Pascal s.d. (e)) respectively. The variable length of TTs is in contrast to the Deltas series which have a standardized length according to age. The present TT, at 32,500 words, is slightly longer (8%) than its corresponding ST which has around 30,000 words. The increased length of the TT is related to differences in the Dutch and English languages and to various simplifying and explanatory strategies as was the case for

Deltas series (see 3.3.2). Omission does not feature as a major translation strategy in this narrative. It only affects the occasional qualifying adjective and short phrases or sentences which contain repetitious, implicitly clear descriptive and reflective material, such as “with her **unsuspecting** sister ” → “met haar zus” (SVH 37/42), “Hoping her mother wouldn’t double-check” → “○” (SVH 33/38), and “he dropped his racket” → “○” (SVH 56/62).

The main changes taking place in the TT are of a structural nature. In *Jessica speelt met vuur* there are only 13 numbered chapters against the ST’s 14, the short ST chapters 13 and 14 being combined. In the book pair selected for main analysis change on the chapter level is minimal, but that is not the case for other books in the series. For example, in the fourth book (Pascal 1984a and s.d. (b)) the number of chapters between ST and TT varies considerably (14 ST against 10 TT chapters). The translator has further deleted material and also moved chapters breaks by bringing material which is focused on the same character together, thus restructuring and reorganizing the narrative material in a more “logical” way.

This simplification strategy is continued on the next level: paragraphs are routinely split and/or recombined bringing narration, description and direct speech together. In many instances, the underlying principle for restructuring paragraphs is related to the narrated material, especially the character perspective. The ST is written in a third person omniscient voice and features regular changes in focus between the many characters, often within one paragraph. The TT brings direct speech, narration and description of one character spread over various ST paragraphs together (combining paragraphs) and consistently separates information about different characters in one ST paragraph over several TT ones (splitting paragraphs). An example will demonstrate this type of shift:

The group was quiet, as the evening had been a disappointment for all of them. Elizabeth passed the time gazing out at the shoreline.

→

Het groepje was stil, omdat de avond voor hen allen een teleurstelling was geweest.

Elizabeth bracht de tijd door met staren naar de kust. (SVH 75/81)

The application of this shift in the TT often results in paragraphs of only a few lines.

Long paragraphs devoted to the perspective of one character may also be split into shorter ones in a further simplifying move. Sentences are often separated into more manageable parts. Furthermore, complex perspectives in sentences are simplified as well, for example: “It appeared she’d won **what she considered** a more valuable price-Bruce Patman” → “Het leek erop dat ze een veel waardevoller prijs had gewonnen: Bruce Patman” (SVH 12/18) and “**She had been disgusted enough to suppress** her concern and enjoy the rest of the party” → “**Ondanks** haar bezorgdheid kon ze toch genieten van het feest” (SVH 32/38; see also SVH 19/25; 46/52; 100/107; 119/126; *passim*). All these changes combine to simplify the TT and to make understanding easy and smooth.

Explication in other forms occurs, but is not particularly extensive in the selected ST/TT pair. As with the Deltas texts, explication includes the use of qualifying adjectives, logical markers, and general interpretative information. For example: “Blessed with the same all-American blond good looks, the sisters appeared as alike as identical twins possibly could” → “Gezegend met dezelfde typisch Amerikaanse trekken, leken de zusters sprekend op elkaar. **Dit was niet verwonderlijk, omdat** ze een identieke tweeling waren” (SVH 4/10), “Jessica snorted” → “Jessica snoof **verachtelijk**” (SVH 35/41), “Unwilling to risk losing him” → “**Maar** ze wilde hem niet verliezen” (SVH 97/103; further examples of this type of shift: SVH 30/36; 34/40; 49/55; 83/89; *passim*).

One reason for a less extensive use of explication in this ST/TT pair may be that the ST is characterized by very specific inquit-tags with qualifying adjectives and by explicatory and detailed descriptive phrases which already make the interpretation of the ST straightforward and simple. There is little omission of this type of material and the translator follows the explicatory tendencies of the ST by retaining qualifications in most cases, thus matching the level of explicitness of the ST. One issue requires further attention. There are two footnotes in the TT, both in the first chapter which sets the scene, referring to the two previous books in the series:

He still hadn’t forgiven Jessica for the time she’d made him think
Elizabeth wasn’t interested in him

→

Hij had Jessica nog steeds niet vergeven dat ze hem had laten denken dat

Elizabeth hem niet aardig vond*

*Zie: Sweet Valley High. Verliefd op dezelfde jongen (SVH 2/8).

The second example is similar: ““Maybe he’s Ms. Dalton’s new boyfriend”” → ““Misschien is hij de nieuwe vriend van mevrouw Dalton*” * Zie: Sweet Valley High. Geheimen”(SVH 5/11). The footnotes do not explain anything, but make target readers aware of the two preceding books in the series. The footnotes are therefore really examples of marketing devices entering the narrative rather than explication. This trend affects other books in the series as well.

The main difference between the Deltas and Kluitman books can be observed on the level of the foreign setting. Instead of a domesticating strategy applied wholesale and consistently in the Deltas series the translator here retains many culturally specific elements unchanged. This attitude to the foreign setting may be partly related to the fact that these books are aimed at older readers who may be assumed to have some knowledge of the English language and culture through exposure via music, film and television. Moreover, the fact that there is a TV series accompanying the books may have played a role as well since programmes are rarely dubbed in the Netherlands and Flanders. Names and nicknames, song titles, and a variety of other source culture aspects are for the greater part retained verbatim in the TT: “Winston Egbert” → “Winston Egbert” (SVH 2/8), “Jess” → “Jess” (SVH 5/11), “her other **Pi Beta Alpha** sorority sisters” → “enige andere meisjes van de studentenvereniging **Pi Beta Alpha**” (SVH 4/9), “The Boston Shop” → “The Boston Shop” (SVH 69/75), “Dairi Burger” → “Dairi Burger” (SVH 98/104; and also at SVH 79/85; 84/90; 88/94; *passim*). A number of English words and combinations of English and Dutch words help to establish a foreign and perhaps “exotic” atmosphere in the TT, for example: “Miss Tubby” → “miss Dikkie” (SVH 7/13), “Jack the Ripper” → “Jack the Ripper” (SVH 27-28/33), “big bad Bob Russo” → “Big Bad Bob Russo” (SVH 44/50), “football team” → “footballteam” (SVH 45/51; further examples *passim*). In a number of cases the ST setting is further explicated: “**state** football championship” → “het kampioenschap van **Californië**” (SVH 14/20-21; also at 15/22; 43/48), “L.A.” → “Los Angeles” (SVH 16/22; also at 43/49; 111/118). A possible reason behind the exploitation of the foreign as exotic could be the fact that Kluitman has an extensive production of original Dutch fiction series and

therefore uses the translated fiction series differently from the Deltas company which has little original Dutch production.

It should be noted, however, that generalization, domestication and deletion also affect a variety of cultural items, mainly food, personal titles, measures and other cultural details: “sodas” → “cola’s” (SVH 73/79), “five miles” → “vijf kilometer” (SVH 75/81), “Sunday paper” → “de krant” (SVH 37/43), ““Pass me the cartoons, OK? Maybe a little *Peanuts* will help”” → “○” (SVH 38/44), “fifth grade” → “tweede klas” (SVH 50/55; further examples at SVH 22/28; 107/114; 142/147; *passim*). This tendency demonstrates that there is regard for the ready accessibility of the narrative to the target reader.

A variety of minor shifts occur on the microstructural level of the narrative. The generalizing tendency affecting culturally specific elements also alters the semantic level of the text, despite the fact that, as observed above, the explication of the ST is often followed closely in the TT. In some cases choices are made in favour of simpler vocabulary and a paraphrase rather than a close literal translation is selected, such as “Bruce and Jessica shifted into more complex moves” → “dansten Bruce en Jessica nog beter” (SVH 11/17) and “a night to remember” → “leuke avond” (SVH 74/80; *passim*). Furthermore, explicit age indications of characters in the ST are generalized in the TT: “In her sixteen years” → “Zolang ze Jessica al kende” (SVH 14/20; *passim*). The reason behind this change may well be to reach and appeal to as wide an age range of actual readers as possible, especially since there are no explicit age indications on the TT series.

The ST uses a colloquial way of speaking in direct speech fragments, exemplified in the use of “yeah”, “nah”, “C’mon” and sentences without a proper subject or starting with “but”. The TT neutralizes that language use and tends to use grammatically correct sentences. The TT often inserts a grammatical subject, such as ““Wonder who?”” → ““Ik vraag me af van wie?””(SVH 85/91). ST sentences which start with “but” are routinely changed: “**But** she was desperate to be with him” → “Ze verlangde **echter** wanhopig naar Bruce” (SVH 99/105; *passim*), although “maar” occurs at the beginning of sentences when logical markers are inserted. The colloquial language register is to a limited extent recreated in vocabulary choices, obviously opting for really Dutch phrases

rather than Flemish ones, e.g. “bunch of chicks” → “stelletje trutten” (SVH 90/96) and “wonderful party” → “gaaf feest” (SVH 131/138; also SVH 128/135).

In conclusion it can be argued that in this TT the foreign is largely present. The TT exploits the exotic aspects of superficial realia elements (such as names and places), but does not introduce the foreign as explication in this regard occurs seldom. Generalization and domestication of the foreign also feature to ease intelligibility. Further explication is visible in the TT. The educational goal of presenting the foreign is observable, but the focus is mainly on enjoyment. The TT is more obviously a translation than Deltas texts.

3.4.2. Translating trends in other Kluitman fiction series

In the present section the translations of four titles from other Kluitman fiction series are considered, again presenting short examples of the kind of shifts that are taking place and noting differences and similarities between these translations and the main ST/TT pair as well as between the Kluitman and Deltas books.

All series selected by Kluitman for translation are clearly formula-based, but two of them (*The Nancy Drew Files* and *The Girls at Canby Hall* series) are explicitly aimed at a teenage audience (+12) rather than at the younger age groups of the Deltas series. *The Nancy Drew Files* are detective stories revolving around Nancy Drew and her two side-kicks, George Fayne and Bess Marvin, all 18 years old⁸⁴. *The Girls at Canby Hall* takes place in an American boarding school, Canby Hall, and focuses on the adventures and romances of Dana Morrison, Faith Thompson and Shelley Hyde⁸⁵. *The Linda Craig Adventures* are horse stories set at a ranch with a detective element in most books; its

⁸⁴*The Nancy Drew Files* series was started in the 1980s as a modern and updated spin-off from *The Nancy Drew* series which began in the 1930s, both aimed at a teenage audience. Nancy Drew is 16 in the first set of books and 18 in the second series, but she does not really grow or mature in the books retaining the same age in all her adventures. Books in the two series are published under the pseudonym Carolyn Keene, but are written by a stable of different authors who remain anonymous and submit to a strict editorial policy (Makowski 1998: 104).

⁸⁵This series is clearly aimed at a Young Adult audience in the source culture, however in the target culture the books, even though there is an age indication of +12, are rather short and seem more in line with the other Kluitman series aimed at a younger audience.

main character, Linda Craig, is twelve⁸⁶. This last series and *Sleepover Friends* are aimed at a younger audience. In *Sleepover Friends* the main characters are all in elementary education and the series focuses on the friends' interaction, especially their sleepover parties and the adventures they encounter.

In many cases only a limited number of titles have been selected for translation from each of the SC series. Twelve of the 37 titles of *Sleepover Friends* (Girls 1992: 213-214) have been translated during the period of study. The translator is Annemarie Hormann who was also involved in the translation of *Sweet Valley High*. Similarly only the first nine out of 33 titles of *The Girls of Canby Hall* (Girls 1992: 41) have been rendered into Dutch, again by Annemarie Hormann. The first 21 titles of *The Nancy Drew Files* which had 124 titles by 1997 (Makowski 1998: 108-117), have been translated, although the order of the books has been altered slightly: SC book 11 has become TC book 13 and other titles have changed position accordingly. In the bibliographies no translator is acknowledged for the first four titles, the next four volumes are attributed to Vertaalgroep Bergeijk, and thirteen titles are translated by Annelies Clements, also involved in the translation of *Sweet Valley High*. The use of a "vertaalgroep" indicates commercial and industrial aspects of the translations. Finally, five books of *The Linda Craig Adventures* series, out of 12 ST titles (Girls 1992: 123-124), have been translated by Saskia Ven. As was the case for Deltas, Kluitman employs a pool of translators who are involved in the translation of its series, yet translation policy for Kluitman seems to be slightly less standardized than with Deltas.

Whereas the different Deltas fiction series have a uniform format and design, this is much less so for the Kluitman output. Books within each fiction series have an identical design, but this does not extend from one series to the next, making the Kluitman brand less obtrusive. The series aspect of each fiction series is emphasized by reserving the top right of the front cover for the series logo, followed by the title for each individual book. The author does not take a prominent position on the front cover, but does feature on the spines of the various books. Numbering volumes as a way to exploit the desire to own

⁸⁶There are three different sets of *Linda Craig* series in the source culture (Girls 1992: 123-124) and the Dutch selection is from the third series published in the late 1980s.

a complete set is less manifest and does not occur on the four books selected from these fiction series. Another contrast with the Deltas design is that cover illustrations do not follow ST covers, but have been designed by TC illustrators who are acknowledged in the colophon and are part of Art Box, presumably a designer company. Both *Het spookpaard* and *In de videoclip* have additional illustrations in the narrative itself, perhaps because they are aimed at younger readers. All Deltas series are in paperback format, however, Kluitman series come in hardback only, paperback only or in both formats. Paratextual material is generally limited, e.g. in *Popster vermist* the ST summary of the case and the suspects is not reproduced.

Whereas Deltas used a fixed format according to age, that is less the case for the Kluitman series. The books in the ST series which have been selected for translation by Kluitman are of variable length, as are their respective TTs, apart from books in the *Droomvriendinnen* series which are 96 pages. This means that *Kate's Sleepover Disaster* (Saunders 1989) which has 103 pages has been reduced to fit the target mould, whereas *Patti's New Look* (Saunders 1988) with 75 pages has been expanded. The paperback first editions of *The Linda Craig Adventures* are of variable length (Sheldon s.d. (b, c, d)) while the later hardback editions have a shorter and fixed length (Sheldon s.d. (a, e))⁸⁷.

Table 3-4-2. Length of fiction series (ST vs TT).

FICTION SERIES	SOURCE TEXT	TARGET TEXT	DIFFERENCE
CH	38,358 ⁸⁸	33,138	-14%
ND	30,481	34,065	+11.7%
SF	14,837	17,398	+17%
LC	20,398	20,327	-0.5%

⁸⁷There are also other changes between the paperback and the hardback editions, such as the change in name of the main character from Linda to Jody, different treatment of some culturally specific elements (i.e. more domestication and generalization in the later editions) as well as explicit age indications for the revised editions (+10). The TT used for the present analysis is a fourth edition.

⁸⁸The figure indicates the approximate number of words in each book based on a rough count of words per page.

As can be seen from Table 3-4-2 above there is quite a range in how the length of the selected books for each fiction series has been affected in translation. There is hardly any change in length for *Het spookpaard*, although superficial appearances are misleading (see below). Both *Popster vermist* and *In de videoclip* are increased in length, while *Rivalen* has been shortened by 14%.

Omission and deletion

The analysis of *Jessica speelt met vuur* in 3.4.1 above indicated that omission did not feature widely and only affected individual words or short phrases. A similar strategy of small scale omissions is also observable in *Popster vermist* and *In de videoclip*, only slightly streamlining the two narratives. Deletions feature more prominently in the other ST/TT pairs. Despite the fact that ostensibly there is only a small difference in length between *The Glimmering Ghost* and *Het spookpaard* the TT demonstrates larger omissions affecting especially description, reflection, dialogue and culturally specific elements. *Rivalen* demonstrates the largest amount of deletions affecting both plot and characterization which have been simplified. The ST chapters 16 and 18, the almost complete ST chapter 17 and large parts of other ST chapters (especially 6, 12, 13 and 14) have been deleted. Most of these deletions concern a secondary plot line, a skeleton simplified version of which is retained. In effect the plot is streamlined focusing only on romantic issues while occasional additions smooth out the effect of deletions (e.g. CH 111-115/89-90). Other deletions involve description, reflection, direct speech and culturally specific elements. The deletion of reflective moments especially affects the characterization so that the protagonists are even more stereotypes than in the ST.

Simplification and explication

As for the *Sweet Valley High* series, texts in the other fiction series are simplified in various ways. All of them exhibit sometimes wide-ranging structural change. The particular ST/TT pair which I discussed in section 3.4.1 above showed only minor modifications in chapter divisions, and no modification of chapters occurs in *Popster vermist* or in *Het spookpaard*. However, the ST/TT pairs of other series display extensive

adaptation. Even when at first sight the number of chapters between the ST/TT pair seem to correspond, a closer look often reveals dramatic changes underneath. This is the case for *In de videoclip* (9 ST against 8 TT chapters) and for *Rivalen* (20 ST to 21 TT chapters). Many chapters of *In de videoclip* end with a specific temporal and spatial setting which continues over the chapter break. A change in temporal and spatial setting often occurs in the middle of a chapter. The translator has reorganized the material so that events taking place at a particular time and place are put together and the chapter break is moved to the temporal and spatial frame change. In effect the cliffhanger break to make readers turn the page is eliminated, affecting tension in the story and the development of events. Although in *Rivalen* there are an almost equal number of chapters in ST and TT, several chapters are actually deleted and other ST chapters are split and/or recombined. The effect is that TT chapters are generally much shorter than ST ones. TTs in the four series also demonstrate the consistent splitting up and merging or recombining of paragraphs according to the character perspective as was the case in *Jessica speelt met vuur*. Although I have not monitored the exact length of sentences, they are regularly split in shorter parts in all ST/TT pairs.

Narrative viewpoint is also affected by simplification, the omission of reflective material discussed above being one example. A major change in narrative perspective occurs in the *Droomvriendinnen* series. Focalization in the ST books occurs through one of the main characters in a limited first person perspective and the narrative viewpoint is rotated among the four friends from one book to the next in the series. *Starring Stephanie* is focalized through the eyes of Lauren Hunter, but in its translation, *In de videoclip*, the narrative perspective is changed to an omniscient third person narrator⁸⁹. For example:

It was Friday night, and all of us were sleeping over at Kate Beekman's house: Stephanie, Patti Jenkins, and me - my name is Lauren Hunter.

→

Het was vrijdagavond en de vier vriendinnen, Stefanie de Bruin, Patty Jeltema, Laura de Ruiter en Katja Beekman, sliepen met z'n allen bij Katja thuis. (SF 1/7; passim).

⁸⁹The four other series selected by Kluitman use an omniscient third person narrator.

As a result, only one perspective is offered, that of the omniscient narrator who interprets the narrative for the reader, and a more unified and external voice dominates. The TTs in this series are thus more distant as opposed to the first person focalization of the STs which invites identification between focalizer and reader. Information is presented more coherently and is therefore easily accessible. This is further supported by the more extensive use of explication strategies in this TT.

Different forms of explication could be observed regularly in *Jessica speelt met vuur*, but was overall not particularly extensive (see 3.4.1). The same tendency can be observed for *Popster vermist* which is also aimed at a teenage audience. The explicitness of the ST regarding inquit-tags or description is generally retained, for example: “Nancy got out of bed and opened her suitcase, taking out her favorite black jeans and a hot pink oversized shirt” → “Nancy stapte uit bed en opende haar koffer om er haar favoriete, zwarte spijkerbroek en haar allernieuwste, roze, oversized bloes uit te halen” (ND 34/40; passim). More extensive additional explications are observed in those TTs which are aimed at a younger audience (*In de videoclip* and *Het spookpaard*) while a middle position is taken up by *Rivalen* which, although aimed at a teenage audience in the SC, has been shortened in the TC. The degree of explication in the Kluitman ST/TT pairs seems to be related to the age group at which the TTs are aimed. The younger the intended audience the larger the number of explications .

The information added to the TTs includes temporal indications, spatial specifications, indications of character motivation, background details, qualifying adjectives in inquit-tags or description, logical markers and so forth. A few examples illustrate this: “Randy said” → “verklaarde hij ernstig” (CH 52/43), “O” → “De bedrijfsleider bedoelde het natuurlijk goed dat hij iets warmes voor hen maakte, maar als ze eerlijk waren, hadden de vriendinnen toch liever een boterham gehad” (LC 22/24), ““We’d better close the door. This thing makes a lot of noise”” → ““We kunnen beter even de deur dichtdoen, want dat ding maakt een heleboel lawaai”” (SF 19/26) and “She felt herself switching gears” → “Ze voelde hoe ze **bij wijze van spreken** van de ene versnelling in de andere schakelde” (ND 15/20-21). Footnotes also occur in *Popster vermist* (ND 82/86) and in other books in this particular series fulfilling the same commercial cross-referencing function as those

in *Jessica speelt met vuur*, although in one instance the TT follows the ST's explicitness: "Her most recent one, though, *Secrets Can Kill*, had started in a high school just a few miles from her hometown of River Heights." → "Haar jongste succes* was geweest op een middelbare school op slechts enkele kilometers afstand van haar woonplaats. *Zie: **Nancy Drew. Dodelijke geheimen**" (ND 2/7). A similar commercial intention can be seen in the following substitution in *Rivalen*: "maybe start one of the **romance novels** she had borrowed from Cheryl Stern down the hall" → "daarna misschien een van de **Nancy Drew-detectives** lezen, die ze van Cheryl Stern, een meisje dat een paar kamers verderop woonde, had geleend" (CH 4/7)⁹⁰. The explication leads the target reader to other books published by Kluitman.

Foreign setting

The treatment of the foreign setting is the most striking difference between the Deltas fiction series and most of those published by Kluitman. Whereas Deltas has a clear policy to domesticate and localize the foreign setting of its series, the treatment of the setting in the various Kluitman fiction series is not as uniform. *Popster vermist* follows the example of *Jessica speelt met vuur*, retaining the foreign names and the New York setting of the ST. A name is changed undermining the gender politics of the ST:

"And these are her friends, Bess, Alan and Georgia"

"George," she corrected.

→

"En dit zijn haar vrienden, Bess, Alan en Georgia"

"Joyce," verbeterde Joyce. (ND 10/16)

The fact that the sporty George prefers to use a masculine name is lost on the target audience and the relationship between "Georgia" and "Joyce" is unclear. In *Popster vermist* many other culturally specific elements and isolated words are retained in English, although domestication and generalization also occur affecting especially food and measures.

⁹⁰ Although this TT in the *Canby Hall* series did not have footnotes, other books in the series also use cross-referencing footnotes (see Chase s.d. (b): 10, 18, 29, 99).

Rivalen retains its American setting and the different backgrounds and identities of the three main characters (Iowa, New York and Washington D.C.). Occasionally a name is changed, but remains identifiably foreign, such as “Michael Frank” → “Michael Brown” (CH 9/12) and “Mercedes Johnson” → “Marcia Johnson” (CH 66/54), the first substitution carried out because “Frank” in Dutch is a first rather than a last name and the latter probably because “Mercedes” is a car make. Wordplay on the name of the English teacher is not recreated: “MacPoison” → “Mac-Pherson” (CH 65/53). Food items are generally retained with an occasional domestication or generalization, “a package of chocolate crackers, a jar of peanut butter, and a box of marshmallows” → “een pak chocolade biskwietjes, een pot pindakaas en een zakje marshmallows” (CH 5/8) and “doughnuts” → “broodjes” (CH 23/21). A number of other culturally specific elements are generalized, domesticated or deleted, such as a Shakespeare quotation (CH 2/6), the discussion of the American Depression (CH 15-17/17), school marks (CH 64/52) and measures (CH 170/109).

The book aimed at the youngest audience of all the Kluitman series investigated, *In de videoclip*, demonstrates virtually complete localization of the narrative to a Dutch setting creating domestic identities for the characters. Setting is moved (“Riverhurst” → “Meerdam” SF 2/8, “Gaton Lane” → “Houtlaan” SF 10/17), names are changed (“Kristy Soames” → “Kristien Schaapman” SF 11/18), food items are substituted by domestic ones (““After fudge, peanut butter and jelly sandwiches, dip, and taco chips?”” → ““Wat? Na al die pudding, koekjes en chips met dipsaus?”” SF 5/11), and various other culturally specific elements are generalized. However, a number of foreign features, such as the baseball game, are retained and the rules of the game explicated in the TT (SF 26-31/33-38). Putting an objective degree of difficulty on the use of foreign names and setting is of course difficult to achieve, but domestication combined with explication of the foreign simplifies and eases understanding.

Further microstructural change

The generalizing trend observed in *Jessica speelt met vuur* is also found in the other series. Age indications of the characters are not explicit in some TT series, but remain

vague (LC 1/5; SF 4/10). This may be linked to aiming for as wide a target audience as possible, perhaps working on the assumption that child readers prefer to read about characters older than themselves. This might also explain why other series emphasize the older sophisticated character, such as Nancy Drew's being eighteen (ND 2/7). Another example of generalization may reflect ideological concerns. In *Starring Stephanie* there are numerous references to the elementary school girls being up very late as the whole point of sleepover parties is that they take place late at night. These time indications are changed: "'It's after eleven - WBRM request time!'" → "Ze keek op haar horloge. 'Straks komt het verzoekprogramma!'" (SF 6/13) and "By about four A.M., we were done" → "Een uur later waren de meisjes klaar" (SF 19/27; further examples 22/30; 25/32; 77/86). The exact time is consistently neutralized implying a certain shielding of readers and different educational values regarding bed times.

To recap, Kluitman does not have a tight editorial control like that in the Deltas series: for various series there is no fixed number of pages and the attitude to the foreign is also quite different from the uniform localization and domestication that characterizes the Deltas series. On the other hand, a number of simplifying strategies on the structural level and explanatory tendencies affect all the series. The degree of simplification can mostly be tied to the age group at which the TTs are aimed.

