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Introduction

In this thesis I will compare the translations of two children’s books, Enid Blyton’s *Five on a Treasure Island* and J. K. Rowling’s *Harry Potter and the Philosopher’s Stone*, into Icelandic and German. Both books are translated into many languages and more than a hundred million copies each have been sold worldwide. In consequence, both texts are unquestionably influential in the literary development of children around the world. In the following, I will introduce both books by giving a short summary of their contents and initiate the comparison of their translations by introducing the different versions that I am going to examine.

The translation of children’s books is governed by several factors that are specific to the genre of children’s literature, such as the discrepancy between the readers being children, but authors and decision-makers being almost exclusively adults. What is more, the decision to translate a foreign book is usually based on at least one of the following conscious decisions of translators or representatives of publishing houses: to make a text of outstanding quality or popularity available to readers who cannot access it in its original language or, with a more educational intention, to introduce children to material from a culturally diverse background.

Translation theory has undergone great changes in the last decades and moved on from merely “debating the meaning of faithfulness in translation” to focussing its attention on the broader issues of historical and cultural context (Bassnett 13). Detecting a shifting away from source-orientation, or in other words abandoning the ideal of “fidelity” in favour of that of a “loyalty”, linguist Tabbert presumes that “target-orientedness is the order of the day” (Tabbert 305). For this matter, acknowledging that the perfect translation is impossible, the preferred solution currently is to create an equivalent to texts already existing in the target language’s culture, in contrast to the earlier favoured approach of translating with fidelity to the original but bearing the risk of alienating the reader in the target language. According to Tabbert’s observation, the translations of *Five on a Treasure Island* undertaken more than half a century ago
should be source-oriented, while *Harry Potter and the Philosopher’s Stone* should follow the concept of loyalty to the author’s intention, an assumption that will be explored in the following.

In order to compare the different approaches followed by each translator of the books I am comparing for this thesis, I am going to use a categorization developed by Eirlys E. Davies. She is especially concerned with the translation strategies for culture-specific references. Adopting her approach, I will analyze several such examples and classify the translator’s decisions in dealing with them. Unquestionably, each translator has a general strategy in mind, when approaching a new text and making it available for a new audience. Obviously, the translations compared here can to be declared successful due to their popularity alone. With the help of Davies’ categorization, however, it will be possible to evaluate the translators’ decisions for individual incidents of cultural characteristics and from there draw conclusions in regard to the general success of creating a coherent result.

Furthermore, this approach can take into account the long time-period between the initial publication of the books and their translations and thus provide information on how and whether the demands for successful contemporary translations have changed. Regarding this, the changed environment of children has to be taken into account as well as the development of entertaining material available to them. Meanwhile, not only children’s television has been introduced, but whole industries for producing films, franchising products, and children’s entertainment material such as video games and animated eBooks have developed. Even young children have access to the internet and are therefore – within the potential limits set by illiteracy in their own or other languages – experiencing how the outside world with all its “foreignness” is more accessible and enters their home environment. Consequently, it will not come as a surprise that while the world becomes a smaller place and the global environment becomes more local, fictional characters such as Harry Potter move further away from their audience in translations.
Two Children’s Books in Comparison

Enid Blyton’s *Five on a Treasure Island* and J. K. Rowling’s *Harry Potter and the Philosopher’s Stone* are both written by female British authors; each is the first in a highly successful series of books. Each story features children as the main protagonists, who experience adventures and solve mysteries. This chapter will introduce the two books and their translations into German and Icelandic and finally offer a short summary of each story.

**Enid Blyton’s *Five on a Treasure Island***

Published first in 1942 by Hodder & Stoughton, *Five on a Treasure Island* commences the start of one of Enid Blyton’s most successful series, later coined as “The Famous Five” adventures. The series consists of twenty-one full-length adventures written in the years between 1942 and 1963 and over a hundred million copies of the “Famous Five” books in countless editions and translated into more than twenty languages have been sold worldwide since then. Additionally, television programmes were produced since the 1970s, followed by adaptations such as radio dramas, films, cartoons and even a musical.

In 1997, on the occasion of Blyton’s centennial, a new edition with a new universal cover design appeared in several countries, including Iceland and Germany. What is more, earlier this year, Hodder & Stoughton published an “updated” version for the English speaking market, exchanging the author’s old-fashioned language and dated expressions with contemporary vocabulary in an attempt to give her books greater appeal for today’s children (Flood). From the first edition of *Five on a Treasure Island* until the updated centenary editions, the books in the series contain full-size illustrations by Eileen A. Soper with accompanying captions.