3.5. Conclusions

The hypothesis for this chapter implied that drastic changes would be carried out and that the enjoyment of the reader would be paramount. Furthermore, it was suggested that concern for the target reader's abilities, especially regarding their understanding of foreign elements, would lead to explanatory and simplifying tendencies. This hypothesis is sustained by the evidence. The analysis of the two sets of five formula fiction narratives published in the same period by two market leaders of the popular genre has demonstrated a number of translation patterns which carry across the different series and the two publishers. There are, however, also diverging patterns which can at least in part be related to the publishers involved.

The ten TTs converge on many points, all demonstrating structural simplification and explanatory tendencies. There is some evidence that the formula is further slimmed down to its bare necessities by reducing the number of plot lines. Streamlining occurs in many forms in the different series, affecting plot, character and narrative perspective. The extensiveness of some changes seems to be related to the age of the intended target reader, while for Deltas series streamlining is also the result of a fixed TT format. All translators try to provide the target text reader with a less challenging read. The translation of popular fiction series for girls shows that strategies used in the translation of adult formula fiction are also employed by translators of children's fiction, although a number of strategies seem typical of children's fiction translation, especially the extensive use of diminutives.

The main difference between the two publishers lies in their different attitudes to the source culture setting. The way the foreign setting is treated shows remarkable variety between the publishers as well as within the Kluitman output. Deltas consistently uses localization to a Dutch setting, probably to appeal to a wider audience. Having little original Dutch production may also have influenced this domesticating approach. The Dutch Kluitman, on the other hand, is quite secure in selling its many local series and in its market position in the Netherlands. The decision to retain the foreign setting as much as possible may be related to this fact. It may also be a deliberate strategy in order to entice readers by the exotic nature as many forms of youth culture (film, TV and music) in the Netherlands and Flanders are oriented towards English anyway. However, concerns for the reader's abilities to deal with the foreign is obvious in Kluitman series aimed at younger readers which are domesticated.

The main educational goal (with strong commercial implications) which governs the translation of these formula fiction series is that of providing the intended target reader with as smooth a reading voyage as possible with as few obstacles or difficulties of understanding as possible. Similar goals seem to govern the translation of fiction series of the Bildungsroman type and in the next chapter attention is turned to different translations of *Little Women* which demonstrate even more radical adaptation.

CHAPTER 4. CASE STUDY: CLASSIC GIRL FICTION

This chapter provides an analysis of translations of a classic girls' narrative. First a definition of the concept children's literature classics in studies on children's literature is given and their hybrid status elaborated. I then indicate how I have determined a list of girls' classics in the source culture and the way I have selected translations for further analysis. In a second part views on the translation of children's literature classics are discussed to help refine the hypotheses for this chapter. The main section analyses three Dutch editions of *Little Women* by different translators. Finally, I compare the results from these studies with each other and with the hypotheses put forward earlier.

4.1. Children's literature classics

4.1.1. What are children's literature classics?

Most critics distinguish three types of children's literature classics based on the origins of the texts. Emer O'Sullivan differentiates between adaptations of adult literature for a child audience, the fairytale, myth and legend tradition, and early works of children's literature (O'Sullivan 1993a: 80-81 and 2000: 392-393)⁹¹. Another distinction often made is that between national (canonical in one country) and international (canonical in many countries) classics⁹² (Ginkel 1994: 148; O'Sullivan 2000: 380; Kümmerling-Meibauer 1999: ix, xvii; Nikolajeva 1996: 13; Maartense 1994: 155). Finally, there is the distinction between old and modern classics: old classics generally refer to books published before 1945 while modern ones refer to books published in the second half of

⁹¹Other researchers employ similar distinctions with slight variations, for examples see Bettina Kümmerling-Meibauer 1999: x, Nesbit 2001: 171, and for the Dutch context Matsier 1995: 35-36 and Ginkel 1994: 148.

⁹²The number of international classics stands at about 40 titles, with a serious West-European and North-American bias. Most developed nations have their own classics which may remain untranslated and hence unknown outside their own cultural and linguistic borders. One of the objectives of Bettina Kümmerling-Meibauer's study on international children's literature classics is to remedy this relative ignorance of children's literature scholars about each other's national classics by introducing 534 classics from 65 countries.

the twentieth century⁹³.

Classic status is not fixed or permanent: texts which achieve classical status may lose it and be substituted by other works due to varying literary tastes in a society and changing criteria which influence the perception of narratives as classics (Stevenson 1997: 114; Ginkel 1994: 148; Brantas 1994: 153; O'Sullivan 1993a: 80; Shavit 1986: 64; Stahl 1985: 27). The process by which texts become classic is complex and includes reception by a wide reading audience, reviewing issues and publishers' efforts to keep a book in print (Stahl 1985: 28; Linders 1994: 151). This process is different for children's classics compared to adult classics. According to Emer O'Sullivan an adult text becomes classic mainly for its aesthetic qualities and its exemplary nature; there is a strong focus on one text with clear authorship whose original voice is stressed. She argues that for many children's classics that is not the case as texts are often already adaptations or versions of an earlier "original" text and the concept of literary quality is not necessarily the most important in attributing classic status (1993a: 92-93). Deborah Stevenson agrees and elaborates on the different processes involved: adult texts become classics by being absorbed into the "canon of significance" while children's texts are part of a more popular canon which she labels the "canon of sentiment" (1997: 112-113). The two canons are created differently: the canon of significance emerges in the interaction between influential intellectual adult gatekeepers and a large adult audience who select texts which in their view are representative of historical and literary periods, but the canon of sentiment is determined by adult educators and librarians who pass on what is familiar and beloved without an input by the child audience (Stevenson 1997: 115). The asymmetrical nature of children's literature affects the establishment of a children's

⁹³The entry for classic stories in the most recent children's literature encyclopaedia lists a number of children's novels as classics for each decade of the twentieth century (even for the 1990s), and it seems that this selection is based on 'literary quality' as most books listed have won literary awards (Nesbit 2001: 171-175). At the moment, perhaps due to the ending of one century and one millennium, there has been much attention devoted to the question of which children's books will become classics, see for example the special issue on future classics of *The Horn Book Magazine* (Horn 2000) and for the Dutch context Joke Linders' contribution to the special 'classics' issue of *Leesgoed* (Linders 1994). Furthermore, recently Anglo-Saxon publishers seem to be looking backwards and the English children's book markets are being drowed with publishers' series of new classic children's books such as *Puffin Modern Classics*, *Oxford Children's Modern Classics*, *Classic Mammoth*, *Faber Children's Classics*, *Collins Modern Classics* among others, each of which uses the tag 'classic' as a selling point to bring its back list new life. The exact criteria used by the different publishing houses vary widely (see White 2001 and Eccleshare 2001 for more details).

literature canon. Although such a canon cannot exist without children, children's classics are largely determined by adults without child gatekeepers since children move on to other literature rather than argue for classic status of a children's text at the moment of childhood (Stevenson 1997: 119-120; Hunt 1994: 26; Watson 1994: 35; Shavit 1986: 65; Nodelman 1985a: 3-4).

A number of critics stress the classic's durability, popularity and market value. In order to be a classic, a narrative must have been popular beyond at least one generation, initially with its child audience, but also with adult readers, although it should preferably have remained popular over several generations and be so still with present-day readers (O'Sullivan 2000: 395 and 1993a: 80; Brantas 1994: 153; Watson 1994: 32-34; Griswold 1992: viii; Stahl 1985: 27). However, Deborah Stevenson insists that although a classic needs to be bought it need not necessarily be read by contemporary children to function as one. Even an unread classic can be associated with childhood and be reinforced as a classic in adulthood, although how long an unread text can remain a classic and how large a readership is necessary to keep it alive remains unclear (Stevenson 1997: 120-121). Part of the classic's power is seen to be in its "re-creative" abilities, its capacity to resurface in different guises and allow many representations in other media (Matsier 1995: 38-39; Hunt 1994: 26; Maartense 1994: 155; Meek 1971; 1997: 181). Another reason for enduring popularity of children's classics is the perception that they possess universal qualities, represent archetypal values and speak about the essence of human existence (Pelgrom 1995: 17; Groot 1994: 159; Griswold 1992: xi; Frey and Griffith 1987: vii-viii; Stahl 1985: 27). These "universal" texts usually function in one particular society, becoming cultural reference points, sometimes even over the borders of their country of origin (Griswold 1992: ix; Watson 1994: 34; Hunt 1994: 26).

Other observations on the children's classic focus on its literary value, its ability to generate critical discourse and its innovative function in the field. The characteristic of outstanding literary value of classics is often quoted, but hardly ever defined (Nikolajeva 1996: 5; Frey and Griffith 1987: vii; Griswold 1992: x; Watson 1994: 32; Brantas 1994: 154; Nodelman 1985a: 9-11). Deborah Stevenson observes that the canon of children's literature classics operates with its own criteria of "literary quality", so that formula

series fiction which is very popular with children rarely makes it into the classic canon because adults' perception of its lower quality prevents it from receiving classic status even if those adults remember formula texts fondly (1997: 116-118). The perception of a classic's literary quality is related to its ability to generate critical discussion, but this is less often mentioned as a necessary quality of children's classics, although Perry Nodelman considers this capacity essential for classic status (1985a: 7). Finally, there is the classic's innovative function at its initial publication. Listing Carroll's *Alice in Wonderland* as such an example, Zohar Shavit argues that a text which is seen to have created a new literary model (through manipulation of existing literary norms) and has been imitated is considered to be a classic (1986: 79-82, also Nodelman 1985a: 8).

There are clearly two perceptions of any children's classic: popularity and literary quality. Stressing popularity emphasizes the child reader and his or her preferences, but stressing literary quality usually implies taking an adult view. This duality is reflected in scholarly accounts. Bettina Kümmerling-Meibauer has identified two groups of critical thinking on classic children's literature: those that focus on popularity and durability related to a perspective of reception and influence and those that concentrate on literary quality and the innovative model function of the text⁹⁴ (1999: x). The working definition of children's classics in this chapter follows Kümmerling-Meibauer.

The dual perception of the classic text results in its ambivalent status in the field. Based on their complex nature Peter Hunt (1998: 25) classifies classics at the top end of his stratified children's literature field among the adults' children's books. Zohar Shavit considers classics to possess dual address, speaking to adults and children at the same time; she argues that adult recognition of the classic's value allows it into a more central position in canonized children's literature (1986: 65). According to Shavit the simultaneous existence of complete and annotated versions of children's classics aimed at adults and abridged versions aimed at children expresses ambivalence (1986: 71). Emer O'Sullivan, on the other hand, emphasizes the popularity and non-literary aspect

⁹⁴Since Kümmerling-Meibauer wants to identify classics in many countries she selects texts on the basis of present-day viewpoints of the literary-aesthetic innovation and representativeness of a text within its national tradition (1999: xi).

of children's classics and therefore ranks them more strongly in the folklore category and less in the canonized field (O'Sullivan 1993a).

I conclude that agreement in the field on the nature and exact status of the children's classic is lacking. The fact that children's classics are either perceived as popular works or as works of literary quality in the SC means it may be expected that different views or perceptions of the children's classic may also circulate in the TC. Hence, it is likely that translations may highlight either the popular or the literary quality aspect of the classic resulting in the use of different translation strategies and finally different end products. Before moving on to translation issues I will explain how I have selected girls' classics for analysis in this chapter.

4.1.2. Girls' classics: corpus selection

The focus of this chapter is on girls' classics of children's literature, not on adult texts which have descended into children's literature nor on texts from the folklore tradition, and equally disregarding "modern classics". The first problem I have to address is that of identifying particular texts as girls' classics in the source culture. Despite disagreement about the definition of children's literature classics, there is a consensus in the American and British children's literary field on which texts are perceived to be classics and more specifically on which girls' narratives are regarded as classic. The discussion above pointed towards the role of critics in determining whether a text is a classic and therefore in order to establish which girls' books are considered classic in the source culture I have searched a variety of source culture critical sources. These include histories of children's literature which provide an overview of the field, books which discuss and list classic texts, specialized studies of girls' narratives, and recommendation guides of books for girls aimed at the current market⁹⁵. When a narrative was mentioned

⁹⁵Several general children's literary historical overviews have been used including Avery (1994), Carpenter (1985), Carpenter & Pritchard (1984;1995), Hunt (2001, 1995a, and 1994), MacLeod (1994), Murray (1998) and Townsend (1965;1990). Studies specifically devoted to children's literature classics: Fisher (1986;1995), Frey & Griffith (1987), Griswold (1992), Kümmerling-Meibauer (1999), Nesbit (2001) and Nodelman (1985b). Critical studies of (classic) girls' fiction: Allen (1999), Cadogan & Craig (1976), Foster & Simons (1995), Keith (2001), and O'Keefe (2000). Among the recommendation guides are Cooper-Mullin & Coye (1998), Hearne with Stevenson (1999;2000), Higgins (1992), and Koning (1997).

in more than three sources as a classic text I added it to my list of classic girls' fiction. The following fifteen books or sets of books have emerged as having classic status in the source culture:

1. Susan Warner *The Wide, Wide World* (1853)
2. Charlotte Yonge *The Daisy Chain* (1856)
3. Lewis Carroll *Alice in Wonderland* (1865) and *Through the Looking-Glass* (1871)
4. Martha Finlay *Elsie Dinsmore* (1867) and *Elsie's Girlhood* (1872)
5. Louisa May Alcott *Little Women* (1868), and its sequels *Good Wives*⁹⁶ (1869), *Little Men* (1871) and *Jo's Boys* (1886)
6. Susan Coolidge *What Katy Did* (1872), and its sequels *What Katy Did Next* (1886) and *What Katy Did At School* (1873)
7. Kate Douglas Wiggin *Rebecca of Sunnybrook Farm* (1903)
8. Frances Hodgson Burnett *A Little Princess* (1905) and *The Secret Garden* (1911)
9. L.M. Montgomery *Anne of Green Gables* (1907) and its many sequels
10. Jean Webster *Daddy-Long-Legs* (1912) and *Dear Enemy* (1914)
11. Eleanor H. Porter *Pollyanna* (1913)
12. Angela Brazil *The Madcap of the School* (1917)
13. Laura Ingalls Wilder *The Little House in the Big Woods* (1932) and its sequels
14. Carol Ryrie Brink *Caddie Woodlawn* (1935)
15. Noel Streatfeild *Ballet Shoes* (1936)

Many of the titles on this list⁹⁷ are actually books that started out as single texts but acquired sequels over time. The books were not conceived as series and the sequels are usually a by-product of the lead book's success. Hence these books are different from the fiction series discussed in Chapter 3 since the sequels to the classic novels generally take their heroine beyond childhood into adulthood, thus creating a Bildungsroman series rather than a formula based one (see section 3.1.1). The first book in a classic series is usually perceived to have the highest status.

⁹⁶*Good Wives* is also known as *Little Women, Part 2* and editions in which both are in one volume and editions in which they are separate are equally available. I will treat the books as separate and use *Little Women* to refer exclusively to the first book or part 1 and *Good Wives* to refer to the second one or part 2.

⁹⁷Incidentally most of the titles on this list are part of the Puffin Classics series, pointing out the commercial exploitation of the "classic" epithet.

The above list has been checked against the bibliographical database to see whether any of these titles had been translated into Dutch during the study period (1946-1995). As can be expected, not all have been translated. The narrative translated most often is *Little Women*, which comes in at least 14 different first editions in Dutch and a number of reprints of older editions initially published before 1946. The sequel *Good Wives* comes in 6 different first editions and there are 8 first editions combining both texts in one.

As mentioned before, the selection of texts is based primarily on a qualitative distinction as regards their differential status. It is assumed that classics have a separate status in the source culture and may be treated in a distinct way in translation. In this chapter, I focus on different editions of Louisa May Alcott's *Little Women* for various reasons. First, this is one of the few girls' narratives which has made it onto the list of international children's classics. It is the best-known girls' classic in the source culture, featured more frequently than any other title in the various sources used to select the list of classic girls' books; it has also received considerable critical attention in the source culture. Moreover, as discussed in Chapter 1 (see section 1.5), Dutch scholars consider the translation of *Little Women* into Dutch as the starting point of a tradition of girls' fiction in the Netherlands. Finally, it is the girls' classic with the most editions in my corpus.

Classic texts are the only ones which offer the possibility of a diachronic perspective in my research since very few texts in my corpus are translated more than once. It was impossible to look at all editions of *Little Women* in Dutch translation, so I have selected three texts published at roughly ten year intervals within the period of study:

Alcott, Louisa (1969) *Onder moeders vleugels*, transl. Gerda van Cleemput, Schelle: Uitgeverij De Goudvink N.V. (TT1)

Alcott, Louise (1983) *Onder moeders vleugels*, transl. Francine Schregel-Onstein, Amsterdam: Omega Boek B.V. (TT2)

Alcott, Louisa May (1993) *De vier dochters van Dr March*, transl. Attie Spitzers, Chevron: Uitgeverij Hemma. (TT3)

The three editions are brought out by different publishers, one Flemish, one Dutch and one located in the Walloon part of Belgium, an aspect which may carry translational importance. The first book is part of a publisher's series of international "classic" children's literature, the second seems not to be part of a publisher's series but to stand on its own, while the third title is part of a popular series bringing mass market versions of classics. These various affiliations may, again, result in a different treatment of the source text in translation. Before tackling the texts themselves, I will turn my attention to issues of translation.

4.2. Translating girls' classics: hypothesis and methodology

Many scholars have observed that the reception of a children's classic in the source culture is distinct from that text's reception in the target culture. Maria Nikolajeva argues that the reception of Astrid Lindgren's modern classic *Pippi Longstocking* is different in Sweden compared to other countries (Nikolajeva 1996: 38). Lewis Carroll's *Alice in Wonderland* has not been a success in Germany despite having been translated 31 times over 130 years (O'Sullivan 2001, 2000: 296- 378 and 1998b). *Struwwelpeter*, *Heidi*, and *Uncle Tom's Cabin* have different reception histories in the United States and Germany (Stahl 1985: 26-28). In the Dutch context, Bregje Boonstra argues that *The Wizard of Oz* as a written text is not popular in the Netherlands, but points to the importance of the film (Boonstra 1995: 41). The evidence suggests that some books travel better than others and that their significance varies from culture to culture.

Studies of the translation of children's classics bring to light a variety of practices and categories used to describe them. In the Dutch context the translation of classics is generally discussed with reference to adaptation. Quirin van Os compares a Dutch translation for adults and an adaptation for children of *The Odyssey*, both by Imme Dros, in the light of a number of transformations labelled by terms derived from classical rhetoric, such as addition, deletion, permutation and substitution (Os 1996: 171-172). Karel Maartense discusses other versions of *The Odyssey* for children and sees evidence of shortening, simplifying, explication, diminishing subtlety, and intensifying spectacular

moments and action (Maartense 1994: 156). Karel Aardse compares four adaptations of the *King Arthur* story for children which each tell the story differently. Apart from adding and shortening, he identifies idealization (either moralization when characters are represented in a better light or christianization), rationalization (providing explanations for inexplicable events), contamination (interweaving of different story lines into one), and compositional tightening, among others (Aardse 1986: 225-230). The authors involved in the “hertaling” of classics for the *Averbode Klassiekers* series describe their strategies as language modernization (including shortening of sentences and adding dialogue), shortening (omission of long descriptions and unnecessary repetitions), structural changes (chronological or other logical changes), increasing liveliness and vitality (by adding humorous touches and increasing tension) and de-sentimentalization, among others (Groot 1994: 160).

In this chapter the translation of girls’ classics is seen in the light of Klingberg’s educational goals (see 1.6). The hybrid nature of the classic text and its ambiguous status make it hard to predict which goals are likely to be dominant in the translation process. On the one hand children’s classics are often seen as texts possessing literary merit expressing the “essence” of a particular culture. They could then be translated in ways which try to recreate those qualities, i.e. following strategies which are source text oriented and introduce and explain the foreign. On the other hand, classics are also popular texts to be enjoyed by their intended target audience, which may lead to translation strategies which focus on bringing pleasure and an easily digestible narrative to its target audience. A further complication arises in that classic children’s texts may originally have been published a long time ago when views on children’s literature and the values presented in it were markedly different from current views. Attention to this aspect may foster a translation with ideological changes. Moreover, the fact that classics stand further away from present-day readers may also cause concern for their intelligibility to children of today. A translation may then also take the child reader’s limited familiarity with distant worlds as a central issue and adopt strategies which remedy that perceived lack of knowledge. It will be obvious that the translation of a classic may theoretically pull in many different directions and thus the main hypothesis underlying this chapter is that a variety of translation strategies which reflect the tension

of the different educational goals will be used.

I have approached the case studies through a detailed reading and analysis of each TT in comparison to the ST, and have paid particular attention to the tension between the educational and literary aspects of the narrative and its relation to the perceived ability of the reader to deal with this kind of text. For the discussion of the three case studies I have predominantly used the theoretical framework and the analytical concepts listed in section 1.6 above. Many of the concepts to describe translation practices of classics used by critics in the above discussion overlap with my classification and refer to similar interventions, hence I will only occasionally refer to terminology of other critics in cases when it seems particularly appropriate.

4.3. Case study: *Little Women*⁹⁸ by Louisa May Alcott

In the following I will first provide a discussion of aspects of *Little Women* which have been affected in various ways in the three TTs. They include comments on narratological elements, a discussion of the intertexts, and the creativity and gender themes.

Little Women exhibits many characteristics of a classic as described above and its status in the source culture is well-established. The perception of the ST is not stable and both its popular and its literary character have been emphasized. The ST was popular at its initial publication and has remained so in all complete and abridged editions that have reached the market since. The many editions indicate the ST's re-creative potential and its ability to re-invent itself in different forms⁹⁹. The reason most often given for this enduring popularity is that it is loved by its intended readers who are able to recognize themselves in the tensions played out in the book.

⁹⁸In American critical circles discussion on *Little Women* usually includes the sequel *Good Wives* since both are published in one volume. Most translations into Dutch consider *Little Women* and *Good Wives* as separate books. I therefore use *Little Women* to refer exclusively to the first part of the story.

⁹⁹For a discussion of a variety of source text versions of the narrative *Little Women* in book form and in film or animated versions see Mackey 1998.

For part of the twentieth century Louisa May Alcott was neglected by the critical establishment, because she was mainly seen as a children's author. From the 1940s onwards critical regard increased; in the 1970s feminists began to pay attention to her work¹⁰⁰. Recent critical studies devoted to *Little Women* generally see the narrative in one of three ways: reactionary, subversive or ambiguous¹⁰¹. In the "reactionary" reading the narrative is seen to condemn Jo's fight against gender constrictions and stresses her eventual submission to the gender roles of the time, the "subversive" interpretation finds evidence in the text for the undermining of the Victorian feminine ideal, while the "ambiguous" interpretation focuses on tensions between the feminine ideal role model and the fight against it, concentrating on the constructedness of "femininity" in girls' socialization and the cost for the individual submitting to it (Reynolds & Humble 1993: 151-154). The narrative itself is seen as full of contradictions which form the basis for the diverging interpretations.

The ST *Little Women* displays many characteristics of older children's literature fiction and is clearly a book of its time. Many older texts for children seem to demand more in comparison with present-day children's literature and *Little Women* is no exception. It is long compared to current children's books, perhaps even long-winded (Mackey 1998: 161). From a present-day viewpoint the ST is also quite moralistic and didactic, although at the time of initial publication the book stood out for not being overtly didactic. From a narratological viewpoint, the text has an omniscient narrator who interprets the actions of characters (especially in the use of inquit-tags, expressive verbs, qualifying adjectives, and noun phrases), provides background information, elucidates motives for behaviour and frequently addresses the reader directly in the first person.

Little Women is an American text, but its "American-ness" is not easily identified. Unlike the popular fiction series discussed in Chapter 3 in which abundant realia references set the story clearly, yet superficially, in a particular culture and country, *Little Women's*

¹⁰⁰ A detailed analysis of the perception of *Little Women* and its varying critical reception over the years since it was first published can be found in Alberghene & Clark (1999b).

¹⁰¹ These different views on the narrative are reported on and analysed by various critics, see for example Foster & Simons 1995; Reynolds & Humble 1993; Murphy 1990; Clark 1989.

foreignness from the viewpoint of the target culture is not that easily pinpointed. There are of course a number of realia references, such as the mention of Washington and the Civil War, the names of the characters, food and currency, which may sound foreign to a target reader, but the “American-ness” of the story is mainly established in the employment of Bunyan’s *The Pilgrim’s Progress* and the use of intertextual references.

Although the Civil War is the backdrop to the action, references to the war remain minimal while the reasons for the war and its causes (the abolition of slavery) are nowhere made clear. The Civil War has been interpreted as a metaphor for the internal conflict in the characters, especially in Jo, between realization and negation of the self (Fetterley 1999: 28). The pattern of individuality, essentially a male one, is regarded as negative and linked to the war, while the female power of community, collaboration and mutual dependence, which implies a degree of self-negation, is presented as more positive in the novel (Reynolds & Humble 1993: 155-156).

Bunyan’s *The Pilgrim’s Progress* is the major intertextual reference. It operates as a structuring device, provides the moralizing and didactic tone (although *Little Women* is clearly more secular), establishes the theme of self-development and character improvement, and infuses the narrative with Protestant work-ethic values. However, the use of *The Pilgrim’s Progress* also lies at the heart of tensions in *Little Women* between self-denial and self-realization and those surrounding constrictive gender socialization. The references to Bunyan’s text have been interpreted in various ways, as providing dignity for the girls’ struggles against their faults (MacDonald 1988: 69), and as a feminist revision of male pilgrimage in order to explore women’s different experiences (Showalter 1991: 51). As MacDonald also observes, it is very likely that the references to *The Pilgrim’s Progress* will remain dormant for present-day ST readers (1988: 77).

The preface poem is the first explicit Bunyan reference. The plot of *Little Women* is tight and well constructed, and many chapter titles take their cue from *The Pilgrim’s Progress*, such as chapters 1, 4, 6, 7, 8, 9, 13, 17, 18, 22. Explicit and implicit references to Bunyan occur: naming the text, quoting events and characters from it, and the feeling of repression and self-denial. Although the ST does not mention the title of the book the

girls receive from their mother as Christmas gift, most critics consider it to be *The Pilgrim's Progress* (Showalter 1991: 52; Foster & Simons 1995: 90), but a few think it is the Bible (MacDonald 1988: 69). Many references in the book sustain the idea that the present is *The Pilgrim's Progress*. Mother's Christmas gift and father's letter in which he exhorts them to become "good little women" function as starting points for the girls to better their lives and to conquer their faults. To become "little women" they must lead a life of self-denial, self-control and self-restraint. The ST can thus be seen as a Bildungsroman helping to socialize the girls in the correct female behaviour as expressed by the agents of patriarchal oppression, father, mother and future husbands Laurie and John Brooke. The girls are partly successful as their father's praise at the end shows. However, part of the satisfaction of reading *Little Women* is the fight of the girls, especially Jo, against these constrictive rules for appropriate gender behaviour.

The narrative is built around the tension between the theme of self-denial and the need for passionate self-expression. The girls express themselves in artistic ways, such as Beth's music and Amy's painting, but the most important is Jo's creative writing. Many intertextual references point back to a female literary tradition, which is more emotional and passionate, and even sensational, such as the romantic play (*The Witch's Curse*) they perform for Christmas, the newspaper articles, the poems, letters, story telling sessions and Jo's published story *The Rival Painters* which is a romantic fantasy set abroad. The reading of the girls includes various texts, such as *The Heir of Redclyffe*, Goldsmith's *The Vicar of Wakefield*, and a girl's developmental story, Warner's *The Wide, Wide World*. At the same time, as Elaine Showalter has pointed out, Alcott revises male literary models, not just Bunyan but also the girls' imitation of Dickens's male Pickwick Club (Showalter 1991: 53). The intertextual and other references to reading and writing establish self-expression and creativity as one of the main themes. Writing is a means to define the self, a means to escape a domestic future and provides an opportunity for independence and a self-supporting female community¹⁰².

¹⁰²In *Little Women* writing is valued and presented as a struggle for a voice. However, in *Good Wives* and further sequels the freedom to write and to self-expression is undermined more severely and Jo is forced to give up writing altogether and later to channel it in acceptable ways such as writing stories for boys.

The issue of female creativity is linked to tensions surrounding gender socialization. The problematic nature of female adolescence is one of the themes and the narrative presents a double set of values: positive images of domesticity contrasted with creative independence for women (Foster & Simons 1995: 87). Although *Little Women* is a girls' book, its message questions the provision of a clear-cut model of behaviour for girls and also in a lesser degree for boys. Gender uncertainty, ambiguity and transgression play an important part in the story. The female Jo and the male Laurie choose a more masculine and more feminine name respectively and this undercuts their gender identity. Jo wishes to be a boy, is boyish in outlook and character, even more so when she cuts her hair, always plays the male role in their theatrical adventures, expresses the desire not to marry at all (and also to marry her sister), and feels disgust for physical intimacy such as that between Meg and John Brooke. Her wish to become a professional writer also defies gender conventions of the time. The text exposes the cost for girls to grow up into women and the personal sacrifices they need to make to fit the mould of acceptable feminine behaviour. Male characters are either absent or represented in a more feminine way: Father is away, Laurie and his grandfather are sensitive figures. Laurie is also exposed to male gender conventions: although he wishes to be a musician, he has to obey his grandfather, study hard and join the business.

All these elements make *Little Women* into an American text which is highly ambivalent about gender and creativity and is clearly based on specific intertexts. The three translations of *Little Women* into Dutch all pull in different directions, even though all three to a larger or smaller extent take as their central educational goal the limited abilities of the intended target readers to understand a world far removed from their immediate experience. The TTs are all much shorter than the ST: TT1 retains 44%, TT2 keeps 54%, while in TT3 a mere 37% is reproduced; the changes result from the extensive use of omission, condensation, simplification and purification. Deletion can therefore not be considered as mere oversight on the part of the respective translators, but must be regarded as a consciously employed strategy. The three TTs will be mainly compared on a macro-structural level as to how they deal with the various elements which have been discussed above, although occasional reference to micro-structural change will be incorporated too.

4.3.1. Case study: *Onder moeders vleugels* (transl. Gerda Van Cleemput)(TT1)

This translation of *Little Women*, the oldest of the three TTs, is brought out by the Flemish publisher De Goudvink. The Flemish translator, Gerda van Cleemput, is not recognized on the cover or title page, but is listed in the colophon. She writes Dutch children's books and started her career in the 1960s with girls' books (Franck et al. 1998: 53-54), making the choice of translator in this case particularly relevant. The first translation of *Little Women* into Dutch was published as *Onder moeders vleugels* (1876) and most subsequent translations into Dutch by other translators have used this title, building on its familiarity to the audience.

TT1 is part of a series, *Klassieke Jeugdgalery*, which consists of “een keur van klassieke boeken uit de wereldliteratuur”, emphasizing the foreign origin of titles as well as giving an impression of “literary quality”. The back cover features an introduction to the author and makes specific reference to her being American. The classic status of the text in the SC has clearly been a factor in selecting it for translation. Both the “classic” and the “foreign” elements of this series set up certain expectations for translation and suggest a possible tendency towards employing source text oriented strategies. However, a closer look at the titles in the series reveals that many of them are adult books which have been adapted for a younger audience, such as Defoe's *Robinson Crusoe* and Swift's *Gulliver's Travels*. Adult texts which have descended into the children's field are usually adapted extensively to bring them in line with what a society considers appropriate for its child readers. This impression is further reinforced by the indication “speciaal voor de jeugd bewerkt” which features on the back cover, as well as “Nederlandse bewerking” in front of the translator's name. This text presents itself as a translation on the cover, yet as an adaptation in the small print.

In light of Klingberg's four educational goals, TT1 focuses on providing the target reader with an easily accessible text which provides the “right” values. Introducing the foreign and bringing texts of literary merit, i.e. the complete text with all its characteristics, to the reader, are perceived as less important. My discussion will concentrate on deletion strategies used to make the text intelligible to readers and on purification strategies used

to create an acceptable text from an ideological viewpoint.

The ST is approximately 88,000 words long (328 pages) whereas TT1 has around 39,000 words (132 pages) and has only retained 44% of the ST. Seventeen chapters in TT1 match the twenty-three ST ones. Two ST chapters have been deleted and another four sets of two chapters have each been collapsed into one; the remaining 13 have been condensed. The omitted ST chapters 10 and 13 are connected tangentially. In both chapters the girls form a club, a literary one after Dickens in chapter 10 and a Busy Bee Club after Bunyan in chapter 13, to which Laurie, the neighbour boy, is admitted after much discussion. His explicit admission is often interpreted as a sign of male intrusion into the strong female community indicating both pressure from the outside world against female-only communities as well as Laurie's need for powerful emotional sustenance from such a community. It is unclear whether a change in theme was the primary motivation for these deletions as other more obvious reasons help to explain their disappearance, yet the loss of these chapters subtly affects the gender-relationship as portrayed in the ST.

The omission of ST chapter 10 is probably due to commercial-economic reasons since part of this chapter is printed in newspaper format, using a smaller font and a page layout in columns, which almost certainly creates extra costs for the publisher¹⁰³. However, even though commercial considerations may have been a major cause for omission, this chapter's deletion may also be related to perceived difficulties regarding intertextual references. In a sense the chapter is harder to translate as many models of different kinds of literature are imitated, including poems, advertisements, stories, and obituaries. The deletion of this chapter means that the subversion of Dickens' male literary club, the imitation of literary models, and Laurie's joining the all-female club are removed from TT1 affecting gender and creativity themes. Another effect of this deletion is that the setup of a personal post-service between the two families is lost. This creates ambiguity later when Beth is private postmistress, an activity which may seem incongruous to target

¹⁰³That commercial considerations related to difficulties of intricate layout are at the root of the deletions of ST chapter 10 is reinforced by the fact that this chapter is the only one deleted in all three target texts, even in TT2 in which it is the only chapter that has been omitted.

readers because the why and how remains unclear. The deletion compromises plot structure and also affects the goal to provide an easily readable text. A further reason for the omission of ST chapter 13 could be its more reflective nature since the girls and Laurie discuss their plans for the future. It is a chapter which is explicitly modelled on Bunyan's *The Pilgrim's Progress*, whose treatment will be discussed in detail below.

Eight ST chapters have been combined in pairs which means that the translator omits the chapter heading for the second ST chapter, retains the order of the two chapters (although the order of narration within chapters is often manipulated), and reduces the content of both. There is a thematic link between most of the ST chapters thus combined, for example, ST chapters 1 and 2 both deal with Christmas and fit together well. There is no clear link, though, between ST chapter 4, which concerns the girls' jobs and describes their characters, and ST chapter 5, which tells of Jo's first visit to Laurie.

Apart from complete chapter deletions, a major translation strategy is that of omission within chapters and condensation, especially the use of summary and paraphrase. The recourse to paraphrase and summary means that despite sometimes large deletions a reduced sense of some themes is still present in TT1, such as the Bildungsroman, the gender confusion and the creativity theme. Omission and condensation can be related to the educational goals of providing an easily accessible text, as well as an enjoyable one, and to the goal of bringing the "correct" values to the reader.

The treatment of the Bunyan theme in TT1 is characterized by ambiguity. The chapter headings which refer specifically to *The Pilgrim's Progress* are generally changed into more descriptive ones which in most cases sever the explicit link with the intertext. The descriptive chapter titles in Dutch are part of TT1's explicatory tendencies. References to Bunyan in the text proper are treated in a variety of ways: many are deleted completely, some passages are retained partially but without the explicit Bunyan link as they are summarized in a religious sense and subsumed in a more general Christian terminology, while others are paraphrased. Deletions include the preface poem and

numerous references to specific Bunyan terminology (15/13¹⁰⁴; 49/26; 79/37; 81/38; 234/84; passim), but generalizations of specific Bunyan references to more general Christian metaphors also occur. The introduction of the game of playing pilgrims in ST chapter 1 is a good example as two ST pages are reduced to two short paragraphs in TT1, what is retained is cast in more general Christian terms:

‘Do you remember how you used to play *Pilgrim’s Progress*¹⁰⁵ when you were little things? Nothing delighted you more than to have me tie my piece-bags on your backs for burdens, give you hats and sticks and rolls of paper, and let you travel through the house from the cellar, which was the **City of Destruction**, up, up, to the housetop, where you had all the lovely things you could collect to make a **Celestial City**’

→

‘Herinneren jullie je nog **het spel**, dat je zo graag speelde toen je klein was?’ vroeg mevrouw March. ‘Jullie zetten grote papieren mutsen op; op de rug droegen jullie zakken met oude lappen, en met een grote **pelgrimsstaf** liepen jullie door het huis lawaai te maken. De kelder was **de hel**, en de zolder, versierd met bloemenslingers, was **de hemel**.’ (13/12).

The book the girls receive for Christmas which implicitly refers to *The Pilgrim’s Progress* is changed into “een exemplaar van het Evangelie met mooie illustraties en een prachtige band” (17/13). One reason for using a more generally Christian atmosphere rather than an explicit Bunyan connection may be the fact that the Flemish have a stronger Catholic tradition in which the Protestant intertext does not fit that easily.

The Bunyan theme is part of a wider moralizing theme in the ST, which although heavily reduced, is still clearly observable in the shorter TT1. Many religious and more generally moralizing passages are deleted (98-100/45; 115/49; 154/64; 208-210/75; 268-272/101; passim). Passages of moralizing remain, but are often much reduced in length, just keeping a few salient elements and the sense of the episode, such as the need for Jo to conquer her bad temper which is reduced from several pages to a few paragraphs (111-

¹⁰⁴ As in the previous chapter, the first figure refers to the ST page number, the second one to the corresponding TT page.

¹⁰⁵ Bold emphasis is added throughout to indicate which elements are being discussed, italics present in the ST.

116/49-50) or the characters explicating the lesson learnt from not doing their share of the work (164-165/68). Religious references or Christian elements are also made more explicit, substituted for other non-religious elements, and introduced when none are present in the ST. For example, explication occurs in ““don’t let us grumble, but shoulder our bundles and trudge along as cheerfully as Marmee does”” → ““Laten we onze **pelgrimsstaf** en onze zak maar vrolijk opnemen, zoals moeder zegt”” (47/25). This may also be interpreted as compensation for loss of larger moralizing passages. Substitution takes place when the sensational romantic play they perform for Christmas is turned into a performance of the Christmas story itself (30/15). Information is added in TT1: “○”¹⁰⁶ → “**Goddank worden de arme pelgrims op hun levenstocht niet zonder ophouden beproefd; ze genieten ook perioden van ontspanning, zoals er zonnige dagen zijn in een strenge winter**” (303/120). This additional information can also be construed as compensation for losses elsewhere.

Omission and condensation strategies also affect the reading and creative writing theme of the ST. Large parts of the text which are built on other literary models are deleted, for example the writing and performance of the play (22-29/14), the literary club and newspaper articles (140-149/61), and the story-telling game (177-182/73). Explicit literary allusions are omitted when they are part of large-scale omissions, but often a generalization is used which implies interpretation of the reference. It is thus impossible for the target reader to get a clear sense of the rich pattern of intertextual allusions that infuses the ST, but the importance of the act of reading as such is retained. Examples are many and include: “Meg found her sister eating apples and crying over the *Heir of Redclyffe*” → “waar haar zusje, lekker ingepakt, zat te lezen in de zon” (32/17) and “*Ivanhoe*” → “haar lectuur” (64/30). Explication and interpretation occurs in “Belsham” → “oervervelend boek” and “*Vicar of Wakefield*” → “gezellig boek” (57/29). The girls’ book which can be partly considered as a model for *Little Women* is recast as “*The Wide, Wide World*” → “een avonturenroman” (152/63). This strategy reduces the specifically foreign feel of the text, i.e. neutralizes but does not domesticate extensively. Linked with

¹⁰⁶ As in the previous chapter the sign “○” with reference to the ST indicates an addition to the TT which has no counterpart in the ST. When the sign is used with reference to the TT it signals a deletion.

the reading aspect is the creative writing theme which is mainly explored in the character of Jo and is present in reduced form¹⁰⁷. Jo is shown as a writer in TT1 despite some deletions of literary models. The key episode in which Amy has burnt Jo's manuscript of stories which she had worked on for a long time is retained but paraphrased (104-106/47). The publication of stories in the newspaper, the dream to be a writer and be financially independent (216-218/79) and the letters to her parents (238/86) are present.

A strand of deletions can be interpreted as the result of ideological concerns, i.e. purification strategies, protecting the reader from unsuitable material, such as war and death, the romance between John and Meg, and Meg's flirting and drinking. The Civil War, background to the ST, is only allowed to intrude sporadically in TT1, for example to explain the mother's absence to take care of the sick father in Washington. All long references to the war are deleted, especially the emotional cost and human hardship that war visits on the characters, and the possibility of death. This includes Father's letter from the war front¹⁰⁸ (11/12), the story of the man with his lost sons (61/29), John Brooke's discussion with Meg whether to enlist (187-188/73), among other smaller references. The possibility of death is deleted: **"We haven't got father, and shall not have him for a long time.' She didn't say 'perhaps never,' but each silently added it, thinking of father far away, where the fighting was"** → **"Vader is wel ver van ons vandaan,' zei Jo"** (1/10) and **"their hearts were very heavy as they sent loving messages to Father, remembering, as they spoke, that it might be too late to deliver them"** → **"O"** (233/84) among others. However, TT1 does not take every opportunity to delete this war theme and the translator actually introduces the war briefly in the telegram when the illness of the father, pneumonia, is changed: **"Your husband is very ill"** → ***"Meneer March tamelijk ernstig gewond"***¹⁰⁹ (221/81). Altogether references to the war remain vague and the war recedes even further into the background than in the ST.

¹⁰⁷ This is different from the representation of this theme in TT3 below in which creative writing is almost completely written out of the story.

¹⁰⁸ This deletion also implies the loss of Father's exhortation to his daughters to become good "little women" and the girls take the path to develop themselves and conquer their faults solely on the basis of Mother's advice. The Bildungsroman aspect is thus retained, but the patriarchal input is omitted. It is of course possible to see the mother as an agent of patriarchy, preparing her daughters for marriage.

¹⁰⁹ Italics added in TT1.

A similar attitude surrounds references to death. Death is strongly present in the ST, not only in relation to the war, but in various other incidents. The translator has omitted the death and funeral of Beth's bird (157-158/65). She has also reduced the death scene of the poor Hummel baby and added words of solace implying the baby is with God: "**Het is nu gelukkig**" (245-246/90-91). Similar condensation strategies are used for Beth's serious bout of scarlet fever and near death experience (254-265/95-99). The translator does retain Amy's writing of her will (274-276/102-103) which functions as comic relief after the darkness of Beth's possible death. The effect of these deletions and summaries is a slightly lighter tone in TT1.

Other deletions may also be construed as examples of ideological purification. The explicit flirting and drinking by Meg at the Moffat's party is much reduced although a sense of the "incorrect" behaviour remains so as to instill the moral lesson (129-134/56-58). Many of the romantic interludes between John and Meg building up to their engagement are removed: their talk about poetry (185-188/72), Meg's observation of John (203/74), and her day-dreaming about him (230/84). Explicit physical contact is somewhat neutralized, for example "Mr Brooke kissed Meg entirely by mistake" → "Meneer Brooke omhelsde Greet, helemaal per vergissing" (306/121) and "the aforesaid enemy serenely sitting on the sofa, with the strong-minded sister enthroned upon his knee" → "Haar vijand zat daar op de sofa en hield Greet's hand vast" (324/130). Instances of physical contact between them and between other characters are retained (42/21; 257/97; 317/127). The translator also introduces physical contact between Laurie and Amy: "'don't cry, dear'; and Laurie put his arm about her with a brotherly gesture which was very comforting" → "'Huil maar niet, m'n lieve meisje,' zei hij en gaf haar een kus" (276/104). The reason for this change lies probably in its function as a foreshadowing of Laurie and Amy's marriage in *Good Wives*, the sequel to *Little Women*, which has also been translated in this series.

Another theme of the ST, Jo's gender confusion, is reduced. A number of references are deleted and some are shortened in length, but the idea of being a boy, not wishing to grow up, antipathy to John Brooke and strong emotions against marriage in general remains easily observable in TT1 (4/11; 38/21; 70/33; 157ff/65ff; passim). Sometimes

that theme is even made more explicit, by attributing the mother's words to Jo:

'Then we'll be old maids,' said Jo, stoutly.

'Right, Jo; better be happy old maids than unhappy wives or unmaidenly girls, running about to find husbands,' said Mrs March, decidedly

→

'Maar u vergeet,' zei Jo, 'dat er geen enkele wet is die verplicht om te trouwen. Een gelukkige oude juffrouw is beter dan een lijdende echtgenote' (138/60).

However, allusions which could be interpreted to refer to lesbian love are either deleted completely or neutralized. For example, Jo's comments on her sister: "I'm in love with her sometimes" → "ik ben echt een beetje trots op mijn oudste zus" (238/86) and "I just wish I could marry Meg myself, and keep her safe in the family" → "○" (282/108).

Various smaller omissions, changes and simplifying tendencies can be detected in TT1 which affect narration and characterization. It is obvious that the deletion and condensation strategies result in far-reaching simplification, but simplification occurs on many other levels. Structurally a general streamlining of the plot can be observed in which any form of "non-essential" or complex plot line is either cut or simplified, as well as omissions of reflections, description, digressions into the past, and explanations of characters' motivation (17/13; 37/20; 259/97; 309/123; *passim*). Paragraphs are often reduced in length or cut up into smaller ones. The order of paragraphs is not followed consistently, i.e. the translator moves clusters of paragraphs to the front and others to the back, mainly to facilitate understanding.

On a narratological level, the ST uses a third person omniscient narrator who mainly reports, but also interprets actions and occasionally lapses into first person direct address to the reader. TT1 uses a similar third person omniscient narrator, but the ST first person narrator addresses to the reader are either omitted or attributed to a more distant third person narrator and sporadically to another character (5/9; 22/15; 52/27; 277/105; 279/106; 307/122). Long passages of dialogue are reduced in length and summarized in a few sentences (74/35; 90-91/43; 124-125/55; *passim*). On the other hand, the translator also occasionally uses short dialogues to relay information provided in description by the

ST narrator (236/85). The overall effect of these changes is a text which is slightly more distant and provides a more unified narrative perspective than the ST.

The ST narrator uses expressive inquit-tag verbs, qualifying adjectives or noun phrases which characterize a protagonist or provide interpretation of actions and emotional circumstances. The translator generally uses condensation of sense, substitution, simplification, addition and deletion for these features (1/9; 20/14; 32/17; 64/30; 219/80; *passim*). The effect of these changes is that the four girls are differentiated as separate characters yet are also established as types rather than as ambiguous human beings with complex emotional lives. The presentation of friction between children as an expression of sibling rivalry is more clearly present in TT1 than in the ST and simplifies the girls' complicated relationships. The ironic voice of the narrator is also subdued in TT1.

Simplification on a syntactic level means that long-winded ST sentences are routinely shortened by deleting descriptive or other material and cut into smaller sentences, so that the leisurely pace of the ST is substituted by a faster-paced TT1 which is also easier to read. Semantic simplification is equally drastic. The interventions described for the inquit-tags (omission, generalization, exaggeration of feeling, substitution with unrelated words, addition, simplification) also affect other parts of the text (276/104; *passim*). The translator has opted for standard language by removing all ST working-class dialect in direct speech of the servant Hannah and poor Mrs Hummel (e.g. 240-241/87-88), deleting foreign language passages (40/21), and omitting all wordplay, especially Amy's mispronunciation of "important" words to look mature (151/62; *passim*). Semantically TT1 is far removed from the ST and its style is further affected by the extensive use of diminutives, which can be read as an expression of talking down to the reader. The overall result is a less polyphonic text, loss of ironic comments (and thus also loss of humour), and shifts in character relationships.

Explication also facilitates ready understanding. The translator provides additional information to make causal links clear, to shed light on emotions, to indicate relations between characters, to sum up individual chapters and to provide further background, for example: "sighed Meg, looking down at her old dress" → "**Haar zusje** Greet keek **met**

een somber gezicht naar haar oude jurk en zuchtte” (1/9) and “He liked Jo, for her odd, blunt ways suited him” → “Jo vermaakte hem met haar originele opmerkingen **en haar eenvoudige, onge Kunststelde manieren herinnerden hem aan zijn vriend van vroeger.** Tussen de drie zo verschillende mensen begonnen de vriendschapsbanden te **groeien**” (75/35), among others.

The treatment of culturally specific elements is also characterized by simplification, especially in adapting SC items to TC references. Some names of main characters have been domesticated by adapting them to target language spelling or by using target culture equivalents, for example “Meg” which is short for “Margaret” is turned into “Greet” for “Margaretha” (5/9) and “Elizabeth” or “Beth” becomes “Elisabeth” or “Liesbeth” (5/10). Names of other central characters, such as “Jo”, “Amy”, “John Brooke”, “Mr Laurence”, “Laurie” are not adapted. Many names of secondary characters are replaced by a noun indicating the function they perform: “Mr Cutter” → “de visboer” (60/29), “George” → “haar verloofde” (121/53), “Mrs Barker” → “de huishoudster” (170/70), “Lottchen” → “het oudste meisje” (245/90), “Dr Bangs” → “de dokter” (248/91). This strategy reduces the number of names target readers are confronted with. However, the translator also retains explicitly foreign names of minor characters such as “Katy Brown”, “Mary Kingsley” and “Jenny Snow” (92/44). Titles are always translated: “Mr Brooke” → “meneer Brooke” (319/128), “Mrs March” → “mevrouw March” (13/12), “Miss Elizabeth March” → “Mejuffrouw Elisabeth March” (86/41).

Currency is translated inconsistently: it remains in its foreign form “dollar” → “dollar” (2/10), or is substituted by a more general noun ““Twenty-five dollars”” → “een heel bedrag” (225/82), or is changed into a target culture reference “penny”¹¹⁰ → “cent” (319/128). The resulting incongruities in TT1 may puzzle intended readers. Food items are treated equally erratically. Many references are deleted, some are replaced by target culture foods, often for no apparent reason as the item in question would not really create a comprehension problem for the target reader: “cream and the muffins” → “○” (21/14), “There was ice-cream - actually two dishes of it, pink and white - and cake and fruit and

¹¹⁰U.S. currency is dollars divided into cents. The word “penny” is used in the ST in the expression “not one penny of my money” and constitutes an anomaly in the ST setting.

distracting French bonbons” → “De sandwiches hadden de kunstigste vormen. De vruchten lagen fijntjes genesteld in hun bladeren. Allerlei lekkers lag om een monumentale taart heen, werkelijk een meesterstuk” (29/15), “the **plum-pudding**, which quite melted in one’s mouth; likewise the **jellies**” → “Het **gebak** smolt op de tong, de **room** was volmaakt” (308/122). The demands on target readers are thus minimal. The strategy partly assumes that readers may not be able to cope with too much foreignness and expresses a desire not to distract the reader from the briskly paced story.

Although the cumulative effect of all the large-scale and small-scale changes cannot be measured exactly, the impression created by TT1 is significantly different from the ST, especially for the characterization of the girls, the various themes of the novel, and the moralizing aspect. However, even though TT1 only retains 44% of the ST, many events in the narrative have been preserved, all be it in a reduced form. Many shifts point towards a “domesticating” and sometimes a “neutralizing” tendency. Generalizations and disappearance or adaptation of culturally specific elements are examples of simplification to ease understanding by the target reader which help to neutralize the foreign, create a more domesticated text and provide an easy, enjoyable read.

4.3.2. Case study: *Onder moeders vleugels* (transl. Francine Schregel-Onstein)(TT2)

This second translation was brought out by Dutch publisher Omega Boek and is not part of a series. The blurb on the back cover focuses on love and the historical aspect, “een prachtig romantisch verhaal met veel gevoel voor de problemen van de opgroeiende jeugd in vroeger tijden”. There are no explicit references on the cover or title page to the text’s foreign origin. TT2 is presented as written by “Louise Alcott”, but no author information is provided. The colophon lists the original title and indicates that this text is an adaptation (“Nederlandse bewerking”). This translation dominates at least the last two decades of the study period in the sense that it is “recycled” in John Milton’s terms (2001: 62). An exact copy of TT2 was combined with the translation of its sequel *Good Wives* and brought out in one volume with another front cover but the same back cover blurb by Omega Boek in 1990. A copy of TT2 was brought out by Dutch publisher De

Sfinx in 1995 with a still from the 1994 Hollywood film on the front cover¹¹¹.

Although TT2 is not part of a publisher's series with a clear page limit, its most striking feature is length: at around 47,000 words it is approximately 54% of the ST, yet it is also the longest of the three TTs considered here. The physical presentation of TT2 follows the ST most closely and matches twenty-one chapters to the ST's twenty-three. Only one chapter, ST chapter 10, is deleted but not entirely, while ST chapters 16 and 17 are combined. As noted above it is likely that commercial concerns form the basis for the deletion of ST chapter 10 because of its newspaper layout. The many intertextual references may also have influenced the decision to delete it. As in TT1 the deletion of this chapter affects gender and creativity themes. In contrast to TT1 the translator has kept part of this chapter's ending, namely Laurie's suggestion of setting up of a private post office in the hedge between the two houses. She has summarized the idea and moved the passage to the beginning of TT2 chapter 11 where it explains Beth's handling of the post, thus avoiding problems of understanding and retaining ease of reading.

Indicating which educational goals dominate the translation of girls' classics proves difficult, but again the major consideration in TT2 seems to be with providing the reader with an easily intelligible read, although the moralizing trend is much stronger here than in either TT1 or TT3. The demands of TT2 on the intended target reader are higher than those in the other translations, even though the strategies involved are again for a large part omission and condensation. There is less evidence of severe simplification, purification or mutation of sense as is the case in TT1 and TT3. TT2 also demonstrates a clear sense of updating the language, especially in characters' interactions.

The most striking difference with both TT1 and TT3 is the treatment and central role of the Bunyan theme in TT2. The translator obviously considers this an essential element and retains much of it. One reason for keeping the Bunyan references might be related to the fact that Protestantism is the dominant religion in the Netherlands and that a Protestant literary tradition existed in publications for children, including editions of

¹¹¹ A translation by Schregel-Onstein was published by De Nederlandse Boekenclub in 1971, but I have been unable to trace this copy to see whether it is the same text.

Bunyan's narrative for children (Dongelmans et al. 2000; Zuurveen 1996; Schutte et al. 1989). The Dutch publisher and Dutch translator may have aimed to exploit this connection, while the Flemish have a stronger Catholic tradition, hence the more general Christian atmosphere of TT1.

References to Bunyan's allegory are often translated literally and many explicit allusions to the intertext remain, such as chapter headings "Playing Pilgrims" → "Kleine pelgrims" (1/5) and "Beth finds the Palace Beautiful" → "Beth vindt Paleis Sierlijk" (80/43). The translator has also considered the limited knowledge of the target reader regarding Bunyan. When it is first mentioned in the narrative proper (in chapter 1) she provides explicatory material in the form of a footnote:

'Do you remember how you used to play *Pilgrim's Progress* when you were little things? Nothing delighted you more than to have me tie my piece-bags on your bags for burdens, give you hats and sticks and rolls of paper, and let you travel through the house from the cellar, which was the **City of Destruction**, up, up, to the housetop, where you had all the lovely things you could collect to make a **Celestial City**.'

→

'Weten jullie nog hoe je '**De Christenreize**' speelde?*' Niets vonden jullie heerlijker! Ik bond kussentjes op jullie rug bij wijze van zware last, gaf jullie hoeden en stokken en papierrollen, en dan maar reizen door het hele huis! Vanaf de kelder, die de **Stad Verderf** was, steeds hogerop, naar het balkon waar jullie, pelgrims, alles hadden verzameld om er de **Hemelse Stad** van te maken.' *John Bunyan's '**De Christenreize naar de Eeuwigheid**'. (13/11).

A further footnote is provided later in the narrative:

Mr Brooke looked so strong and sensible and kind that the girls christened him 'Mr Greatheart'

→

Meneer Brooke stapte na Moeder in en zag er zo innemend en behulpzaam uit, dat de meisjes hem meteen **Getrouwe** noemden*.

***Figuur uit 'De Christenreize' van Bunyan** (234/109-110).

However, the translator does not provide further information and it remains unclear whether target readers would be able to make much sense of the reference.

The translator has translated references to Bunyan in this way throughout TT2, has

provided explication where the ST uses an implicit reference and has sometimes also added more Christian ideas and concepts, for example: “Jo tramped away, feeling that the pilgrims were not setting out as they ought to do” → “En Jo en Meg stapten weg, er **schuldbewust** van overtuigd dat ze op deze dag na het feest niet zozeer als **ware** pelgrims hun **Christenreize naar de Eeuwigheid** aanvaardden...”(49/28) and “O”→ “**Die ochtend, in de kille schemering, lazen de meisjes March met grote ernst in Moeders boekjes**” (232/109; further examples 15/12; 79/41-42; 198/91; 309/152; passim). Even though Bunyan is clearly considered an important part of the narrative, a number of minor Bunyan references are deleted or shortened as part of the overall condensation strategy at work in TT2. These include the preface poem after Bunyan, the description of the different characters’ reactions to Bunyan, repetitive phrases, religious hymns or more obscure references, for example “after such tremendous exertions, they felt that Endeavour deserved a holiday, and gave it a good many”→ “O” (243/115; see also 14/12; 80/43; 311-312/154). Overall the atmosphere in TT2 remains clearly religious and moralizing as the translator even introduces ‘Christian’ terminology when the ST is more neutral in its vocabulary choices, for example: “‘May I come in, please? or shall I be a bother?’” → “‘Ben ik tot last op **deze heilige plaats?**’” (195/90) and “bundle of naughties” → “**zondenlast**”(280/135-136; see also 165/79; 279/135).

A similar attitude can be observed with regard to the moralizing and more generally Christian angle to the story. This theme is retained, despite minor deletions (115/60; 164-165/78-79; passim). The differences between Catholic and Protestant religious customs which is explored in ST chapters 19 and 20 is explicated, for example, “Amy hung it up and did not use it, feeling more than doubtful as to its fitness for Protestant prayers”→ “Esthers zwartkralige rozenkrans had ze echter aan de muur opgehangen, omdat ze niet zeker wist of het gebruik hiervan wel bij de protestantse eredienst behoorde” (271/130) and “They were alone together in the little room, to which her mother did not object when its purpose was explained to her”→ “Ze gingen naar het **bidkamertje**. Moeder bleek er geen bezwaar tegen te hebben, **al was het een beetje katholiek**” (279/135).

TT2 displays a different attitude to the Bunyan theme and the explicit moralizing angle of the ST than either TT1 or TT3. The omission and paraphrasing of moralizing and

Bunyanesque passages is certainly less extensive than in TT1 and TT3 while as a theme it is considered important enough to be translated and emphasized. Through the translation of the allegory TT2 allows its intended target readers to recuperate the Christian meaning of the text and thus helps to fit it clearly in a more explicitly Protestant tradition.

Of another main theme of the novel, literary creativity, again more is retained in TT2 than in either TT1 or TT3, although deletions are more extensive than for Bunyan. Many episodes concerning writing and its importance to Jo are reproduced but with loss of detail. The description of the play is the most extensive of the three TTs considered here, even though it is reduced from six pages to three (23-28/17-19). Other story telling sessions are summarized (57-61/31-33; 177-182/85). Details such as the explicit mention of Jo writing the play are removed (9/9), but other details, such as Jo's ambition to be a famous writer, are retained (199/92). The burning of Jo's writing and the importance of that writing to Jo is reproduced almost in its entirety (104-106/54-55). The episode of the publication of Jo's story in a newspaper is kept and additions of detail show the importance of writing. For example, "Jo was very busy" → "Jo had het razend druk met **haar schrijfwerk**" and "showing Jo seated on the old sofa, writing busily, with her papers spread out" → "op de oude zolder-canapé, waar onze **auteur** zich zo inspande te midden van haar paperassen" (206/96). Both TT1 and TT3 make Jo send her writing to a children's newspaper, thus somewhat diminishing her achievement, but in TT2 Jo meets an editor of a proper newspaper. The ambition, the need for financial independence through writing and the importance of writing to the identity of Jo is more strongly present in TT2 than in the other translations.

Explicit literary references, such as book titles, which provide a literary background and help to create foreignness are also treated differently in TT2. Whereas TT1 and TT3 either delete allusions or generalize them, the TT2 translator has mostly translated book titles literally, for example, "*Undine and Sintram*" → "'Undine en Sintram'" (2/5), "*Heir of Redclyffe*" → "'De Erfgenaam van Redclyff'" (32/21), "everlasting Belsham" → "'De verhandelingen van Belsham'" (56/32), "*Vicar of Wakefield*" → "'De Predikant van Wakefield'" (57/32), "*Uncle Tom*" → "'De Negerhut van Oom Tom'" (63/34), and "*The*

Wide, Wide World' → "'De wijde, wijde wereld'" (152/73). Although it is impossible to estimate the intended target readers' knowledge of the books Alcott refers to, it is very likely that target readers would be unfamiliar with most. For example, Susan Warner's *The Wide, Wide World* is not present in my corpus and was thus not translated into Dutch during the period of study (1946-1995). The competence of target readers may be nearly non-existent in this regard, but again as with the Bunyan literary reference retaining this material through a literal translation shows that the translator intends to keep some of the foreign nature of the ST even if it means opaqueness for the target reader.

The theme of constricting gender roles is present, but has been changed more than either the Bunyan or literary creativity theme, yet again less than in TT1 or TT3. A number of references to the gender politics of the ST have been deleted, such as the explicit mention that Jo acts out male roles in their play, although target readers can recuperate that meaning from the description of the performance (23-28/17-19). Other deletions include the subversiveness of choosing a male or female name for Jo and Laurie respectively (38/24), Jo's clumsiness (43/26), Jo's feminine touch in cleaning up Laurie's room (68/36), and various details in longer passages. Yet, many of the references to Jo's subversion of gender roles and ultimate submission to the constrictions of her gender role are still clearly present in TT2. Her wish to be a boy and Beth's answer is retained in full: "'you must try to be contented with making your name boyish, and playing brother to us girls'" → "'Behelp je dus met je jongensnaam en blijf voor ons meisjes maar de broer spelen'" (4/7). Similarly, other passages such as the running of the race (213-214/99-100), cutting of her hair in a short crop (225-226/106-107), her aversion to marriage (282-284/136-138), and even her wish to marry Meg are retained (282/137).

Although it is difficult to establish what a translator had in mind when deleting passages, it is possible to see a number of omissions as the result of a different ideological context in the TC. The story of the man who loses nearly all his sons to the Civil War is again omitted (61/33) as is the story of the hairdresser's son who is fighting in the war (227/107) which may point to a shielding of the reader for the realities of war. On the other hand, Meg's discussion with John Brooke about his enlisting in the army is retained (187/87), perhaps to help sustain their engagement at the end of the narrative, although

Meg's daydreaming about John is deleted (230/108). References to the death of Beth's bird from neglect and his funeral is rendered (157/75) as well as her illness and the death of the Hummel baby (254ff/121ff). The translator also increases romance by making explicit a dancing scene between Jo and Laurie (42/25), but tones down the teasing of their kissing (260/124). There does not seem to be a clear ideological line in the various deletions which are carried out.

Deletion and condensation also affect narration and characterization. TT2 omits descriptive passages, internal reflections of characters, and the first person narrator's direct addresses to the reader as in TT1 and TT3. Direct speech between characters is also affected (48/28; 73-75/39; 118-119/61; *passim*). The use of inquit-tags as a way to affect characterization is changed, but not as drastically as in TT1. Inquit-tags are deleted when it is obvious who is speaking anyway, but there are also instances where qualifying adjectives are changed or inserted (3/6; 90/48; 163/78; *passim*).

The translator's concern for the target readers' restricted capabilities and knowledge appears to drive the extended use of simplification strategies of which omission and condensation are particular manifestations. Simplification is carried through on a structural, narratological, syntactic and semantic level: plot digressions and complications are reduced and paragraphs routinely cut up in shorter ones, a clear third person omniscient narrator dominates TT2, while sentence length is shorter and word choice aims for less difficult vocabulary selections. This concern for the target reader's unfamiliarity with foreignness also leads to the use of explicatory strategies.

Whereas changes in the language of TT1 and TT3 have resulted in a bland and inoffensive text, language use in TT2 is differentiated. The translator of TT2 tries to modernize language while also retaining a sense of the different registers of the ST. She keeps foreign language elements as foreign (21/16). She also recreates Amy's mispronunciation of difficult words which characterizes her as wanting to present herself as more grown-up and which provides humour in the story. The translator explicates this habit ("○" → "Men vergaf haar graag dat ze eerlijk gezegd wel wat pedant was en dat ze uit bluf vaak moeilijke woorden verkeerd uitsprak" 55/31) and shows it: "She was

parrylized with fright” → “O, ze was **geparaleersd** van angst!” (60/32; also 3/6; 90/48; 151/72; 165/79; 216/101; *passim*). Amy’s unorthodox spelling is also reproduced with mistakes geared to spelling difficulties of the Dutch language, such as “Meg says my **punchtuation** and spelling are disgraceful” → “Meg zegt dat mijn **punktilasie** slecht is” (240/113, see also 274-275/131-132) and in this way humour is retained in TT2. The translator also recreates the dialect/non-standard language used by Hannah, such as in “The **pianny** has turned her head!” → “Die piano **heb** haar helemaal van de wijs gebracht!” (88/47; see also 18/15; 222/105; *passim*).

More colloquial language is also provided and sometimes even added in TT2: “Don’t peck at one another, children.” → “Schei uit, **jongens!**” (3/6), “Thank you, ma’am!” → “Dank u zeer, **juffertje!**” (73/38), “resented any slighting remarks about her friend” → “die geen enkele aanmerking op haar **ventje** kon verdragen” (90/48; see also 20/15; 30/20; 78/41; 103/54; 107/56; 301/148; 327/163; *passim*). The translator further retains a number of untranslated and unexplained English words in the text, most probably to create some strange and exotic feeling, for example: “a little beauty” → “een **‘beauty’**” (126/65), “Jo had copiously anointed her afflicted face with cold cream” → “Jo zat vol **coldcream** tegen het verbranden” (170/82), “and begged pardon like a man” → “Daarom vroeg ik vergeving, als een **gentleman**” (295/145), “it’s fun to watch other people philander, but I should feel like a fool doing it myself” → “**Flirtations** en verliefdheden bij anderen vind ik aardig om te aanschouwen, maar zelf ga ik niet voor aap staan!” (315/156). The recreation of different language levels is unusual compared to the other two TTs of *Little Women*. TT2 tries to bring some sense of the ST’s style and humour, but this is partly undercut by the extensive use of diminutives (*passim*).

In certain ways the translator of TT2 aims to stay close to the ST and to bring the experience of a foreign text of literary merit, however reduced, to the target readers, while in other ways her concerns about the target readers’ abilities to understand the older narrative moves TT2 away from the ST. This is especially clear in the way cultural references and realia elements are translated. The names of the characters and the setting are reproduced as such and not changed into names which are easier on the Dutch ear as

is the case in TT1. All titles, though, are translated by their corresponding Dutch ones. The attitude of the translator to translating currency is ambivalent. Substitution of American currency by Dutch currency is found: “a dollar” → “een riks” (2/5), “a quarter” → “een kwartje” (91/48), and “a ninepence” → “een halfje” (226/107). American currency is also retained, “five-and-twenty dollars” → “vijfentwintig dollars” (310/153), and replaced with a more general word “\$100” → “mijn spaarpot” (274/131). Dutch currency use may be the result of a consideration of the limited world knowledge and cognitive ability of the reader whereas the use of American currency relates to the aim of presenting a realistic picture of and introduction to the foreign. Having both currencies in TT2 shows the tension between the different educational goals governing children’s literature translation. The indiscriminate use of both currencies within the same text creates discontinuities. Food items are also changed, usually the strategy is one of simplifying and generalizing.

Although TT2 takes the limited capabilities of the target reader into account by reducing the overall length of the narrative, modernizing the language and providing explanatory passages, the focus of TT2 is not geared towards complete submission to the target readers’ preferences, but is clearly bent on providing an educational text and a more highly moralizing text than either TT1 or TT3.

4.3.3. Case study: *De vier dochters van Dr March* (transl. Attie Spitzer) (TT3)

That different objectives govern the translation of *Little Women* into Dutch is clear from the two target texts discussed above and is confirmed here. This translation is part of a series called “Jeugdclub” and its publisher, Hemma, is known as a mass market publisher of cheap and popular series books for children (Krikhaar 1990: 192; Simons 1987: 186). This suggests that a possible translation strategy would focus on the popular aspects of the classic as well as be determined by commercial aspects of mass marketing.

The book does not present any bibliographical information nor colophon in the normal sense. Only the date of publication and publisher are shown in small print on the contents page at the back. The “Jeugdclub” series brings classics to a mass market audience,

although that is not signalled anywhere in the book, it can be gleaned from data in the national bibliography. The translator of TT3 has parted from the widely used title, *Onder moeders vleugels*, and instead opted for a more descriptive and explicatory title, *De vier dochters van Dr March*, which puts the focus on the girls rather than on their development and incidentally also changes the profession of the father. This is a first indication that the translation may develop differently from the ST and the other TTs discussed above. On the front cover the book presents itself as a narrative by Louisa May Alcott, but this is qualified on the title page with “naar Louisa May Alcott” and with the term “bewerking van” rather than “vertaling van” in front of the translator’s name. The book thus falls into an “overt condensation” type translation in John Milton’s terms (2001: 58-59). This suggests that providing the target reader with a complete text may well be less important and that the ST may undergo radical change in view of the abilities and preferences of the intended target audience and the suitability of certain values. At the same time, the back cover blurb indicates that “Met dit boek wordt een prachtig beeld geschetst van het Amerikaanse leven in de tweede helft van de XIX eeuw”, suggesting that at least part of the translator’s aim is to introduce the foreign. The conflicting attitudes reflected in the paratextual elements of the book and the extratextual information surrounding the publisher suggests that different educational goals may conflict in the translation.

The evidence suggests a clear hierarchy of educational goals. In the light of Klingberg’s goals the main educational goal underlying TT3 is creating an easily understandable text for its intended audience, which is moreover perceived as quite young and inexperienced, and providing entertainment as is characteristic of more popular texts. The goal of bringing a literary experience in its aesthetic totality is not as important to the translator. The aims of introducing the “foreign” and of inculcating the right values in target readers are present in minor forms and subsumed under the main goal.

It is always difficult to put a particular reading age on a book for children as individual readers develop differently. The ST is not aimed at a particular age group and is enjoyed by a wide reading public, including both young girls and adults. Although TT3 does not have any explicit age indication for its intended readership, as several popular fiction

series discussed in Chapter 3 did, there are various paratextual and textual indications that the book is aimed at a young audience. The illustrations are a good starting point. TT3 employs a local illustrator who is acknowledged on the title page under the translator. The cover and colour illustrations in the book represent the characters as much younger than they actually are in the narrative. Accordingly, the page-long introduction to the main characters and their ages inside the narrative proper have been deleted: “Margaret, the eldest of the four, was sixteen, (...) What the characters of the four sisters were we will leave to be found out” → “O” (5-6/8)¹¹². The illustrations are thus the only means to provide the target reader with an indication of the age of the four girls.

A second type of strategies used to address this TT to a younger audience is the combination of omission, condensation and addition. TT3 has only around 32,500 words and makes up only 37% of the ST. This is related to the fact that all books in the “Jeugdclub” series only have 160 pages. Various types of condensation are used, ranging from the omission of complete chapters to that of single words. The physical presentation of TT3 does not bear any resemblance to that of the ST. There are only ten chapters in TT3 for the twenty-three in the ST: eight ST chapters have been completely omitted, three ST chapters have corresponding but reduced TT3 chapters, twelve ST chapters have been combined into pairs, while one additional TT3 chapter has no corresponding ST chapter.

I will first discuss the effect of large-scale omissions and then point out some of the condensation strategies and their effects. The connection between most of the ST chapters which have been completely removed from the narrative (chapters 4, 7, 8, 9, 11, 13, and 19) is their affinity to Bunyan’s *The Pilgrim’s Progress*. Although it is very likely that *The Pilgrim’s Progress* would not function as an intertextual reference for children in the TC, its complete removal from TT3 is in marked contrast with TT1 and TT2 (see sections 4.3.1 and 4.3.2). All references to Bunyan’s book in the chapters of the ST which have been rendered in translation are equally omitted. This also includes the omission of the preface poem. ST chapter 6, showing the burden pressing upon shy

¹¹²When age references are present, they are lowered, for example Laurie is nearly 16 in the ST, but nearly 15 in the TT (41/22). However, the illustrations show a much younger child.

Beth, is the only explicit Bunyan chapter that has not been completely deleted, but all references to Bunyan have been left out (80ff/41ff). Other Bunyan references throughout the text have been cut (13-15/10; 79/39; 169-170/47-48; 232/77; 280/105; 311/141; *passim*). Apart from commercial considerations and the aim of targeting the TT at a young audience, another reason for omitting all Bunyan references could be ideological, i.e. to provide a less moralizing text. Obviously, a less didactic text indirectly provides more enjoyment and pleasure to the intended target reader, a characteristic of popular children's literature. The result of these omissions is a shift in type of text as the socialization process of the girls and the personal cost it takes to submit to an ideology of self-improvement has all but disappeared from TT3.

Deletions over a wide range of chapters and of ST chapter 10 are part of a strategy to omit or generalize literary allusions and references, presumably on the assumption that the target reader would be unfamiliar with them, such as: "*Macbeth*" → "○" (9/8), "*Heir of Redclyffe*" → "het verhaal" (32/17), "*Hamlet*" → "○" (208/58), and "*Undine and Sintram*" → "twee boeken" (305/134). The effect of these changes is a text less specifically set in an English literary context. No effort is made by the translator to retain this context, contradicting the declared aim to introduce nineteenth century America.

The deletion of ST chapter 10 also affects Jo's characterization and especially the way she uses writing as a form of self-expression. Most of the instances which help to build a picture of Jo as a writer have been deleted. These include the acting of the Christmas play she has written and in which she plays a male role (7-9/8), the writing of her fairytales burnt by Amy (101-116/41), the game of Rigmale story telling (177-182/52), and the letters written to Marmee when she is in Washington taking care of their father (232-242/83). Jo's dream of becoming a writer and the importance of her writing is lost to the reader of TT3.

The only incident left is the publication of her story in the newspaper without pay (206-218/55-66), although here the translation further undermines the importance of Jo's writing in various ways. The issue of authorship has lost its urgency as the following substitution indicates: "Quite absorbed in her work, Jo scribbled away till the last page

was filled, when she signed her name with a flourish, and threw down her pen” → “Met een tevreden trek om de mond schreef ze in grote letters het woord «Einde»” (206/55). Other changes affect the passage: ““Well, I’ve left two stories with a newspaper man and he’s to give his answer next week”” → ““Ik heb de door mij geschreven verhaaltjes aan de directeur van de «Kinderkrant» gegeven en hij vertelt me volgende week of hij ze gaat plaatsen”” (211/59). The diminutive “verhaaltjes” (throughout the passage) diminishes Jo’s accomplishment, while the accentuated use of “Kinderkrant” is not only an intrusion of the target culture frame of reference in the foreign setting, but further infantilizes Jo’s achievement. References to the sensational nature of the tale are toned down: “**as most of the characters died in the end**” → “○” (216/64). The detailed discussion of the tale by the sisters is deleted and the translator also adds moralizing comments which changes the subversive nature of the writing experience: “○” → “**Het was een keurig verhaal, dat overeenkwam met de goede opvoeding van de schrijfster**” (217/65). The deletion of the seriousness of purpose further subverts this theme of the ST (218/66).

The complex gender tensions in the ST which are the basis for a variety of different interpretations are simplified and practically completely removed from TT3. This thematic change again mainly affects the characterization of Jo, whose wish not to grow up into a woman and to be a man, is often deleted. One example demonstrates this aspect clearly:

‘I hate to think I’ve got to grow up, and be Miss March, and wear long gowns, and look as prim as a China-aster! It’s bad enough to be a girl, anyway, when I like boys’ games and work and manners! I can’t get over my disappointment in not being a boy; and it’s worse than ever now, for I’m dying to go and fight with papa, and I can only stay at home and knit, like a poky old woman!’

→

“○” (4/8)

Further examples of omissions are many (5/8; 7-9/8; 23-28/14; 33-34/18; 69/31; 75/36; 168/47; 208/58). Additions to TT3 which change Jo’s gender consciousness will be discussed in detail below. It is obvious that Jo is rendered as a tomboy type rather than as a more rounded character who reflects on what it means to be constricted by society.

The removal of several plot lines means that the remaining plot elements become more prominent in the overall TT and play a larger part in determining its meaning. In order to provide more unity in TT3 the translator has made the love interest between Meg and John Brooke more central to the narrative, toned down Jo's dislike of marriage and John Brooke, and developed a more explicit love relationship between Jo and Laurie. This shift is accomplished by adding a chapter at the end and by inserting "romantic" references throughout TT3. The most obvious is the additional TT3 chapter 10 which does not correspond to anything in the ST. It brings a happy ending and helps to create a fairytale atmosphere. TT3 ends with Jo refusing to marry Laurie unless he becomes a farmer¹¹³, which coincidentally is what Laurie has secretly been studying for on the large domain his grandfather bought him. Confronted with Laurie as farmer Jo agrees to marry him and live happily on the domain while the rest of the family lives in the palace to which the farmlands belong. The ending promises that Beth and Amy will also be married happily in the near future.

In order to prepare the target reader for Jo's positive outlook on marriage and this new love interest the translator has added small scenes throughout the chapters of TT3 to help make such a match more plausible. Jo and Laurie dance at the Gardiner's party whereas they just talk and play music in the ST¹¹⁴: "O" → "Laurie bleek heel goed te dansen en Jo vond het heerlijk in zijn armen te zweven" (42/24). Another example is the addition of Jo's positive feelings for Mr. Brooke: "O" → "-Wat vind jij van meneer Brooke, Jo, vroeg Beth haar. -Ik vind het heel aardig van hem, antwoordde Jo" (229/75). The most important strategy to change Jo's opinion on love is a character reversal in the confrontation with Aunt March (319-321/145-147). In the ST Meg confronts Aunt March, while in TT3 Jo does. The purpose of this scene in the ST is to make Meg realize that she loves John Brooke by making her articulate her love when she defends him against Aunt March's opposition to the marriage. This offsets her mistaken romantic notion of "playing not easy to get" in the previous scene and clears the way for a happy

¹¹³ Jo has expressed her interest in living in the country in the ST, however the chapter where she makes this announcement has been completely cut from the TT so that the target reader is not really prepared for this interest of Jo's.

¹¹⁴ There is some confusion in the ST: Jo invites Laurie to play music, but a later reference implicitly suggests they have been dancing. However, the feelings Jo expresses in the TT are not present in the ST.

ending. In TT3 Jo confronts Aunt March and the scene is used to change Jo's negative feelings against marriage in general and against John Brooke and her sister's union in particular, thus preparing the reader for her own marriage to Laurie three years later in the additional TT3 chapter 10.

The effect of eliminations en bloc (of complete chapters and parts of ST chapters) is most clearly visible on the level of theme, plot, story development and characterization. They result in a change of the overall structure and theme reducing the number of possible interpretations, mainly from a serious developmental story with its subtle tensions regarding gender socialization and creativity of the ST to a romantic love story with fairy tale overtones in TT3. However, an accumulation of smaller scale omissions also affects TT3 critically. Minor deletions range from the omission of single words, sentences, paragraphs, even extending to a few pages. Elements affected include description, reflective moments, dialogue, emotions, authorial comments and authorial direct address to the reader (22/13; 65/27; 75/36; 86/44; 277/103; 278/104; 279/105; 307/137; *passim*). These omissions help to create a tighter text and a target text which is more direct and more action based than the reflective ST. Moreover, the omniscient narrator's use of the first person is replaced by a more distant third person omniscient narrator, and characters are less differentiated and less complex, i.e. stereotypes.

Simplification strategies help to create a TT aimed at a young and unknowledgeable audience and takes place on many levels, narratological, structural, syntactic and semantic. Narratological simplification is partly obtained through the omission of inner reflections, description, and narrator comments as discussed. Structural simplification occurs in shortened paragraphs. The translator routinely shortens long sentences, which increases the pace and simplicity of the narrative and makes it easier to read. Various forms of semantic simplification occur. The translator uses simpler vocabulary, such as "heliotrope and tea-roses" → "rozen" (76/37). She replaces abstract terms with more concrete language which is more easily accessible, e.g. "inquiring disposition" → "naadje van de kous wilde weten" (77/38). A constant strategy is the elimination of metaphoric language, as in "and the year seemed getting ready for its death" → "O" (256/94), "a sabbath stillness reigned through the house" → "Binnen echter heerste volslagen

rust”(278/104). There is an overall neutralising tendency in the vocabulary choices towards a more cliché language which children would be familiar with and which thus helps to maintain ease of reading.

Ungrammatical and idiosyncratic language, which affects the dialect spoken by Hannah, is revised throughout (222/70; *passim*). This strategy is informed by the educational goal of teaching children the correct language through literature and also affects slang used by Jo which is neutralized (41/22). Amy’s habit of mixing up difficult words, which provides humour and characterizes her as wanting to be seen as grown up, are deleted, in contrast to TT2, for example: “‘I know what I mean, and you needn’t be *statirical* about it’” → “O” (3/8). Again, as in the other two TTs, another aspect of TT3 is the constant use of diminutives which infantilizes the reader and sentimentalizes the text. The air of sentimentality is emphasized by the additional use of words as “lief”, “vrolijk”, and “leuk”. The result of these simplification strategies is a bland inoffensive text with a homogeneous voice and a narrative stylistically far removed from the ST.

Explanatory strategies feature widely and areas of non-comprehension are kept to a minimum. The translator provides additional information of different kinds wherever a possible difficulty of comprehension is perceived: explaining logical relationships, clarifying emotions, providing an indication of which character is speaking (addition of inquit-tags or moving inquit-tags to the front so it is immediately clear who is speaking), and deleting nicknames so that each character is only referred to by one name to avoid confusion. It is obvious that the task of interpretation cannot be left in the hands of the target reader, but must be spelled out. The translator also chooses to tell directly or to summarize rather than leave it up to the reader to deduce meaning from the text¹¹⁵. Explanatory strategies also affect cultural elements and this will be discussed below.

All the strategies described above help to create a text that is more easily understandable and enjoyable for young children. Another aim of TT3, introducing the foreign and providing a view of nineteenth century America, has been carried out in a superficial

¹¹⁵This is similar to the translation of the formula fiction series discussed in Chapter 3.

manner and is superseded by the goal of providing an understandable text. First, the illustrations subvert this goal by not presenting characters in American period dress. Secondly, cultural references are translated in different ways. Explication strategies are used to bring some of the “American-ness” of the ST into TT3, for example: “thinking of father far away, where the fighting was” → “Ze wisten dat hun vader middenin de strijd zat, **waarin het Noorden en het Zuiden waren verwikkeld**” (1/8) and “The invalids improved rapidly” → “De zieken knapten snel op **en de vreselijke oorlog die het land verscheurde zou snel ten einde zijn**” (303/133). However, the treatment of cultural elements is inconsistent. Most names of places and characters are retained exactly as in the ST, while a few have been adapted to provide easier pronunciation in the target language or avoid confusion with first names, for example: “Mr Laurence” → “meneer Laurentz” (29/14) and “Dr Bangs” → “dokter Banks” (248/88). Titles are usually translated into their Dutch equivalent, except for the use of the unglossed untranslated word “miss”, which is often used to refer to the girls (32/18; *passim*). The uncommented through transfer of “miss” is an indicator of the foreign origin of TT3 and brings a superficial measure of exotic flavour. The same can be said of the references to currency, ““Twenty-five dollars?”” → ““Vijfentwintig dollar!”” (225/73). Most food items, however, are changed into target culture foods, such as “muffins” → “wafels” and “buckwheats” → “pannekoekjes” (21/12), although there are also examples of unglossed almost verbatim copying “plum-pudding” → “plumpudding” (308/137). Only a few unassimilated SC and SL elements are used to create a foreign atmosphere and hence are assumed to be clear to the intended audience, but the fact that the majority of these cultural elements are substituted by target culture references, adapted to target language norms, or accompanied by explanations indicates that the dominant goal is to facilitate understanding and not to re-create the foreign, except superficially.

In conclusion, TT3 uses a variety of strategies, which may be seen to support different goals and to pull in slightly different directions, yet it is clear that this translation’s main educational goal has been to consider the limited capabilities of the intended “young” reader and to provide an enjoyable and non-taxing text for its audience in line with popular fiction for children. The wide-ranging deletions affect plot, changing the genre of the text from Bildungsroman to simple love story. Also affected is the theme of the

novel, including the problems surrounding gender socialization and the cost on its characters to conform to strict views of domesticity, the issue of finding one's own voice, and creativity as a basis for self-reliance. Explicit moralizing is also toned down, but there is still a moral angle to the story. This translation demonstrates many of the qualities John Milton (2001) ascribes to mass market production of translations, such as standardization on many levels, simplification and loss of narrative voice.

4.4. Conclusions

The hypothesis for this chapter was that, due to the ambivalent status of children's classics, their translation may theoretically pull in many different directions. The analysis of the three TTs amply demonstrates that the educational goals underlying the different translations are to some extent similar yet the end product in each case is quite different. The three translations demonstrate the use of similar strategies, but also exhibit wide-ranging differences in how these strategies are applied creating in each instance a unique text. Each TT has its own specific flavour and a clear objective and purpose which is different from the others. The perceptions of the translators with regard to the purpose and aim of the book has led to three different TTs: TT1 ostensibly stresses the classic element, TT2 stresses religious and moral aspects, while TT3 aims for a younger audience and a popular market.

All TTs belong to what John Milton calls "overt condensations" (2001: 58-59). None follows the presentation of the ST novel closely, all have made more or less wide ranging structural changes. TT2 is closest in structure and theme to the ST, TT3 is the most removed and TT1 takes up a middle position. The main concern for each of the translators has been the wish to provide the readers with an easily accessible and enjoyable text, i.e. the focus has in each case been on the popular aspect of the classic rather than on its literary and adult aspects.

Although all three TTs focus on bringing an easily digestible text to the target reader, they exhibit different attitudes towards the Bunyan references, the moralizing aspects,

the creativity theme and ambivalent gender issues which reveal differing opinions as to what is considered enjoyable or suitable for present-day readers. TT1 retains much moralizing, has generalized Bunyan references in a generally Christian theme, and provides some inkling of the creativity and gender issues. TT2 remains closer to the ST in all its themes by providing literal translations and by paraphrasing many of the ideas so that the sense can be accessed. In contrast, TT3 has omitted the Bunyan references completely, has reduced the creativity theme considerably and has neutralized the gender ambiguity instead creating a fairy-tale like romantic story.

The large variations, especially the different ways in which the ST has been condensed, suggest that there is probably no connection between the translations, i.e. each translator has employed her own judgment as to how to adapt the ST to the conditions imposed by the different publishers to bring the ST into the target culture. There is no evidence of overlap between these translations which would suggest that the translators had used each other's work as a crib. It is of course possible that these translators have built their translation on or used other translations of *Little Women* into Dutch, but that is an issue which falls beyond the scope of this dissertation.

In conclusion, the evidence seems to support the hypotheses formulated earlier in this chapter. The three translations of the girls' classic *Little Women* into Dutch demonstrate that a great variety of strategies are used to underpin different educational goals which may be linked to the hybrid nature of girls' classics and their complex and unclear status within the field. The conflict between the view of the classic as canonized and worthwhile and considerations for the audience comes down in favour of considerations for the target reader which has led to wide-ranging changes. Consideration for the abilities of the target reader also plays a role in translations of award winners, but its form is radically different.

CHAPTER 5. CASE STUDY: AWARD WINNING BOOKS

This final case study chapter examines the translation of texts deemed to enjoy high status within the source culture. The chapter begins by addressing issues of definition and selection. A discussion of the translation of high status texts follows and I formulate expectations regarding their translation. The bulk of the chapter is devoted to the case studies. I end with an overall review of results with reference to the hypotheses.

5.1. Award winning books

5.1.1. Whose awards?

In this chapter I consider the top end of the stratification within children's literature, i.e. texts considered to be of the highest value and status. There are various ways of attributing status in the children's literary field, such as from an educational standpoint, from a socializing perspective or from a literary viewpoint. I will focus on those types of narrative which are perceived as high status texts from a literary perspective. Peter Hunt describes the canonized peak as texts which are complex, serious, respectable, sacrosanct and which belong to what he calls adults' children's books (1998: 25). People in power determine the value of words on a page, hence adults decide what is considered valuable in children's literature (Hunt 1999b: 3). Zohar Shavit agrees that "the criteria for a positive evaluation of a children's book, if it is not an educational one, is its success in appealing to adults" (1986: 38) and argues that the canonized children's books with high status are successful in exactly that respect (Shavit 1986: 69-70).

In order to appeal to adults children's texts should possess features such as complexity, absence of stereotypes, variation in plot development, serious themes, a multiplicity of different layers of meaning combined with formal and stylistic sophistication, among others. Children's books which demonstrate a high degree of complexity and use experimental literary techniques similar to those of adult literature are appreciated by adults. They have in recent years taken up a central place in the canon of children's

literature and received literary prizes (Ghesquiere 1992: 367; Nikolajeva 1998: 224-232).

How to identify books in the source culture which belong to the canonized top end of the scale and exhibit a number of these characteristics? I have selected girls' books which have been awarded literary prizes in the source culture. I have no intention of entering the debates surrounding the purpose and value of literary awards for children's books¹¹⁶; in the present context I see them only as conferring high status within the children's literary field. Although different types of awards have different objectives, most have the adult's choice as central unifying element. Moreover, from a pragmatic viewpoint, texts which have received an SC award can be easily identified as there are lists of award winning titles which can be cross-referenced with the bibliographical database.

5.1.2. Award winners: corpus selection

I have studied various sources on literary awards for children's books in the English speaking world¹¹⁷ and used these both to select the awards to focus on and to match lists of award winning titles against my database. These sources demonstrate the variety of types of literary awards. The Children's Book Council (1996) lists 213 different awards for children's books, most of which are for the different English speaking countries, although there are also international awards. Not all of these awards could be used, since a number of them are concerned with picture books or with non-fiction books which fall beyond the scope of this research. I have selected major national awards for the United States, Canada, Britain, Australia and New Zealand. At least one of these awards for each of the different countries is by a library association body; other awards in each country have been chosen based on their importance in that country and emphasis on literary aspects.

¹¹⁶The considerable discussion and debate surrounding a number of award winners, in the past and most recently, indicates that there is no unity within the field as to what the function and goal of children's literature (as expressed in that particular award) is. For a discussion of these issues see Barker 1998.

¹¹⁷I have mainly used the Children's Books Award section of The Children's Literature Web Guide at <http://www.ucalgary.ca/~dkbrown/awards.html>, I have also counterchecked this information in Allen 1998 and in Children's Book Council 1996, but there are many other sources which provide overviews of awards for children's books.

The specific awards selected for study for the United States are:

1. Newbery Award
2. Phoenix Award
3. Boston Globe-Horn Book Award
4. Coretta Scott King Award

For books published in Britain, the selection includes:

1. The Carnegie Medal
2. The Guardian Award
3. The Whitbread Children's Book of the Year
4. The Other Award
5. Federation of Children's Book Groups: Children's Book Award

For Canada, the selected awards encompass:

1. Canada Library Association Book of the Year for Children
2. Canada Library Association Young Adult Book Award
3. Sheila A. Egoff Children's Literature Prize
4. Governor-General's Awards for Children's Literature (from 1988, up to 1987 known as Canada Council Children's Literature Prize)

There are fewer awards available in Australia and New Zealand and the selection is therefore more limited:

1. Australian Children's Book of the Year Award for Older Readers
2. Australian Children's Book of the Year Award for Younger Readers
3. Esther Glen Award
4. New Zealand Post Children's Books Award

I used lists of titles which had been awarded the main medal or had been nominated as honour books for each of these awards for every year the award had run, and matched

them against the bibliographical database. The result was a list of around 30 titles. The relatively small number is explained by the fact that many of the prize-winning books are not girls' books as I have defined them.

As for which texts to study in detail, again pragmatic considerations have played a part as many of the texts used could only be obtained in secondhand book shops and local libraries. However, the selection does take into account different English speaking source countries to allow a comparison of narratives from English speaking source cultures which are widely represented in my corpus as well as those from a country which is only represented in a minor way. Moreover, this choice also provides variation in the sense that books from English speaking cultures which have a higher visibility in the target culture (Britain and the U.S.) can be contrasted with one from an English speaking culture with lower visibility in the target culture (Canada).

The selection includes the following books:

Hudson, Jan (1984;1999) *Sweetgrass*, New York: Penguin Putnam Books for Young Readers. (originally Edmonton, Canada: Tree Frog Press Limited), (Winner of the CLA Book of the Year for Children 1984 and Winner of the Canada Council Children's Literature Prize 1984) and Hudson, Jan (1986) *Sweetgrass*, transl. Sybelle Bock, Heemstede: Hans Elzenga B.V.

MacLachlan, Patricia (1985;1987) *Sarah, Plain and Tall*, New York: HarperTrophy. (Winner of the Newbery Award Medal 1986, U.S.) and MacLachlan, Patricia (1987) *Lieve, lange Sarah*, transl. Louis Thijssen, Tielt: Lannoo.

Chick, Sandra (1987) *Push Me, Pull Me*, London: Livewire, The Women's Press Ltd. (Winner of the Other Award 1987, Britain) and Chick, Sandra (1989) *Speelbal*, transl. Afke Plekker, Antwerpen: Facet Internationaal.

Although the selection was partly random, the three texts chosen for the final analysis were all published in the 1980s and thus entered the target culture in the same literary climate. Two books are published by Flemish publishers and one by a Dutch publisher, allowing a comparison across national borders.

5.2. Translating award winners: hypothesis and methodology

The award of a literary prize has a marked effect on a book's chances of being considered for subsequent translation. It is obvious that for publishers unfamiliar with the large children's book production of a country and perhaps unable to read the text in its original language, a literary prize in the source culture represents a clear indication of the value of the source text. A children's book may be selected specifically for translation because it has been awarded a literary prize and received the (adult) seal of approval. In Maria Nikolajeva's words, "one cannot overestimate the impact of literary awards and prizes on the acceptance of literary phenomena by other cultures", such as for example the positive effect of the international Hans Christian Andersen Award (Nikolajeva 1996: 26). J.D. Stahl points out the importance of the German Youth Literature Award (Deutscher Jugendbuch Preis) in helping sell translations to the American market (Stahl 1985: 34), while Reinbert Tabbert provides further evidence for its effect on the export of German children's literature to Japan and Britain. The British publisher Andersen Press even published the English translation of Gudrun Mebs' *Sonntagskind* with the phrase "Winner of 1984 German Children's Book Prize" on its cover (Tabbert 1998: 98). This would reflect what Jean-Marc Gouanvic has noted in his study of the translation of science fiction:

the foreign origin of the work is proclaimed conspicuously in those cases where the work enjoys a high level of symbolic capital in its source culture or where the source culture itself enjoys a high level of prestige and is endowed with a sort of universal 'legitimacy' (Gouanvic 1997: 127).

Moreover, the fact that German source texts have received the prize is also a key factor in the decision of the Bonn Institute Inter Nationes to provide financial help to translators of these works into other languages, such as Hebrew, Latvian, Dutch, and languages of third world countries (Tabbert 1998: 98).

Not only may the prize have an effect on the selection of texts for translation or on the funding of its translation into other languages, it may also affect the way these texts are

translated. In her discussion of the translation of the highly literary children's books by Aidan Chambers from English into German Emer O'Sullivan notes the translator's tendency to recreate wordplay resulting in what she calls "gains" in translation (O'Sullivan 1998a: 192-202).

The claims award winning books make on their intended audience are quite different from those made by popular series or by classic texts. The award winning type of book is usually more serious, provides less wish fulfilment and requires a more thoughtful approach. The representation of childhood is usually more complex and demanding. The implied reader of this type of text has to be able to deal with more complexity. As a result, the translation of the award winning text is likely to be governed by different educational goals than formula fiction series or classics, or at the very least the matrix of the educational goals will be different. The hypothesis underlying this chapter is that educational norms in the translated text will be those of a less assimilating and less domesticating tradition.

The fact that an award winner is often considered more literary and more complex may ensure that when this type of text is translated Klingberg's educational goal of making foreign texts of literary merit available to more readers may be more strongly present, resulting in a translation strategy which focuses on the recreation of word games, literary features, and so forth. The expectation regarding the target text reader's cognitive ability will be different from that of the reader of popular fiction, and may well be quite high. Nevertheless, the goal of bringing a text which the audience can easily understand and read fluently may still be important. However, instead of using deletion strategies as is widely the case for formula fiction series and classics, the expectation here is that the translator will rather select explanatory strategies, applied within or outside the text.

A translation of an SC award winning text may well be a potential candidate for a literary award in the target culture. Candidates for such awards usually receive more critical scrutiny, a fact that may influence the choice of potential translation strategies. A hypothesis here could again be that more attention is given to re-creating the source text as a literary text in the target culture.

The overall hypothesis for the translation of award winning texts is that it may be carried out along the lines of what Emer O'Sullivan calls the "ideal or literary" mode of translating which is characterized by

a serious attempt to recreate the original text on its own terms. It tries not to add, subtract or alter the narrative. It tries to reproduce the communication situation of the source text and it tries to find the closest approximation for the constitution of the aesthetic and linguistic idiosyncracies (O'Sullivan 1993a: 94).

This definition seems to be in line with a source text oriented approach and includes as possible strategies: explication, retention of source culture material, more closeness on a structural, syntactic and semantic level, and less use of omission and deletion.

The three case studies will be discussed separately. The procedure for the actual analysis has been to read each pair of texts in parallel and to look for evidence of translation strategies which may be linked to different educational and literary goals. Although I tried to approach the texts with an open mind, the strategies found in the translations discussed in the previous two chapters have been guiding factors in the analysis. The attention has been focused on the foreign elements in the source text which may be considered to create problems of understanding for the intended target reader as well as on elements which could be seen as ideologically inappropriate or unsuitable for the audience. The analysis of the different pairs has been carried out in terms of the translation strategies discussed in Chapter 1 (see section 1.6). In contrast with Chapter 4, the case studies in this chapter involve various texts, i.e. two different types of historical fiction and one realistic contemporary novel.

5.3. Case studies

5.3.1. Case study: Jan Hudson's *Sweetgrass* (transl. Sybelle Bock)

Jan Hudson's first book received both the Canada Council's Children's Literature Prize 1984 and the Canadian Library Association Book of the Year Award 1984, together with various other literary awards and accolades, including the American Library Association Notable Book for Children 1989, the School Library Journal Best Book 1989, and a mention on the International Board of Books for Young People Honour List 1986. The ST edition I have used lists several of these accolades on the front and back covers¹¹⁸ as a marketing device. It is highly likely that the ST was partly chosen for translation into Dutch because it had been awarded prizes in the SC, since this fact is advertised in the biographical data on the author at the back of the TT (the two Canadian awards are named explicitly in English, TT 137¹¹⁹). Moreover, the Dutch publisher admits in an interview that he consciously looks for "quality" literature although he does not mention any SC literary prizes directly (Boonstra 1985: 103).

I will first discuss a number of ST characteristics which play a role in its translation followed by an analysis of the TT. The adult approval of the ST is not only expressed in literary awards, but is also reflected in various ST reviews, collected in the author's biographical entry in *Children's Literature Review* (Hegblad & Telgen 1996: 92-98). The ST demonstrates many of the qualities necessary to appeal to an adult audience, such as a clear but not overt didactic voice, an absence of stereotypes, and formal and stylistic sophistication. The ST belongs to the genre of historical fiction and also shows the growth to maturity of *Sweetgrass*, a fifteen year old Blackfoot Indian girl, charting one year from spring 1837 to spring 1838. The ST covers the harsh winter when the Blackfoot Indians contracted smallpox which almost halved their population. The novel focuses on the Blackfoot Indian culture, more particularly on Indian contacts with white

¹¹⁸All references to the ST are to the American edition listed above and in the bibliography (Hudson 1984;1999); I was unable to obtain a copy of the original 1984 Canadian edition.

¹¹⁹The figure refers to the page number in the edition of the TT I have used (Hudson 1986).

settlers and the resulting changes. The Indian way of cyclical living in tune with nature is introduced in detail through descriptions of such activities as picking, drying and pounding berries, butchering buffalo, drying and curing meat, scraping skins, sewing clothes, and so on. At the same time the fight for survival is evoked in the deaths of young children, the attack by an enemy tribe, the dangers of the buffalo hunt, the hard winters and the ravages of disease. Differences between the gender roles are elaborated, especially Sweetgrass's frustration at having to play a subservient role, which brings a modern feminist angle into the narrative. The ST combines fictional characters with "real" historical events based on documents and testimonies, a combination often found in children's historical novels.

The narrative is also a story of female rite of passage told in the first person and focalized through Sweetgrass. A large part of the novel focuses on Sweetgrass's desire for Eagle-Sun, but the narrative keeps to the dating rituals of the Indians where lovers must always be chaperoned and may hardly speak or touch. Sweetgrass is not allowed to marry Eagle-Sun as her father thinks her insufficiently mature to be a wife. It is only after Sweetgrass proves herself by nursing her stepmother and stepbrother through smallpox that her father considers her a true Blackfoot woman. The narrative ends with the promise of marriage.

It is clear from the ST that the author is aware that the theme and setting of the novel are far removed from present-day ST readers. She has taken the ST reader's limited knowledge of the historical period and cultural group into account by providing information in the narrative whenever she introduces alien customs or typically Indian words. At the back of the ST the author has appended an extended bibliography of academic works on the Blackfoot Indians helping to legitimate and authenticate her narrative. At the same time this bibliography functions as a prompt for readers interested in this story to look further. The ST has thus an educational aim in providing information about a specific historical period and cultural group. In order to show the differences between the early nineteenth century Blackfoot Indians and present day life, the author has created a special form of writing. She uses metaphors in her nature descriptions and representation of a -presumably- Indian way of speaking, thinking and feeling. The

extensive use of metaphorical language and the exploration of all the senses in descriptions create an evocative, poetic and lyrical style.

The TT was brought out by Hans Elzenga¹²⁰, a small Dutch publisher who at the time the TT was translated had already built up a reputation for bringing high quality award winning translations to the teenage market (Mommers & Janssen 1997: 139-140). Many of this publisher's titles are translated from English and have received TC literary awards as is evident from the introduction to further titles at the back (TT 138-140). The translator, Sybelle Bock, is acknowledged on the title page as a translator, and not as adaptor, indicative of a different attitude to the ST from that demonstrated in the three translations of the classic *Little Women* discussed in the previous chapter.

The educational goals which dominate the TT are clearly those of explicitly introducing and explaining the foreign as well as bringing a foreign narrative of literary merit into the target culture. The goal of providing a pleasurable text which takes the abilities of the target reader into account is also in evidence, but the intended target reader is conceived as one able to deal with a relatively large amount of foreignness. The goal of providing the right values is less clearly observable. Overall the TT is characterized by closeness to the source text model, especially on a macro-structural level; micro-structural changes occur, but to a lesser degree than in the case studies discussed in Chapters 3 and 4.

The ST has approximately 38,000 words while the TT has around 41,000 words. Overall, the TT is about 8% longer than the ST, with slight variations for individual chapters. This points towards a complete rendering. The physical presentation of the TT is indeed very much like the ST, following the same division into 13 titled chapters. This may not be judged significant in discussions on translations of adult literature, but compared with translations of popular fiction and classics discussed previously the fact that the TT is not

¹²⁰Elzenga developed out of Free Spirit Productions and was started as a one man publishing company in 1982. At the time of the publication of the TT it was a company with a small list of "literary" translated teenage books which regularly received TC awards (Boonstra 1985: 103-104). In 1990 Elzenga was taken over by Zwijsen and in 1997 moved as a special imprint to Leopold-Elzenga. Both of these changes have affected the "quality" and "translated" characteristics of its list (Mommers & Janssen 1997:139-140).

extensively shorter than the ST is not unremarkable. The increase in length of the TT is partly due to differences between the English and Dutch languages as noted in Chapter 3 and partly related to explicatory strategies.

The TT contains extensive paratextual information, including a long list of American names and their Dutch meaning, a kinship guide, a preface and an introduction at the beginning and an author's biographical sketch at the back of the book¹²¹, all of which may be seen as evidence of the explanatory strategies at work within the TT. That the main purpose of the TT is to introduce and explain the foreign is immediately and explicitly made clear in these paratexts. The introduction (TT 9) is written by a Dutch expert on North-American Indians and provides historical background data. The information facilitates the understanding of the narrative and could be interpreted as compensating for the loss of the bibliography of reference works at the back of the ST (ST 158-159).

The preface by the editor¹²² of the book (TT 8) provides further explanatory material, but also comments on translation aspects. The editor starts off by emphasizing that the TT is about a culture far removed from the target culture and which may therefore seem alien to the reader. This part of the preface implicitly invites the target reader to view the narrative as foreign on both a conceptual and linguistic level. The preface ends with a discussion of personal and place names in the book. The editor points out that American names have not been translated and considers the need for their translation negatively in the rhetorical question: "Waarom zou je eigennamen vertalen?" (TT 8). Although the editor admits that Indian names would not really have been in English but rather in an Indian language, she argues that by insisting on retaining the names in English in the TT a "foreign" and "original" atmosphere is created. The only exception to this rule is the name of the Indian tribe, i.e. "Blackfoot", which has been translated into "Zwartvoet-indianen", because, as the editor argues, that is the way the tribe is generally known in

¹²¹This information is in addition to the length of the narrative proper and adds a further 1,000 words to the book as a whole.

¹²²The editor is identified as Eveline Renes on the colophon and her initials (E.R.) are used for the preface. She is differentiated from the translator, Sybille Bock, who is acknowledged both on the title page and in the bibliographical colophon.

the TC. Retaining proper names in English obviously does not really add anything to presenting the TT as being about Indians, however, the strategy does alert the target reader to the fact that the text they are about to read is a translation and that therefore more effort to enter the narrative may be required.

All Indian names of characters and places in the ST are of the common noun variety, and hence carry meaning. This means that a literal translation is easily feasible and would moreover allow access to the sense of the names, facilitating understanding. The fact that names have been retained in their English form is thus doubly significant. Although the editor maintains that names have not been changed in the translation, that is not entirely correct. In the ST words which function as proper names are both capitalized and hyphenated in order to identify them as proper names. In the main body of the TT the Indian names remain in English but, with one exception, are not hyphenated, for example “Pretty-Girl” → “Pretty Girl” (9/11¹²³). Of course there is no real need for names to be hyphenated in the Dutch text as being in English they already stand out anyway. Keeping the names in English in the TT narrative affects the ease of reading, although the names are easy enough for an audience with a rudimentary knowledge of English (as can be expected for the intended target readers of this type of text¹²⁴) to understand. Nevertheless, the fact that intended target readers may have limited knowledge of English is taken into account. A list with the names of the 37 character and place names is provided up front (TT 6-7) together with their literal translation into Dutch, e.g. “Red Deer River” → “Rood hert Rivier” and “Sobbing in The Night” → “Gejammer in de nacht”¹²⁵ (TT 6). Retaining the names in English in the narrative and providing a list with literal translations at the front of the book clearly shows the interaction of the educational aim of introducing the target reader to the foreignness of the translated novel and the

¹²³ As in previous case studies the first figure refers to the page number of the ST and the second one to the corresponding page in the TT.

¹²⁴ Although there are no age indications on the TT, the ST aims for readers over the age of ten. It could be argued that the text is more obviously aimed at a teenage audience (i.e. +12) and therefore it can be assumed that readers of the TT would have started English classes at school and have some knowledge of the language.

¹²⁵ The examples provided here further illustrate that the ST names are not rendered exactly as capitalization is erratic and does not follow the ST entirely.

pedagogical consideration for that reader's understanding, ease of reading and enjoyment of the TT.

Further concern for the abilities of the reader and evidence of the effort to create an enjoyable text is exhibited in the explicatory list of characters and their relationship to Sweetgrass that follows this, for example "**Dog Leg**¹²⁶, Neef van Sweetgrass, zoon van Cuts Both Ways" (TT 7). Its aim is obviously to help the reader understand the complex relationships between the various characters due to the system of polygamy, and the information makes it easier to follow the narrative. The provision of such extensive metatextual material is highly unusual in translated children's literature. Especially the invitation to read the foreign as foreign and to consider translation issues regarding names is idiosyncratic and may well be related to this publisher only.

Turning to the translation of the narrative itself, very few changes are observed on a macro-structural level. I have already mentioned that the TT follows the ST chapter structure and hardly any paratextual features are missing. The TT retains and translates the metatextual note on the specific type of historical narrative employed [5]/[2], the dedication to the author's "almost-daughter"¹²⁷ and future Blackfoot historical writers [5]/[10] as well as the table of contents [7]/5. Within chapters there are only minor structural changes as the number of paragraphs for each TT chapter varies slightly from their number in the corresponding ST chapter.

One structural change has a stronger effect. At various points in many of the ST chapters an empty extra spacing or an extra line with three dots in the centre (. . .) has been inserted between paragraphs. The extra spacing physically marks change and is introduced to indicate a lapse in time or space in the narrative, the description of a different action or the separation of highly emotional events. Its function is to clearly indicate the shift to the ST reader, but also to provide him/her with a short breathing

¹²⁶ Bold emphasis present in the TT.

¹²⁷ This is an example of the specific Indian terminology that the author has introduced in the narrative and the way this terminology has been translated will be discussed in more detail below. The term "almost-daughter" means "stepdaughter".

pause. This is particularly important in the later chapters of the novel when the rapid succession of catastrophes creates tension. About half of these gaps are deleted while the other half are retained. Most of the deleted gaps occur in the beginning of the narrative and mark simple temporal or spatial changes (for examples see 20/19; 23/22; 38/35; 61/55; 67/59; 70/62; 74/65; 93/81; 120/105). The effect of these omissions is that events continue without pause and that TT readers have to be more alert to changes. On the other hand, most of the gaps in the suspense rich chapters towards the end of the narrative are retained (see 73/64; 109/95; 113/98; 130/113; 138/119; 140/121; 143/123; 143/124; 148/128), i.e. gaps which provide breather spaces from the emotionally more taxing events are retained and help to subdue tension.

Further structural change is minimal. Long sentences may be split, to separate different perspectives or for other reasons: “It would feel good soon, she said, but I was hard-pressed to keep my face calm when she washed out the dirt” → “Ze zei dat het snel weer goed zou komen. Ik deed mijn best om rustig te blijven toen ze mijn schouder schoonmaakte” (57/51; also 35/31-32; 98/85; 147/127). Sometimes sentences are combined: “Favorite-Child¹²⁸ laughed. I was proud” → “Favourite Child lachtte [sic] en ik voelde me trots” (34/30-31; also 10/11; 15/16; 30/27; 56/50; 72/64; 102/88; 145/125). The changes on the syntactical level are so occasional that they do not really affect the reading pace of the novel as a whole.

Most ST/TT shifts take place on a micro-structural, especially semantic and stylistic, level and principally affect narration, characterization and style. In the next section I will discuss narratological change, evidence of deletion and omission strategies, explicatory strategies in the form of additions to the text, semantic changes related to Indian concepts and metaphorical language and a variety of minor shifts which affect style.

As mentioned above, the ST is a first person narrative focalized through Sweetgrass. If anything the TT further strengthens the dominance of “I” constructions, for example:

¹²⁸The TT follows the Canadian ST which would be in British English while the ST I have used is an American edition, hence the difference Favorite-Child/Favourite Child.

“She distracted me” → “**Ik**¹²⁹ werd afgeleid” (13/14), “My foolishness hit me full force. An arrow, lance or bullet could easily have smashed me first” → “**Ik werd me** opeens bewust van mijn eigen dwaasheid. **Ik had** gemakkelijk geraakt kunnen worden door een pijl, een speer of een kogel” (51/45), “Glaring eyes.” → “**Ik zag** zijn woeste ogen” (55/49), “My half-healed shoulder began to hurt again” → “**Ik begon** mijn half genezen schouder weer te voelen” (61/55; among others 66/59; 82/72, 96/83; 98/85; 103/89; 104/90; 105/91; 110/96; 124/108; *passim*). This is only a minor shift, but it makes the TT even more focused on Sweetgrass’s viewpoint and the narrative perspective slightly more unified than in the ST.

Despite the fact that the TT is 8% longer than the ST, there are small-scale deletions which however take nothing away from the aim of introducing a foreign literary text into the TC in its totality. Apart from the omission of the bibliography discussed earlier, deletion in the TT does not go beyond the occasional sentence and mostly affects single words or short phrases. These include the omission of qualifying adjectives, such as “I felt a **gentle** poke in my ribs” → “Iemand prikte me in mijn zij” (17/17; and also 24/23; 42/38; 47/42; 63/56; 104/90; 129/112; 152/132). This affects characterization and description in a minor way. In a number of cases the deletion involves material which is already clear from the context or repeats information (81/71; 111/96; 115/100). Longer deletions of sentences include explication of gender roles (“**If I were a man, I could charge into battle. But I was a girl - my job was to avoid it, and get us all through to safety**” → “○”¹³⁰ 48/42), emotional distress (“**“Aiii!” wailed Almost-Mother**” → “○” 136/117), or more general observations (“**It could not be. But I heard the sounds happening**” → “○” 149/129). There does not seem to be an obvious pattern to these omissions, apart from a slight streamlining of elements which are implicitly clear in the ST, and omissions might simply be an oversight by the translator.

Although the ST provides explanations for many of the alien customs and terms that the

¹²⁹ Bold emphasis is added here to show the detail that is being discussed and was not present in the ST or TT. When emphasis was present in either the TT or ST it will be stated explicitly.

¹³⁰ As in the previous chapters the sign “○” with reference to the ST indicates an addition to the TT which has no counterpart in the ST. When the sign is used with reference to the TT it signals a deletion.

ST reader is being introduced to, there is evidence of further explication in the TT. The translator adds information in various forms wherever she perceives a comprehension problem: specifying relationships, clarifying emotions, and identifying unambiguously who is speaking. One strategy is to insert a pronoun or a name, for example “Tears fell on the berries” → “**Haar** tranen vielen op de aardbeien” (11/12), “All her sorrow made me feel strange inside” → “Al dat verdriet **van Pretty Girl** gaf me een beetje een raar gevoel van binnen” (11/13; other examples at 81/71; 82/72; 109/95; *passim*). A further comprehensive strategy is the addition of interpretative and qualifying adjectives, for example “I wished I looked like that” → “Ik wou dat ik zo **mooi** was” (10/12) and “I patted her on the arm” → “Ik gaf haar een **bemoedigend schouderklopje**” (20/19; and 11/13; 13/14; 62/55; 65/57; 111/97; *passim*). This strategy makes it even easier for the target reader to follow the story. The translator also makes logical connections, adds detail or provides interpretations: “You pack what I say and I will change the baby” → “Ik zal zeggen wat je moet inpakken en **ondertussen** zal ik de baby verschonen” (52/46; further examples abound 39/36; 44/40; 47/42; 53/47; 56/50; 66/59; 78/69; 82/72; 104/90; *passim*). At times further explanatory material is inserted, such as one footnote to explain a cultural-specific element: “And ask your aunt if she would like to pick saskatoons with us tomorrow” → “En vraag je tante of ze morgen mee wil om **saskatoons*** te plukken. ***Een soort wilde bessen**” (26/24-25). Explanatory additions within the text occur as well, e.g. “○” → “**De Assiniboin zijn erge, heel erge vijanden van ons**” (52/46; also 49/44; 134/116). The effect of all these explicatory strategies is greater ease of reading.

I will now turn to the discussion of the culture-specific elements. As mentioned before, the ST uses various linguistic strategies to mark difference between nineteenth century and present-day life. Therefore, the ST has a slightly unfamiliar, foreignizing and alienating quality through the representation of Indian concepts and patterns of thought and feeling. When the ST expresses concepts in an Indian language with additional information, the TT follows suit: “Despite her beauty, she was *kimataps*¹³¹ - from a poor family” → “Ook al was ze mooi, ze was en bleef **kimataps - van een arme**

¹³¹Italics are present in the ST (not recreated in the TT), bold emphasis is added for discussion purposes.

familie”(15/16), “my cousin is the *minipoka*, the favorite child of all her powerful family” → “mijn nichtje is een **minipoka**, het lievelingskind van heel haar machtige familie” (21/20) or “Many a great chief or a powerful *na-tose*, man of power, walked the camp” → “Er liepen heel wat grote opperhoofden en machtige **na-tose**, belangrijke mannen, over het kamp” (59/53). More normalized and generally known Indian words are also retained in translation, sometimes adapted to TL spelling, for example “a new pair of **moccasins**” → “een nieuw paar **mocassins**” (10/11), “our tipi” → “onze tipi” (12/13), “pemmican” → “pemmican” (87/76), although an occasional word is replaced by an explicatory generalization, for example “the papoose” → “de baby” (52/46).

Family relationships are expressed in specialized vocabulary which is again self-explanatory and mostly reproduced in a literal translation: “sits-beside-him-wife” → “zit-naast-hem-vrouw” (33/30), “Wife-of-My-Son” → “Vrouw-van-mijn-Zoon” (53/47), “almost-mother” → “bijna-moeder” (93/81) for stepmother. However, loss of specifically Indian language occurs when the translator has opted for explication, for example “Husband’s-Mother” → “Schoonmoeder” (49/43) and “the American white man” → “blanke Amerikanen” (84/73). The use of Indian terminology and more widely used vocabulary to indicate family relationships creates a slight incongruity in the TT.

Much of the standard representation of Indian concepts and language is retained in a literal translation, although there are occasional examples of loss through generalization. This applies to spatial indications, “two rifle shots down” → “op een afstand van twee geweerschoten” (126/109; also 49/44; 55/49; 133/115), and to temporal ones, “twelve summers old” → “twaalf zomers oud” (12/13; also 20/20; 64/57; 86/75; 105/91). The Blackfoot philosophy of life, concepts of the supernatural, and especially their sixth sense and belief in ghosts and omens are also for the larger part retained. Both the ST and TT use standard terms to represent Indians and their customs, e.g. “healer woman” → “medicijnvrouw” (57/51) and “My **shadow** longed to join the others in the Sand Hills” → “Mijn **schaduw** wilde zich bij de anderen in de Sand Hills voegen”(75/66; and 76/66; 78/69; 83/73; 116/101). However, Indian language is also subject to explicatory strategies, which often implies loss of the specific Indian way: ““But you know dreams are **spirit things**. If you cannot **catch the winds of knowing in your own heart**, then

do not ask me” → ““Maar je weet dat dromen **moeilijk te begrijpen zijn**. Als je **eigen hart je hierin niet kan leiden**, moet je het mij niet vragen””(81/71; see also 85/74; 115/100). Although a number of these Indian concepts are toned down or explicated, much is preserved so that elements which may seem strange to our rational culture are still represented and create a slightly alienating and foreignizing atmosphere in the TT.

We have seen that so far the TT demonstrates very little change and has closely recreated Indian concepts and language, so it is all the more striking that there is a marked change in explicit temporal indications in the last three chapters. This obviously constitutes a deliberate change by the translator which may have been carried out to shield the TT reader against the harsh realities of Indian life. Towards the end of the narrative, Sweetgrass's father has left his family to find food in another camp and Sweetgrass is alone to take care of her sick siblings and her stepmother. The tension and drama in these final chapters is high and the precariousness of the situation is expressed in the temporal indications when dreadful events happen. The number of days that Sweetgrass is left to her own devices without adult supervision or help is shortened from 27 to 17 days: “Then came the morning of our **twenty-seventh day**.” → “Toen kwam de ochtend van **de zeventiende dag**” (149/128). The period that Sweetgrass is in serious danger because of the ravages of disease and lack of food is equally shortened in the TT: “Then, **sixteen days** after Father left and **fourteen days** after the death of our girlchild, when the sun was a finger's width from its highest point in the hard blue sky, Little-Brother died as well” → “**Zes dagen** nadat Vader vertrokken was en **vier dagen** na de dood van de baby, toen de afstand tussen de zon en het hoogste punt in de felle blauwe hemel de breedte van een vinger was, stierf ook Little Brother” (132/114) and “On the **twenty-third morning** after Father left us, Almost-Mother's blisters had hardened to scabs” → “Op de **achtste dag** na het vertrek van Vader waren Bijna-Moeders blaren korsten geworden”(143/124). This means that in the ST Sweetgrass faces 23 days of hunger and sickness but only 8 in the TT, while the period when she is coping well is changed from 4 more days for her father to arrive in the ST to 9 in the TT. Thus, in the TT the periods of danger and of success are almost equally long (8 versus 9 days) as opposed to the ST when the period of danger (23 days) is much longer than the period when she is coping well and has found food for her family (4 days). These temporal changes help to reduce

tension and may be related to the wish to protect the target audience from the realization of the danger Sweetgrass is in. This is the only example of a change that might be interpreted in ideological terms, aiming to subdue the seriousness of the situation. It is possible to live a few days without food, but not lengthy periods.

I will now turn to the extensive use of metaphors which creates a dense ST. Metaphoric and poetic language is an imaginative and creative form of expression which requires more attention from the reader who has to make a mental leap to see how something resembles another thing or quality. Much of this is reproduced in translation, but there is also a strong tendency in the TT to replace them with non-metaphoric language, explications and circumscription. Exact reproduction or slight variation occurs: “Her closed eyelids fluttered softly, **like feathers falling in uncertain air**” → “Haar gesloten oogleden trilden zachtjes, **als vallende veren in de onzekere lucht**” (52/46; further examples 13/14; 18/18; 38/35; 42/38; 61/54; 90/79; passim). The loss of metaphoric language often takes the form of explication, generalization and simplification: “The thought squirmed in my belly” → “Bij de gedachte alleen al kreeg ik pijn in mijn buik” (45/41), “A bitter coil turned in my chest” → “Ik voelde bittere verwarring” (98/85), “His voice stumbled” → “Hij struikelde over zijn woorden” (106/91), “**His form ghosted in the snow** and he was gone” → “**Hij werd steeds kleiner** en verdween tenslotte in de besneeuwde verte” (116/101; passim). Omission is avoided in this TT, so metaphoric or poetic language is seldom deleted, one of the few examples: “**The leaves fell from them like the silent footsteps of small animals, falling and falling away into the earth**” → “○” (102/89). A review of the TT comments on the use of metaphoric language arguing that much is fitting to the theme, but that most of it is not really surprising (Boonstra 1994: 109). The critic’s impression may be related to loss of metaphoric language in the TT.

There are also a variety of minor stylistic shifts taking place in the TT, including generalization, avoidance of repetition, and the use of diminutives. A tendency to generalize is not only affecting poetic language but also less poetic language: “circled back” → “liep” (20/19) and “crouched” → “zat” (47/42; also 31/29; 53/47; 83/72; 104/90; passim). Another stylistic device, repetition for emphasis, is often avoided in the

TT by choosing either two different words or by deleting the repetition: ““And handsome! With a *handsome*¹³² nose!”” → ““En knap! Met een mooie neus!”” (33/30; see 34/31; 55/49; 74/65; 81/71; *passim*). The TT also uses diminutives when the ST uses a neutral word, for example: “her sweetheart” → “haar vriendje” (18/18), “your sister” → “je zusje” (21/21), “stone” → “steentje” (35/32; *passim*). Although this tendency to use diminutives is observable, it is not as extensive as in case studies discussed in Chapters 3 and 4 and does not affect the style considerably.

The hypothesis for this chapter was that bringing a foreign text of literary merit and introducing the foreign to the target reader would be the main educational goals for the translation of this type of text and the evidence for this case study certainly points in that direction. In spite of the generalizing and simplifying tendencies that affect the micro-structural level, the foreignness of the Indian culture and its specific vocabulary and terminology is still strongly present in the TT. In order to see whether the hypothesis has wider validity a translation of an award winning text aimed at a younger audience will be discussed next.

5.3.2. Case study: Patricia MacLachlan’s *Sarah, Plain and Tall* (transl. Louis Thijssen)

The ST won the Newbery Medal, a major American children’s literature award, in 1986. However, this is not the only literary prize the ST received, as with *Sweetgrass* above the present ST is critically acclaimed in the SC in a variety of awards, including the Scott O’Dell Award for Historical Fiction 1986, the Golden Kite Award 1986, the Christopher Award 1986, the Jefferson Cup Award 1986 and the American Library Association Notable Book for Children 1985, among others (Adamson 1994: 157). It was also favourably reviewed in a variety of sources (Senick 1988: 184-186). Thus, the ST fulfils the criteria for highly valued children’s literature in the SC. The edition I have used belongs to a publisher’s series of books honoured with the Newbery, HarperCollins’s *Trophy Newbery* imprint, which uses the award as a marketing device with an illustration

¹³²Italics present in ST.

of the Medal on the front cover.

Several aspects of the ST are considered particularly relevant for its translation. The ST is a historical novel but belongs to a different type of historical fiction than *Sweetgrass*. Both the spatial and temporal settings in the ST are kept vague although it can be inferred from the detail in the story that it must be set somewhere in the prairie fields of the Midwest in the United States around the end of the nineteenth century¹³³. The precise setting and time period are irrelevant as the main focus of the narrative is on the personal rather than on any specific historical events. The narrative has been criticized for disregarding historical reality by bringing late twentieth century feminist concerns into the story and overlooking actualities of farm life and social environment of its time (MacLeod 1998: 28-29). The main themes of the ST focus on issues of memory, loss, love and family relationships. The style is simple and direct, yet poetic and evocative in its simplicity. The text narrates everyday events such as plowing the field, swimming in the cow's pool, fixing the roof, taking shelter from a storm, a visit from the neighbours and learning to drive the horse and wagon. The story follows the cycle of the seasons and flora and fauna feature widely in descriptions.

The text is written in the first person with Anna, who is about ten, as the main focalizer, so that the reader sees events from her limited viewpoint and understanding. Anna, her younger brother Caleb and their father Jacob live on a farm. Anna and Caleb's mother died a few days after Caleb was born and the novel starts with Caleb's wish to hear the story of his birth. He hopes that by hearing the story and especially by listening to his father sing that he will be able to know and remember his mother. Caleb's wish evokes Anna's memories and especially her guilt for not saying good-bye to her mother before she died and for feeling resentful at Caleb's birth. That night Caleb asks their father why he does not sing anymore; their father replies that he has written for a mail-order bride and has received a response from Sarah. The book describes Sarah's arrival and her trial period as future wife to Jacob and mother to the children. Sarah teaches them to sing again. Anna and Caleb love Sarah immediately. They continually search for signs that

¹³³The made for TV film based on the book and the screenplay written by Patricia MacLachlan herself sets the narrative around 1910 in Kansas (Charney 1993: 15).

Sarah loves them too and will want to stay. They are afraid of Sarah's possible return to Maine and the emotional turmoil and sense of loss this separation would bring. Tension rises when Sarah goes into town on her own and the children are convinced she wants to leave them because she misses the sea. In the end Sarah comes back and brings home three pencils to colour her painting of the sea. She decides to stay as she would miss them more than she misses the sea.

Although there are no explicit age indications on either the ST or the TT, the length of the ST, around 60 pages in a big font, and the estimated age of the focalizer indicate that the book is aimed at a young audience. In his critical discussion of MacLachlan's work, David Russell sets the age range for the ST reader at 8 to 10 years (Russell 1997: 65). The age of the intended target reader for both ST and TT is much lower than was the case for *Sweetgrass* which implies that the target reader has most likely little or no knowledge of the source language and source culture.

The educational goals informing the TT seem to be those of introducing the foreign and of bringing a text of literary merit into the TC. Concern for the target reader's enjoyment and abilities is apparent in the use of explicatory strategies, whereas there is again little evidence of changes made for ideological reasons. The combination of these various educational goals is made possible by translation strategies which generally support overall closeness to the ST. The discussion will look at the selection of the ST, the treatment of structural aspects of the narrative, culturally specific elements, and translation strategies applied on the micro-structural level.

The TT was brought out by the Flemish publisher Lannoo, a well-known company with a long history in Flemish children's literature. The TT was published in 1987, a year when Lannoo brought out only 9 children's books, all of them translations (Michielsens 1992: 56). In the late 1980s and early 1990s Lannoo's output had a high proportion of translated fiction. In a questionnaire I used for an earlier research project Lannoo indicated that the number of translations in their recent list was significant mainly because they had not been offered high quality original Dutch manuscripts and had hence deliberately sought out quality abroad (Desmet 1995: 5). It is likely that the quality

aspect as expressed in the ST's various awards played a role in its selection for translation into Dutch, especially since the TT lists all the awards mentioned above on the back cover. It can therefore be argued that the ST clearly fulfils the selection norms of high literary quality as typical of canonized literature. Further evidence is provided in the fact that the TT was awarded a Flemish children's literary prize, the Boekenleeuw¹³⁴ 1989 (Franck et al. 1998: 210), and has thus also been recognized as a text in the canonized top of the TC. Since the publication of *Lieve, lange Sarah* in 1987, Lannoo has brought out many other works by Patricia MacLachlan, both previously published and later ones. This included the translation of *Skylark*¹³⁵, the sequel to *Sarah, Plain and Tall*.

Although Lannoo is a Flemish publisher, both the translator, Louis Thijssen, and the illustrator, Gertie Jaquet, are Dutch (Michielsen 1992: 56, 90). This practice is widespread in the Flemish publishing world and Lannoo admits mostly working with Dutch translators in order to break into the larger Dutch market (Desmet 1995: 12). The use of a local illustrator, for the cover or illustrations in the text, is also not unusual for translations into Dutch (see also Chapters 3 and 4). Employing a Dutch illustrator, who is acknowledged on the title page, can be interpreted as a commercial tactic to reach a wider audience by building on the target readers' familiarity with the illustrator's style and/or name. The ST edition I have used does not include illustrations in the text, but the TT has line drawings interspersed at various intervals, including 9 full page and 7 smaller ones. Illustrations are of course a way of interpreting or explicating the story as well as providing relief for the young reader who may be daunted by reading what from his/her perspective may be considered a long text. The addition of illustrations in the TT may also be the result of different publishing habits in the SC and the TC for this particular age group.

¹³⁴Several Boekenleeuwen are awarded every year in different categories, one of which is specifically for translated literature.

¹³⁵The sequel in the SC was published nine years after the first book and it is translated as *Sarah, lang en gelukkig* (MacLachlan 1995), a title which imitates the structure of the prequel. The translator of the sequel is not the same as for the first book.

The TT with approximately 9,200 words is 9.8% longer than the ST which has around 8,400 words. The increased length is again determined by differences between the Dutch and English languages and the TT's use of explicatory processes. The TT follows the ST precisely in its 9 untitled chapters and also in its paratextual features, including the dedication. Omissions are generally avoided in the TT, do not go beyond a sentence, and mostly affect single words or short phrases. A few sentences are deleted, usually involving description of events, an emotional reaction which is implicitly clear from the surrounding context or repetition of perceived superfluous information: "**Sarah turned and looked out over the plains**" → "○" (20/24), "**I wished everything was as perfect as the stone**" → "○" (21/25; also 40/46; 45/49; 57/63). A qualifying adjective or short phrase may be deleted: "He sat **close** to the fire" → "Hij zat bij de open haard" (3/7) and "**green** grass fields" → "grazige weiden" (16/21), this can be considered as a generalizing tendency. Occasionally an inquit-tag is deleted when it is obvious who is speaking: "'I know that,' **he said.**" → "'Dát weet ik.'" (4/7; also 10/13; 17/22; 18/23; 34/38). The omission of inquit-tags makes the TT more direct, although for a reader not adept at remembering which character is speaking this streamlining might cause slight confusion. On the whole, omission can not be considered as a translation strategy here and there is no evidence of ideological cleansing of the TT through omission.

Further structural alteration is equally limited and within each chapter the TT follows the ST closely. Only sporadic changes of paragraphs occur. On a syntactical level, however, there is a fairly regular tendency to split longer sentences into shorter ones: "It took three whole days for me to love him, sitting in the chair by the fire, Papa washing up the supper dishes, Caleb's tiny hand brushing my cheek" → "Het kostte me drie dagen voordat ik iets van liefde voor hem kon opbrengen. Ik zat toen in de leunstoel bij de haard en Papa was met de afwas bezig. Caleb's kleine hand streek langs mijn wang" (6/9; further examples 7/10; 8/11; 13/17; 19/23; passim). This syntactical simplification does make for a slightly easier text. This is different from *Sweetgrass* discussed above and it may well be that the age of the intended reader is partly responsible for this change. The ST and TT are clearly for a young audience and the use of shorter sentences helps, in a minor way, to facilitate reading.

A further syntactical simplification strategy is that of providing grammatical sentences by inserting a verb or subject. This provides explication, affects the style of the narrative and contributes to ease of reading, but it is only a minor shift and not carried through systematically. For example: “Her last words to me” → “**Dat waren** de laatste woorden geweest **die zij** tot mij **richtte**” (5/8), ““Nice soapy smell, that stew”” → ““Lekker zeepgeurtje **heeft** die hutspot”” (6/10), “one with a black face” → “één van hen **had** een pikzwarte kop” (14/18), “the sheep behind him, stiff legged and fast” → “De schapen **bleven hem volgen**, op stijve poten, maar heel rap” (35/39), ““Best to be home before dark”” → ““**Probeer** voor het donker terug te zijn”” (53/60; also 6/9; 23/27; 35/39). The effect of these additions is clarification of meaning in the TT which thus becomes more immediate.

The TT demonstrates an obvious increase in accessibility to the intended target reader and the translator uses various ways to explain and make things easier to grasp. All the explicatory strategies discussed below can be seen as evidence of the consideration of the abilities of the target reader, or equally as the manifestation of the need to provide an enjoyable and less taxing read. The TT sometimes substitutes the name of a person for a pronoun, for example “**He** was smiling” → “**Caleb** zat te glimlachen” (10/13) or “**she** called it” → “zoals **Sarah** hem noemde” (20/24). However, the opposite tendency, i.e. to replace a noun with a pronoun, also occurs frequently when it is obvious which character is meant, for example: “Sarah was not smiling. Sarah was already lonely” → “Er was geen glimlach op haar gezicht. Ze was nu al eenzaam” (20/25), “Then Sarah listened once more” → “Toen luisterde ze zelf nog een keer” (22/27; and 31/36; 48/54; 54/60).

Another form of explication is that of inserting qualifying words which explain the mood of a character, such as “I didn’t tell him what I had really thought” → “ik vertelde hem **liever** niet wat ik toen écht had gedacht” (4-5/8) and “shook her fist at” → “zwaaide **woedend** met haar vuist tegen” (28/33). Other insertions provide a spatial or temporal indication, for example ““Don’t get so close, Caleb”” → ““Niet zo dicht **op het vuur**, Caleb”” (3/7) and “I rocked on the porch” → “Ik wiegde me **in de schommelstoel** die

op de veranda stond” (18/23). Descriptive detail may be added: “her drawing of the fields” → “haar tekening van de **golvende** velden” (31/36). Other additions generally make explicit what is only implicit in the ST narrative. Examples include: “had written” → “had ook **naar de krant** geschreven” (8/11), “as you will see from **my letter**” → “zoals u aan **de poststempel** kunt zien” (9/12; for further examples 5/9; 13/17; 17/21; 23/28; *passim*). Both small insertions and added emphasis are used to explain logical relationships between events and provide interpretation of the narrative. For example: “Caleb spoke up” → “began Caleb **plotseling** te spreken” (7/10), ““Will she like **us**?”” → ““Denk je dat ze **óns** aardig zal vinden?”” (18/22), ““Sarah will stay?”” → ““**Dus** blijft ze”” (25/30), “**and** fair and thin” → “**maar** blond en mager” (26/30; *passim*). These various types of specification are fairly consistent. They all help to ease reading, but also nudge the target reader towards a particular interpretation of the TT.

It was noted above that inquit-tags are sometimes deleted when it is obvious who is speaking, but inquit-tags in the TT are changed into more precise descriptions of the way something is said which again amounts to an interpretation of the narrative. There are many examples of this type of shift: “Caleb finished” → “stelde Caleb vast” (4/8), “he asked more gently” → “voegde hij er op vriendelijker toon aan toe” (7/11), “I told him” → “suste ik hem” (17/22), “she told Caleb” → “legde ze Caleb uit” (20/24), “he said to me” → “fluisterde hij tegen mij” (23/28), “I cried” → “sputterde ik tegen” (36/40), “she said to Caleb and me” → “droeg ze Caleb en mij op” (53/60; *passim*)¹³⁶. In this way the translator indicates how things should be interpreted and this affects the way characters are presented. All these explicatory strategies help to create a text which clarifies, simplifies and generally elucidates whatever might be considered problematic.

Foreign cultural elements may pose difficulties for the intended target reader, however, these are not the subject of much explication. Although various strategies are used to render culturally specific elements, the TT is very much source culture oriented. Only two direct references to the ST setting occur and they are retained as such without

¹³⁶This is a strategy which is shared with translations of certain formula fiction series and classics, see Chapters 3 and 4.

explication: “And Maggie had come from Tennessee” → “En toen was Maggie gekomen, helemaal uit Tennessee” (8/11-12) and “I am Sarah Wheaton from Maine” → “Ik ben Sarah Wheaton uit Maine” (9/12). It is nowhere stated that the narrative takes place in America. Most names of characters are copied exactly: “Caleb” → “Caleb” (4/7), “Sarah Elisabeth Wheaton” → “Sarah Elisabeth Wheaton” (9/13), and so on. The names which are common nouns and whose meaning is alluded to in the ST are translated: “My cat’s name is **Seal** because she is gray like the seals that swim offshore” → “Mijn kat heet **Zeerob**, want hij¹³⁷ is grijs als de robben die hier voor de kust dartelen” (13/17) and “The children were young and named **Rose and Violet**, after flowers” → “De kinderen waren heel jong en hadden ieder een bloemennaam, **Roosje en Viooltje**” (39/44). The only other name change concerns the family’s last name which is changed: “Witting” → “Whitting” (9/12). This might just be a typing error as it is the only instance where the name occurs and in the translation of the sequel the name is rendered as “Witting” (MacLachlan 1995: 55).

Food items are generally considered more difficult for children and are often changed into domesticated food items as case studies in Chapters 3 and 4 showed. Food items in this TT are often translated literally (4/7; 48/54), but there are a few cases of domestication which are consistent throughout, “stew” → “hutspot” (6/10; 24/29) and “biscuits” → “wafels” (35/38; 40/44; 43/48), reflecting the explicatory tendencies of the TT. The same applies to objects of daily use which are generally retained and translated, although sometimes a generalization is used, such as “bonnet” → “hoed” (15/19) or “quilt” → “donsdeken” (21/25). Measurement indications are adapted to TC conventions: “three miles” → “vijf kilometer” (34/38).

A distinctive aspect of the culturally specific elements in the ST is the use of flora and fauna terms. Nature is important in the ST which uses a lot of specific flora and fauna vocabulary, both official names and more colloquial names used in everyday life. Most

¹³⁷The change of the cat’s sex constitutes a minor change and does not seem to be very important within the context of this book, however in the sequel to *Lieve, lange Sarah*, which has also been translated into Dutch, the cat gets pregnant and produces a litter of four kittens. This shift creates incongruity from one book to the next and may throw the reader who has read the prequel.

of these are translated without providing extra information, such as “‘Bride’s bonnet’” → “‘Bruidssluier’” (23/28), “‘We have seaside goldenrod and wild asters and woolly ragwort’” → “‘Wij hebben wilde asters en guldenroede en Sint-Jacobskruid’” (24/28), “‘Kittiwake’” → “‘Kittiwake’”¹³⁸ (25/29), “‘Zinnias and marigold and wild feverfew’” → “‘Zinnia’s en goudsbloemen en wild moederkruid’” (41/46; also on 20/24; 22/27; 28/33; 41/47). A few names are rendered by a more general word, for example “‘Indian paintbrush’” → “‘struiken’” (16/21) and “‘Together we picked flowers, **paintbrush** and clover and **prairie violets**’” → “‘Samen plukten we bloemen en **pluimen**, klaver en **weideviooltjes**’” (23/28). Overall, the foreign context is retained in many aspects without further explication while a number of items are either generalized or domesticated which expresses concern for creating an easily accessible text.

The final point to discuss is the evocative character of the novel and its various stylistic elements. Much of this is faithfully recreated, but sometimes the poetic character of the text is affected through generalizations and explications. There are also instances of compensation. For example, metaphors are recreated with slight changes: “‘Outside, the prairie reached out and touched the places where the sky came down’” → “‘Buiten strekte de prairie zich uit tot aan de einder waar de nacht neerdaalde’” (5/8), “‘The fields had turned to a sea that gleamed like sun on glass’” → “‘De velden waren veranderd in een zee die glinsterde als glas’” (37/41), “‘And nasturtiums the color of the sun when it sets’” → “‘En Oost-Indische kers met de kleuren van zonsondergang’” (41/47; also 36/40; 40/46; *passim*). The metaphors are not created exactly or literally, but their poetic effect is similar and the TT sounds evocative and lyrical.

Poetic language is also affected by generalization, such as “‘the clouds followed’” → “‘bleef het bewolkt’” (14/18), “‘from morning until the light left the sky’” → “‘’s ochtends vroeg tot het vallen van de avond’” (23/27), and “‘The dandelions in the fields had gone by, their heads soft as feathers.’” → “‘De paardebloemen in de wei waren uitgebloeid en veranderd in zachte, pluizige bollen.’” (38/43). Explication occurs by moving adjectives or adding words, for example “‘the cows moved slowly to the pond, like

¹³⁸ Italics present in both ST and TT. The word is explained further down in both texts.

turtles” → “bewogen de koeien zich naar de vijver, **traag als schildpadden**” (18/22) and “**rolling like the sea** rolled” → “**die als golven van de zee** kwamen aan rollen” (29/33). There is thus a slight toning down or subduing of the poetic feeling in the TT. On the other hand, there is some evidence of the translator adding more poetic words, although these are sometimes stereotypes, and compensating for loss that occurred in different places: “the wild roses that **climbed up** the paddock fence” → “de wilde roos die het hek rond het weiland **omrankte**” (23/28), “Seal **batted** some hair around” → “**Zeerob speelde kat en muis** met een paar plukjes haar”(25/29-30), “The summer roses **were opening**” → “De rozen **kropen uit hun knop**” (38/43), “Way off in the sky, clouds **gathered**” → “Aan de einder begonnen zich wolken **samen te ballen**”(42/48; passim). Alliteration is often added in or recreated: “loud and pesky” → “luidruchtig en lastig” (12/16) and “so slick and shiny” → “zo glad en glanzend” (16/21). The two songs in the novel, one made up by Caleb and one song that Sarah sings, are both recreated with slight variations (24/28; 26/32).

To recapitulate, although there is quite some change on the micro-structural level of the TT, through the use of explication, generalization and compensation, in general the TT has taken a source culture oriented stance with few examples of domestication. There is also evidence of recreating the style of the ST to some extent by compensating for loss that has occurred through explication or generalization. The overall tendency was to recreate the complete text and deletions hardly feature, confirming the hypothesis.

5.3.3. Case study: Sandra Chick’s *Push Me, Pull Me* (transl. Afke Plekker)

The final case study, *Push Me, Pull Me* (Chick 1987), received the Other Award in 1987 in Britain. The Other Award was started in 1975 by the Children’s Rights Workshop and as the name makes clear opposed existing children’s literature awards which were perceived as uncritical and conservative in their selection process. The judges for the Other Award tended to select texts “which were politically correct and reflected the world as it really was, whilst maintaining a high literary standard”(Allen 1998:129). The award was discontinued in 1988 when it was felt to have served its purpose in making other awards look at more progressive texts.

The ST is published by Livewire, the imprint of the Women's Press which caters for a female teenage audience. Having been rewarded with the Other Award and being published by a feminist press, the ST reflects issues important to both these bodies: the narrative takes a "progressive" and "emancipatory" view and focuses on the harsh realities of life while also being stylistically sophisticated. The "feminist" angle becomes clear in the topic of the novel: the sexual abuse and rape of a thirteen year old girl. The ST is a realistic story and although there are no specific temporal or spatial indications the narrative is set approximately at the time of publication, the late 1980s, in an urban working class context in Britain.

The novel starts with Catherine's rape by Bob, her mother's unemployed boyfriend, on Christmas Eve while Stephanie, her mother, is passed out drunk on the sofa in the same room. Catherine has for some time been sexually abused by Bob, but he had shied away from full sexual intercourse before. Christmas passes without Stephanie noticing Catherine's distress. Shortly after the incident, Stephanie announces she is pregnant with Bob's child and they get married. Bob finds a part-time job, but soon quits and leaves Stephanie just before the baby is due. Bob even manages to obtain the lease of Stephanie and Catherine's home, thus forcing them into a tower block flat. The narrative focuses on the strained family relationships and shows Catherine as a pawn in the control games played between Bob, her mother, her biological father and the latter's girlfriend, Vicky. Catherine's efforts to come to terms with the rape and her traumatic family experience remain ultimately unresolved. The narrative ends in hopelessness and despair.

The ST takes the form of a first person narrative and is set up as a stream of consciousness novel showing Catherine's viewpoint. Her voice unravels in the course of the novel as she tries to cope with the trauma. She describes the various effects of the rape in her life, such as compulsive washing behaviour and a negative attitude to sex. She is unable to tell anyone, although she tries to broach the subject from a theoretical angle to her grandmother, her best friend Sophie and finally her mother. She starts to do badly in school and is moved to a lower level class. She loses Sophie's friendship because of her moodiness. Catherine starts to display increasingly destructive and aggressive behaviour, such as making a fake emergency call to the fire brigade, writing graffiti and

destroying property. Her voice is fragmented, questioning her own behaviour and expressing uncertainty about the events. Rage and anger seep into the texts as she is trying unsuccessfully to cope with what has happened.

The translation is called *Speelbal* (Chick 1989), highlighting the powerlessness of its main protagonist, and was brought out by the Flemish publisher Facet, set up in 1986 by Walter Soethoudt. The company focuses on bringing out translations and in the early 1990s the proportion of translated work in this publisher's list hovered at around 80% (Desmet 1995: 6-7). The selection of the ST may have been influenced by its having won the Other Award, although the TT does not acknowledge this anywhere. However, the TT does indicate that it has received TC accolades in a recommendation by the Stichting Nederlandse Kinderjury 1990. The controversial theme and the way it is presented in the ST are likely to have been major reasons for selecting the ST for translation, as indeed paratextual material suggests (see below). The translator, Afke Plekker, is not listed on the title page, but her name is present in the bibliographical notes. Although the publisher is located in Flanders, almost all translators employed by the company are Dutch (Desmet 1995:12) and this is the case for this translation as well. The choice of a Dutch translator is probably inspired by commercial considerations, as we saw before.

The main educational goals that this TT projects are those of introducing a foreign novel of literary merit into the culture and explaining the foreign to the readers. Although retaining foreign elements in the TT is the dominant strategy, it is combined with explanatory strategies. The ST contains many passages which may be considered inappropriate for its intended audience, and ideological changes have been carried out; more sensitive material is toned down and neutralized, as the micro-structural analysis will demonstrate.

At around 33,000 words the TT is approximately 10% longer than the ST which has about 29,000 words. Deletion as a strategy is not strongly present, although it features for sensitive material (see below). It can be argued that the TT adopts a source culture oriented approach. The physical presentation of the TT is similar to that of the ST; both have the same format but the TT contains fewer pages due to a smaller font. On a macro-

structural level the TT remains fairly close to the ST, following the division in five chapters with hardly any change on the paragraph level. On a syntactical level a few sentences are split up into shorter ones to ease reading, although syntax is changed for stylistic reasons (see below). Paratextual features are retained: the dedication is translated, but it has been moved to a less prominent position, from a recto page following the title page in the ST to the verso page with the bibliographical colophon in the TT. At the back of the TT are three pages with addresses and phone numbers of government bodies, such as emotional help and legal advice centres, which can assist children of both sexes who have been the victim of domestic violence and rape. There are separate lists for the Netherlands and Flanders with specific information about what each centre can provide. The list points up the didactic function of children's literature and the pragmatic uses made of it.

My discussion will focus mainly on micro-structural shifts. I will start with the treatment of culturally specific elements and describe the strategies used to aid comprehension, before looking at the treatment of stylistic features. As mentioned above, the ST shows few explicit time and place indications. It can however be inferred that the narrative is set in a 1980s British context, as various cultural realia provide the cultural setting. In general, the TT remains close to the ST setting, adhering to SC names which are copied verbatim. All names of characters are retained exactly; they are first names and generally do not pose any particular comprehension problems for the intended TT readers. The translator only gets into trouble when a name informs wordplay:

Sometimes I call Mum by her christian name, Stephanie, Steph for short. Bob prefers to concentrate on the latter part referring to her as Fanny, or occasionally, Stuff-me or Stuffanny. Thinks it's amusing.

→

Soms noem ik mam bij haar voornaam, Stephanie, of kortweg Steph. Bob geeft de voorkeur aan de laatste twee lettergrepen en noemt haar **dubbelzinnig** Fanny (**kut**), soms Stuff-me (**Neuk-met-me**), of Stuffanny. Denkt dat hij dan leuk is. (8/11)

The wordplay in the ST may or may not be clear to the ST reader, but it would almost certainly be lost on the TT reader who would unlikely be aware of the name's connotations. The voice of the translator is clearly present and erupts in the bracketed

explication. It is intrusive and interrupts the narrative flow, affecting ease of reading.

Names help to set the TT in an English speaking country, but currency is explicitly used to indicate the British setting. The translator provides clarifying information in the text itself: “‘Seen one in the paper, only a hundred and fifty’” → “‘Heb er een in de krant gezien, voor maar honderdvijftig **pond**’” (13/16; also 27/28). The translator supplies information which is implicit in the ST. This happens throughout, although sometimes clarification is not inserted when it is obvious from the context, such as “The entrance fee was **a fiver**. Deducted from the takings it left Mum with **twenty-six fifty**” → “Voor het huren van de marktplaats moest ze **vijf pond** betalen. Als je dat aftrok van de opbrengst hield mam **zesentwintig vijftig** over” (83/77). When the ST uses more slang terms to denote currency, the TT neutralizes the colloquial language, for example “three quid” → “drie pond” (52/49). Generalization occurs only occasionally: “Spends every **penny** that comes along” → “Geeft al haar **geld** uit” (8/11). Measurements, on the other hand, are always domesticated: “‘Dave’s got **eight inches** when it’s hard’” → “‘Die van Dave is **twaaalf centimeter** als hij stijf is’” (61/57) and “thousand miles per hour” → “duizend kilometer per uur” (89/81).

Food items are generally translated literally (e.g. 11/14; 12/15; 14/16; 31/32; 49/47; 54/51; 63/59; 71/66), although there are a few instances of food items which have been retained in their SL form, domesticated or generalized. Untranslated and unglossed items include “corned beef” → “corned beef” (31/32) and “pie” → “pie” (97/88). Sometimes a word is changed but remains clearly foreign, such as in “the biscuits” → “de crackers” (43/42). Domestication occurs in “pickles” → “uien” (31/31), “scones” → “cakejes” (49/47), and “custard cremes” → “puddingbroodjes” (57/54). There is even a case where a food item typical of Germany is rendered in its specific German form “Black Forest gâteau” → “Schwartzwalder Kirschart” (31/32). A few cases show generalization, for example: “two 99s” → “twee kanjers van ijsjes” (25/26) and “pavlova” → “een schuimgebakje” (28/28). Food items are treated in different ways, as are other cultural elements.

The translator further employs a variety of strategies to render other cultural items, such

as untranslated transfer with or without explanation, literal translation, generalization, substitution by domestic equivalent and a mixture of translation and non-translation. Many cultural elements are copied verbatim into the TT and remain untranslated and unglossed, for example: “the music of ‘**The Stripper**’” → “het wijsje van ‘**The Stripper**’”(4/8), “‘**I’m dreaming of a white ...**’” → “‘**I’m dreaming of a white ...**’” (18/21), “He’d taken to calling her **Granny Biggs**” → “Hij nam de kans waar om haar **Granny Biggs** te noemen”(52/49; also at 30/30; 61/57). Although the TT reader may be able to understand a few of these references, others will remain unintelligible. There is thus some degree of opacity in the TT.

In contrast, some cultural elements, perhaps because they are perceived to create possible comprehension difficulties for the intended target audience, are copied but glossed by means of additional information in parentheses. The information in brackets interrupts the flow of reading, but it does so in the interests of comprehension, for example: “I think Sophie ’ll be a prefect. Or even a Head Girl.” → “Sophie wordt vast **prefect (oudere leerling als ordehandhaver)**, denk ik. Misschien wel **Head Girl (oudere leerling die jongere leerlingen helpt en raad geeft)**” (48/46). This strategy occurs less often in the TT, but concern for the accessibility of the foreign elements is obvious in the further strategies of using a literal translation, a domestic element or a generalization to get the sense across, as in: “Santa Claus” → “kerstman” (3/7), “Boxing Day” → “Tweede kerstdag” (18/21), “Melanie-seven-O-levels” → “Melanie-zeven vakken-Laagste Niveau” (71/67), “play snap” → “kaartspelletje” (95/86; also 31/31; 39/39; 48/46; 83/77). A specific instance is the word “pub” which is rendered in several different ways: “the pub” → “de kroeg” (3/7), “a traditional pub day” → “traditiegetrouw een kroegendag” (20/22), “the pub” → “het café” (47/45), and “the pub” → “de pub” (62/59). The specificity of the cultural element is lost in most of these cases, but the sense is usually clear.

A literal translation is also used successfully for literary allusions to shared intertexts or cultural phenomena. In those cases the pun can be translated literally and can hold its power, for example:

‘Oh Grandma - what beautiful eyes you have! Oh Grandma - what

beautiful hair you have! Oh Grandma - what beautiful big tits you have!’

→

‘O, grootmoeder, wat heb je een mooie ogen! O, grootmoeder, wat heb je mooie haren! O, grootmoeder, wat heb je mooie grote tieten!’ (4/8)

The reference to and subversion of the phrasing from *Little Red Riding Hood* is intelligible in both the ST and in the TT. The same applies to a literal translation of Psalm 23 which the girls sing in school (69/65). In a generalizing translation which only renders the sense of a reference to a nursery rhyme the allusive character is lost in the TT: “I never liked the actual room much - **sugar and spice and all things nice**” → “Ik heb de kamer, zoals die er nu uitziet, nooit leuk gevonden - **mierzoet en alles lief en aardig**” (21/23). It is unlikely that target readers would be familiar with this particular nursery rhyme.

The translator also employs a strategy of mixing source and target language elements in order to retain the foreign element and explicate a pun, such as “Jingle Balls” → “Jingle Ballen” (4/8). The Dutch translation renders the wordplay by combining the English “Jingle” to retain the reference to the “Jingle Bells” song, which is widely known in the target culture, but renders “Balls” literally to make the pun clear. The combination of English and Dutch elements mixed in this phrase is again a clear intervention of the translator’s voice into the TT, drawing attention to the fact that the text the reader is engaged in reading is translated.

A similar mixture of English and Dutch occurs in the dictionary entries that are reproduced in the narrative. For example:

I always knew that Bob was a **right bastard**. I know what **bastard** means 'cause I looked it up - 1. Born out of wedlock. 2. Resembling another species. 3. A person esp. a man - ‘lucky bastard’. **He’s a real bastard (1.) and a right bastard**. And, I swear he resembles an animal.

→

ik heb altijd al geweten dat Bob een **echte ‘bastard’** is. Ik weet wat **‘bastard’** betekent omdat ik het opgezocht heb. 1. Geboren uit een onwettig huwelijk. 2. Namaak, inferieur produkt, smeerlap, schoft. 3. Dier ontstaan uit verschillende, maar aan elkaar verwante soorten. Ik zweer je hij lijkt op een beest. (21/23)

The word “bastard” is retained in English in the TT and quotation marks alert the reader to its foreignness. The similarity of the Dutch and English words means that there is hardly a comprehension problem for the TT reader. However, the combination of an English word and a dictionary entry in Dutch again draws attention to the fact that the TT reader is in the process of reading a translation. The dictionary explanation in the TT is slightly different from that in the ST and provides further explication as in the synonyms “smeerlap” and “schoft”. The translator omits the ST information about Bob being a bastard in many senses, perhaps because it is repetitious material or because she does not want to emphasize Bob’s being a bastard in every sense of the word.

There are also a few examples where the translator has clearly misunderstood the ST. In most cases these instances do not create comprehension problems in the TT, but there are some mismatches which create ambiguity, incongruity or incomprehension in the TT and affect characterization. The following example indicates a change in character: “Perhaps she doesn’t tell me because Bob says so often how incredibly immature I am for my age” → “Misschien praat ze er niet met me over, omdat Bob vaak zegt dat ik zo verschrikkelijk voorlijk voor mijn leeftijd ben” (17/19). The probably accidental misreading of “immature” is incongruous with Catherine’s character, because all the signs are that she is quite young for her age. An other example of a mismatch is “I was a sort-of-bridesmaid, you don’t have proper ones at a **register office**.” → “Ik was een soort bruidsmeisje; bij een **arbeidsbureau** kun je geen fatsoenlijke krijgen” (29/29), an instance of unintentional if puzzling humour.

The treatment of culturally specific elements is quite varied, but it is obvious that one of the main aims of the translator has been to reproduce as much as possible of the foreign, retaining many unassimilated elements which may cause comprehension problems for the intended TT reader. On the other hand, the translator has also provided explanations when she perceived the cultural item would otherwise be unintelligible to the TT reader. I now want to turn to other micro-structural shifts affecting principally the style of the narrative and the social background of characters.

As mentioned above the theme and content of the ST are sensitive, dealing with rape,

sexuality and domestic violence. The TT has not censored content extensively, retaining the description of the rape and other explicitly sexual scenes, Catherine's uncertainty about who is to blame for the rape, the representation of feelings and prejudices surrounding rape, prostitution, masturbation, homosexuality, oral sex, domestic violence, vandalism, and so forth. The TT reader essentially receives the same increasingly disjointed information as the ST reader. However, the TT differs from the ST stylistically which may affect the emotional response of the TT reader to the text.

The ST is "stylistically coherent and powerful" as the review reproduced on the back cover points out. Language use in the ST is manipulated to reflect the protagonists' working-class background. The sociolect of the focalizer is created through a variety of syntactic, semantic and phonological markers. On a syntactic level her language use is characterized by incomplete sentences, usually by omitting the proper subject or by having noun clauses as independent sentences. The written language is also modified to represent a non-standard form of enunciation, this includes dropping the letter "g" at the end of words and using shortened words such as "s'pose", "'bout", "'course", and so forth. Semantically the vocabulary choices demonstrate the extensive use of slang and swear words (such as "dunno", "gunna", "fags", "crap", "bloody", "damn", among others). These devices and techniques help to create Catherine's specific voice.

It is possible to recreate a number of these features in Dutch or to find equivalents for them. In some instances the translator has retained these characteristics, but she also changed many of them. The sociolect of the protagonist is therefore very different in the TT from the ST. The ST's offensive character is reduced and subdued in the TT, affecting its illocutionary power. A variety of examples will illustrate this. As regards the ellipsis of a syntactical subject, the non-grammatical syntax structure poses no difficulty and it is often retained, for example: "Wanted them to go away forever" → "Wilde dat ze voor altijd weggingen" (4/8), "Wouldn't tell her what was up. Couldn't look her in the face" → "Wilde haar niet vertellen wat er aan de hand was. Kon haar niet aankijken" (59/56; 101/92; *passim*). Very often though this syntactical construction is changed by providing a proper subject or by inserting conjunctions which explain a causal link: "Could have made an effort but didn't" → "Ik had mijn best kunnen doen

maar **ik probeerde** het niet eens” (2/6), “Slammed it hard, made things shake.” → “Sloeg het raam zo hard dicht **dat** alles trilde” (4/8), “Couldn’t be read anymore but still there, still able to touch” → “**Je kunt ze** niet meer lezen, maar **ze zijn** er nog steeds, **je kunt ze** nog steeds pakken” (65/61; 40/40; *passim*). These insertions create proper grammatical sentences. A side effect is that they also very often function as explications and make reading and comprehending the TT easier. At the same time these shifts mean that the style of the TT no longer has the same power to represent a social class.

Non-standard enunciation of language is generally not reproduced in the TT. Examples where TL words are cut short to represent different pronunciation of words are few, such as ““Course, silly”” → ““Tuurlijk, malle”” (15/17; also 37/36; 67/63; 78/73), ““I don’t care who they are or what they say”” → ““het kan mij niet schelen wie het is of wat **ie** zegt”” (41/40). Most shortened words are regularized and written in full in the TT. Few characteristics of the pronunciation of this sociolect and idiolect in the ST are reproduced, and most of it is neutralized in the TT: ““Things are **gunna be real** good for us from now on”” → ““Van nu af aan **wordt alles echt goed** voor ons”” (28/28), ““Mind **me** make-up, love”” → ““Pas op voor **mijn** make-up, schat”” (28/29), ““S’funny”” → ““Vreemd”” (30/31, further examples at 13/16; 36/36; 42/41; *passim*). The main reason for neutralizing and normalizing dialect may well be to create an easier text and facilitate comprehension. Furthermore, it is possible that didactic norms of children’s literature, which include introducing children to the right idiom, have also played a role in the motivation for these changes.

Ideological concerns may be at the basis of the way profane language and slang are treated in the TT. There are traces of such language in the TT but on the whole it is much reduced. Slang and profanities are reproduced, as in for example: ““Yeah. My ass”” → ““Ja, aan m’n reet”” (14/17), ““silly old fool”” → ““stomme ouwe zak”” (35/35), ““Oh, shit”” → ““O, shit”” (45/44), ““Fuck you”” → ““Krijg de klere”” (72/67; further examples 65/61; 80/74; 87/79; *passim*). A large number of such instances are either reduced or deleted, for example ““Bob. Piss off”” → ““Donder op, Bob”” (47/45) and ““Fucking notes”” → ““Idiote briefjes”” (60/56; and 91/82; 91/83; *passim*). An interesting example is the treatment of “bloody”. It is occasionally translated by a more or less equally profane

Dutch word, such as “**Bloody** fascists ...” → “**Verdomde** fascisten ...” (3/7) “You’re just about the **bloody limit**” → “Je bent **godsonmogelijk**” (27/27), “**a bloody moron**” → “**een stomme idioot**” (30/30), “**Bloody hell**” → “**Verdomme**” (48/46; also 63/59; 73/68; 92/83; *passim*). However, in more than half of the instances it is simply deleted or replaced with a more subdued alternative, such as in “Waste of **bloody** energy” → “Wat een verspilling van energie” (3/7), “I’ll clip your **bloody** ears” → “krijg je een draai om je oren” (18/20), “Always in the **bloody** bathroom you” → “Altijd in die badkamer” (20/22; and 26/27; 41/40; 73/68; 92/83; 99/90; *passim*).

The word “crap” is also treated in different ways. The first time it occurs in the ST it is translated as follows: “Mum and Bob say that I read **crap** and watch **crap**” → “Mam en Bob zeggen dat ik **tinnif** lees en naar **tinnif** kijk” (9/12). The word “tinnif”, of Hebrew origin, is part of thieves’ slang and catches the meaning of “crap” well, but it is unusual and may be inaccessible to young readers, especially Flemish ones. The word “crap” is also rendered in subdued form as in: “That’s crap” → “Dat is flauwe kul” (30/30) and “Load of crap” → “Wat een hoop onzin” (59/56). It retains some of its slangy character in the following translations: “tinned crap” → “ingeblikte rotzooi” (14/16) and “*I don’t need this **crap***” → “*Ik heb geen behoefte aan dit **gezeik***”¹³⁹ (88/79).

Overall, the TT is more sober and subdued in style and less specifically working class, so that the alienating effect of the ST’s non-standard language is partly lost to the TT reader. The use of a more polished language may be related to the didactic function of children’s literature which includes teaching the correct language. The toning down of offensive language may also be the result of aiming to focus the reader’s attention on the message of the novel rather than have the reader become offended or titillated by the language in which the message is brought. In a sense, the sanitization of the ST’s language may reflect the fact that British class distinctions as evidenced in language use are less easy to replicate in Dutch.

¹³⁹ Italics present in both ST and TT, bold emphasis added for discussion purposes.

5.4. Conclusions

The three STs discussed in this chapter all amply qualify as children's texts of high literary status in their respective source cultures. There is evidence that the three publishers who brought out the TTs were searching for "quality" texts and were most likely aware of the award status of the respective STs before selecting them as the various SC awards are often listed on the TTs.

Despite being brought out by different publishers and translated by various translators, the three case studies illustrate a close source text oriented approach. They demonstrate, with individual differences, a translation approach which Emer O'Sullivan calls the "ideal or literary mode" (1993a: 94) and which John Milton terms "the literary complete translation" which is carefully produced, not shortened with few typographical errors (Milton 2001: 58). Thus, the hypothesis at the beginning of this chapter that the dominant educational goals underlying the translation of award winning texts would be those of providing texts of literary merit in their aesthetic totality as well as introducing target readers to the foreign has been confirmed. The educational goal of providing an easily accessible and intelligible text and of providing the reader with the "correct" values has also been shown to be relevant.

Although the three STs are quite distinct, aiming at different age groups and belonging to separate genres, the TTs demonstrate remarkable similarities in the way translations have been carried out. Omission, which featured so widely in the translation of popular formula fiction series and especially in the translation of *Little Women* discussed in the previous chapters, is almost completely absent here. The respective translators carry out hardly any major macro-structural interventions. They bring the virtually complete foreign text closer to the target audience by using explanatory strategies rather than by omitting whatever is considered too difficult for readers to understand. This is particularly evident in the treatment of foreign cultural elements where domesticating strategies are less widely employed.

The method of analysing the various ST/TT pairs in close and detailed coupled readings

proved especially fruitful since the texts in this chapter only demonstrate minor micro-structural changes which would otherwise have remained undetected. On a micro-structural level the translators appear intent on recreating those literary aspects which are considered important and they recreate wordplay to some extent. In all three cases change is more obvious on a micro-structural level, such as the use of generalizations and explications, but shifts are generally fairly minor and have few wide-ranging effects. The most extensive shifts regard matters of style and they generally result in more subdued and neutralized narratives.

Differences and similarities among the case studies in the various chapters which have not yet been mentioned will be dealt with in the final conclusions.

FINAL CONCLUSIONS

‘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 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)

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.

A number of these themes pertaining to children’s literature were explored in Chapter 1 demonstrating how educational concerns are essential to children’s literature. One of the main conclusions was that children’s literature exists in the tensions and contradictions between its literary and didactic aspects. My view and that of many critics of children’s literature is that the normative character of children’s literature is its main defining aspect. In the context of my project the educational tendency of children’s literature is considered important since it affects the translation of children’s literature. However, many, sometimes contradictory, educational goals govern children’s literature. A second issue taken up in Chapter 1 was the stratification of the field of children’s literature according to perceived status. Children’s literature is a conglomerate of many types of texts and can be divided into categories according to different criteria. In the present dissertation I opted to distinguish narrative fiction for girls on the basis of gender constructions pertaining to the intended reader. Fiction for girls is considered to have low status within the children’s literature field. Further classification within this sub-genre is possible, for example according to age, contents and so forth. Within narrative fiction

for girls I identified three differently valued text types with distinct functions and educational goals: formula fiction series, classics, and award winners.

The discussion in Chapter 1 resulted in the hypothesis underlying the whole dissertation: Narratives for girls belonging to separate text types which perform distinct functions and enjoy differential status are likely to be translated differently. Other concerns raised were the tension between introducing the source culture to target readers and ensuring a narrative's accessibility as well as the comparison between translation in the Netherlands and Flanders. Before I discuss the conclusions with regard to the hypothesis I will first briefly discuss the results from the bibliographical analysis.

The field of narrative fiction for girls into Dutch is largely uncharted. Building a bibliographical database of original Dutch and translated fiction for girls was aimed at providing a comprehensive set of figures and titles to allow systematic exploration. The data presented in the bibliographical study afforded insight into overall trends in the translation of girls' fiction into Dutch and informed the selection of texts to be analysed in detail in subsequent chapters. It was shown that narrative fiction for girls comprised a vast number of texts and involved both Dutch and Flemish publishers. The figures demonstrated the increasing importance of translated fiction over the period under investigation as well as the relative decline in numbers of original Dutch work. Translations made up around 50% or more of production in the last two decades. Large variations in the numbers of translated texts published in any one year could be observed and they were almost always related to the import of many titles in a fiction series or the development of publishers' series, although the data also reflects economic fluctuations.

As the bibliographical lists of first editions for the entire period of study illustrate almost 88% of original Dutch girls' fiction is published in the Netherlands against 12% in Flanders. The situation for translated narrative fiction for girls is, however, distinctly different, with 66% of translations brought out in the Netherlands but up to 34% in Flanders. It is clear that publishers in Flanders have a larger interest in translated than in original Dutch fiction for girls, even though overall they are small players compared with publishers located in the Netherlands. The claims made in general historical

overviews of Flemish children's literature that girls' fiction as a sub-genre is not well developed in Flanders and relies on importation of texts from the Netherlands and abroad is definitely supported by the bibliographical data for the period of study.

The often quoted but seldom substantiated claim that translation brings the "best" of children's literatures from many cultures to young readers in other countries (Jobe 2001; Joels 1999; Galda & Lynch-Brown 1991; among others) is undermined by the closer analysis of importation patterns. These indicate that popular fiction series make up a large - and increasing - proportion of imported literature, from 36.5% in the post-war decade to 42.5% in the next decade, and rising further to and then remaining at over 50% in the following decades. Popular fiction series comprise half of all translated girls' narratives over the entire period of study. The dominance and importance of this popular reading material validates the attention attributed to its study in Chapter 3.

While the large percentage of translations of narrative fiction for girls and its growth over time might suggest an openness to a wide range of foreign cultures, this is not really borne out by the bibliographical lists. Imported material comes almost entirely from North America and Western Europe. Source languages from which texts are imported are few. The dominance of translations from English was already established at 42.3% as early as the post-war decade, and in the following decades their proportion remained at that level to jump to almost 70% in the final decade of the period of study. Overall translated girls' books come from a more limited number of languages than translations of adult literature, which could be interpreted as resulting from established views on the perceived inability of children to deal with foreign cultures.

The bibliographical material has only been discussed in function of the arguments that I want to sustain and it is obvious that the data can be further disclosed in several ways, such as looking at issues regarding translators and more detailed analyses of publishers, which fall beyond the scope of this dissertation. Although a number of interesting patterns emerged from the analysis of the bibliographical lists, a close textual examination of selected translations was essential to address the central research question underlying the present project, i.e. to discover the interplay of educational and status

concerns within actual translation practice. The analysis of translation shifts has provided evidence for some of the formulated hypotheses for the translation of different text types, but other shifts defied expectations. In the following I will discuss the case study chapters' results centred around themes raised in the first two chapters. These include conclusions about the selection of texts, the relationship between status stratification of narrative fiction for girls and translation, educational concerns regarding intelligibility of a text, the specific treatment of the foreign, and the Dutch/Flemish relationship.

The selection of types of texts to translate help to establish and maintain the profile of target culture publishers. The publishers Deltas and Kluitman mainly select formula fiction series for translation and through that choice have become and remain known as publishers of popular and trivial literature. Their choice of translation strategies demonstrates clearly that entertainment and an easily accessible text are important. In contrast, award winning STs were typically sought out by smaller TC publishers already known or establishing a reputation for producing "quality" literature. The ST award was frequently used as a marketing device to help promote the translation. The translation of the *Little Women* classic demonstrated wide-ranging adaptation to help fit the ST in the list of the different TC publishers. The publishers build their profile through the selection of texts to translate as well as through specific translation strategies.

The main hypothesis of the dissertation has been sustained by the evidence which showed a correlation between status, purpose and particular educational goals of distinct text types on the one hand and translation strategies on the other hand. Differences in the ways the various text types have been rendered in translation can be clearly observed, although there is also a shared core. The translation of award winning texts, discussed in Chapter 5, demonstrates a tendency to preserve as much as possible of the aesthetic quality of the ST while also trying to retain and explicate the foreign, thus showing a concern to introduce the target reader to the SC. To this extent macro-structural interventions and deletions are largely absent, but explication strategies feature prominently. Deviation from the ST occurs only on the micro-structural level and most changes, generalizations and explications, are fairly minor and affect style rather than plot, characterization or narrative viewpoint. In contrast, the main educational goal

dominating the translation of low status formula fiction series, studied in Chapter 3, is concern for the enjoyment of the reader and his/her understanding of the text illustrated in the use of wide-ranging explanatory and simplifying strategies. This very different treatment of popular fiction compared with award winners is visible in the extensive deletions affecting the overall structure of novels, reorganization of entire chapters, and simplification of paragraphs and sentences. Generalization, simplification and explanation on both micro-structural and macro-structural level feature widely in this corpus. Finally, the three translations of the classic *Little Women*, analysed in Chapter 4, show that considerations for the intelligibility of the text to its audience is central. The translation practices demonstrated in translations of formula fiction series are amplified and even more drastically employed for the classic texts.

The goal of providing an easily accessible text is a concern for translators of all types of literature. However, this goal is more pertinent in the translation of children's literature because children are perceived as more limited in their understanding of the world. In this research the goal of providing children with an easily intelligible text can be seen to cut across the status principle and affects all texts considered, although there is some variation in the way narratives of different status have fulfilled that aim. Formula fiction source texts which already demonstrate a low level of textual density are affected more by simplification and explanation in translation than award winning source texts which are more complex and difficult to understand. Simplification on the macro-structural level only occurs in formula fiction and classic texts, hardly in the award winners. The three different types of texts demonstrate some similarity on the level of micro-structural change, such as the use of generalizations and/or explications, however the difference between them is largely a question of degree, both quantitatively (i.e. fewer changes happen in case studies in Chapter 5 than in Chapters 3 and 4) and qualitatively (i.e. less extreme mutations take place in case studies in Chapter 5).

The treatment of the foreign setting, characters and culture shows more variation, although the evidence supports the status stratification to some extent, other considerations such as the age of the intended target readers play a role as well. The case studies in Chapter 3 show that complete domestication affects formula fiction texts

published by Deltas regardless of the age of the intended target reader. In contrast, the treatment of the foreign in Kluitman series changes with the age of the intended target reader. For older readers, the foreign elements are retained without necessarily providing an explication, i.e. the foreign is exploited as an exotic and enticing feature. However, for younger readers domestication seems to be the rule. The treatment of foreign elements is here related to a developmental view of the abilities of the intended target readers. In the case of the award winning texts examined in Chapter 5, no such differentiation according to age can be observed and all case studies demonstrate a close adherence to the foreign aspects of the texts together with concern for the accessibility of the narratives to the target readers evident in the various explication strategies used. The treatment of the foreign in the classics chapter is more mixed, including wide-ranging domestication and some foreignizing tendencies. Also, idiosyncratic elements such as character names and setting are less often changed than other culturally specific features such as food, measures, money, etc. which affect understanding more. The treatment of the culturally specific elements in the various texts shows that the educational goal of introducing the foreign to children is partly related to the function of certain text types and their corresponding status within the children's literature field.

A final point to consider is the Dutch/Flemish issue. In Chapter 1 the discussion of translating into Dutch involved a consideration of the fact that the Dutch language is shared between two countries which in many respects are quite different from each other. The inequality between the literary market in the Netherlands and Flanders affects both adult and children's literature. Specific to children's literature is the concern for correct Dutch usage in so far as it is related to the educational value of children's literature. I argued that this might have consequences for the translation of narrative fiction for girls and the analyses showed that this was indeed the case.

In each of the case study chapters an effort was made to present texts brought on the market by Dutch and by Flemish publishers. In the formula fiction series chapter the Dutch Kluitman and Flemish Deltas both draw from a pool of translators working on different series and all translators are Dutch, even those employed by Deltas. When domesticating translation strategies were used they were completely oriented to the

culture of the Netherlands, i.e. source culture elements were replaced with Dutch rather than Flemish target culture elements. This is obviously an economic move to appeal to a wider audience, but can also be seen, especially in the Deltas case, as connecting with the extensive production of original Dutch fiction for girls which is predominantly a Dutch affair. Evidence from case studies considered in Chapters 4 and 5 sustains this pattern as the Flemish publishers discussed here also used Dutch translators and localization to a Dutch context. The only Flemish translator was Gerda van Cleemput who translated *Little Women* for the Flemish company De Goudvink.

The use of the four main educational goals identified by Göte Klingberg as the guiding principle to approach the translation of girls' fiction from three distinctly different status levels has proved to be fruitful for my research. As points of orientation these educational goals were valuable in the sense that particular translation strategies could be seen to support specific educational goals which were in turn associated with text types attributed differential status. Although in a number of cases the results were not clear cut, it has on the whole been possible to identify a different matrix in the use of translation strategies and the educational goals they sustain for texts of different status level within girls' fiction. The method of analysis, the comprehensive comparison of various ST/TT pairs, although labour-intensive, proved particularly useful as it allowed for micro-structural changes to be picked up as well as drawing attention to some of the macro-structural changes that affect various ST/TT pairs.

The investigation has shown that the translation of narrative fiction for girls from English into Dutch is multi-faceted. The research has overturned a number of well-established assumptions on the translation of children's literature. The postulate that translation is used to bring "quality" literature for children across borders is undermined by the large quantity of formula fiction series in the translated corpus. Furthermore, the assumption that the presence of a large proportion of translated work within the overall corpus indicates an openness to other cultures is also overturned by this research. Despite the fact that translations make up a large proportion of the production of narrative fiction for girls in the Netherlands and Flanders, the bibliographical analysis indicated that translations are only imported from a few Western countries and that imports from

English, and especially from the United States, dominate. Moreover, the, often wide-ranging, domestication practices within the actual translations further negate the openness to other cultures assumption. The present research has provided initial confirmation of the formulated hypotheses regarding the translation of narrative fiction for girls of differential status. The evidence suggests that there is indeed a correlation between certain translation practices and text types with distinct functions and different status in the field.

In conclusion, it is obvious that this dissertation only provides a beginning of understanding translation of children's literature into Dutch and that the data presented here forms only the tip of the iceberg. There are many ways to build on this research and many routes which could help to refine understanding of children's literature translation. I will point out just a few possible avenues for further research. The historical dimension has been considered only briefly in the bibliographical chapter and in the discussion of the three translations of *Little Women*. A comparison between various editions of this text from its first translation to the most recent would allow a better indication of how and when the status of the classic changes and how this is reflected in the translations. A similar undertaking for fiction series of earlier decades compared to those of the last decade would help to map changes or continuities in translation patterns for this type of fiction. This also applies to award winners. A more synchronic expansion to considering other classic texts would provide further insights in the ambivalent status of the classic. A synchronic consideration of formula fiction series translation could contribute more to knowledge of other, smaller, publishers involved in bringing this type of text into the target culture. A further analysis of formula fiction series aimed at different age groups would enable more detailed conclusions about perceptions of the cognitive abilities of children to deal with the foreign. The present research focused only on translation from English, but the study of translations from other source languages may bring different insights. Finally, the translation of other genres within children's literature can bring further comparison and refinement.

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APPENDIX: THREE SAMPLE YEARS FROM THE BIBLIOGRAPHICAL DATABASE

Three years from the bibliographical database are provided as a point of reference for the material gathered from the bibliographies (1950, 1970, and 1990). The database is built up chronologically. Within each year a distinction is made between translations, translation collections, originals and original collections. Data are organised alphabetically on the last name of the author.

The information provided varies from entry to entry as it is dependent on the information in the bibliographies. An entry generally includes name of author (and occasionally pseudonym), title of the book, name of translator (and sometimes pseudonym), place of publication, publisher and date of publication. For translated works the source language translated from is provided and details of the source edition, which vary from no information, title only to full bibliographical details, are given next. Other additional information for both translated and original work includes particulars on the publisher series and number of the book, data on the fiction series a book is part of, publisher indications of age and sex of the intended reader, and finally the edition of the book.

1950

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