Dr. Werner Linckes translation of Blyton’s *Five on a Treasure Island* for the German reading audience, *Fünf Freunde erforschen die Schatzinsel*, was published in
1953 by Blücht-Verlag. The Icelandic translation *Fimm á Fagurey* by Kristmundur Bjarnason was published by Íðunn just before Christmas 1957 (Anon. II). For the pursuit of detecting any time-inflicted changes in the translations, not only these early translations are used but also revised versions from 1997. Thus, the texts used for the following comparisons contain an early Icelandic version, which is not dated, but can be assumed to be from before 1959, and the revised edition *Fimm í fjársjóðsleit á Fagurey*.¹ Both include the full-page drawings by Eileen A. Soper with corresponding captions. The German translations cited for this paper are likewise one earlier edition, published in 1972 and the revised edition from 1997, both published by Bertelsmann. Only the later edition contains a number of Soper’s original illustrations.

In the beginning of *Five on a Treasure Island*, the siblings Anne, Julian and Dick are confronted with the situation that they cannot spend the summer holidays with their parents as usual. Instead, they are to stay with relatives, an uncle, aunt and cousin, whom they have never met, and who live in a remote place near the sea, called Kirrin Bay. Their cousin Georgina, who “hates to be a girl” and insists on being called George, does not welcome their visit nor any attempts to befriend her at first. But soon, the four children warm to each other, and together with the dog Timothy, which George keeps secretly against her parents’ approval, the five friends find themselves entangled in an exciting adventure. Starting out with the children amusing themselves with rather innocent activities like boat trips to the island, the story takes a turn into a fast-paced adventure when the five friends discover a newly resurfaced shipwreck and find a chest with a treasure map. Determined to find the treasure that supposedly consists of gold, no less, they encounter several hindrances and are confronted with real danger in form of unscrupulous gangsters. In the end, the treasure is collected, the gangsters are punished and everything turns to good for the five friends and most of all George. Finally relieved of his financial troubles, George’s father allows her to keep the dog Timothy at home and offers to pay for her taking up residence in the same boarding school that her

¹ The book was a Christmas present to my father-in-law who was born in 1949 and remembers not having been older than ten on this occasion.
cousin Anne attends. For the five friends the adventure ends in confidence about soon meeting again: during the next holidays, for more adventures.

**J. K. Rowling’s *Harry Potter and the Philosopher’s Stone***

In 1997, Bloomsbury Publishing London released Joanne Rowling’s first book *Harry Potter and the Philosopher’s Stone*. The story about the wizard boy Harry soon gained unprecedented attention worldwide and has until now spread out to over 200 countries and been translated into 69 languages (J. K. Rowling’s Official Site). The first book was followed by six more volumes, which have helped building up to the number of over 400 million copies sold worldwide between 1997 and 2008 alone. Meanwhile, all seven books have been made into movies and an entertainment theme park, “The Wizarding World of Harry Potter”, opened in June 2010 in Orlando, Florida. The remarkable popularity of the Harry Potter books also has resulted in very active fan involvement, a phenomenon called *Pottermania*, with an interest surpassing the usual discussion forums on internet fan pages. Since the publication of each new Harry Potter book was first in English and had to be delayed due to the translation process in any other language, sometimes groups of fans worked together to create their own unofficial translations online or even printed editions, but all of those activities were hastily threatened with legal actions by the copyright holders in the respective countries.²

The German translation *Harry Potter und der Stein der Weisen* was published by Carslen Verlag in 1998, shortly after the publication of the English original. The German translator for this book is Klaus Fritz. The translation for the Icelandic market was carried out by Helga Haraldsdóttir and published by Bjartur in 1999. The editions used in this comparison are a German paperback edition from 2002 and an Icelandic hardcover edition from 2001. The Icelandic edition is the only one with additional illustrations in the introduction to each chapter, which could indicate the address of a

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² The German initiative “Harry auf Deutsch” was attempting to publish the translation of the fifth book *Harry Potter and the Goblet of Fire* before the official release in October 2000, partly in complaint of the recently announced price raise for the pending hardcover edition (“Harry Potter and the German Pirates”).
younger audience but at the same time consists of the smallest font and most characters per line which opposes this impression.

Harry Potter, the protagonist of *Harry Potter and the Philosopher’s Stone*, lives with his aunt, uncle and cousin, who treat him very poorly, since he became an orphan at the age of one. On the occasion of his eleventh birthday, life seems to take an unexpected turn when he is suddenly confronted with the news that he is a wizard and invited to join the “Hogwarts School of Witchcraft and Wizardry”, a boarding school for the formal education of children with magical abilities. Harry soon learns that he is a living legend in the wizarding world, being the only one to ever survive an attack of the dark wizard Lord Voldemort, who had been a threat to the wizard’s community until the day he failed to kill Harry and mysteriously disappeared. Now, Harry hears for the first time that his parents did not die in a car accident but had been killed by Lord Voldemort. The book spans the period of Harry’s first year attending Hogwarts, where he is learning his way around in the wizarding world, and, not least, making friends with other students. Together with his two best friends, Ron Weasley and Hermione Granger, the three of them discover some of the school castle’s secrets such as the “forbidden corridor” where headmaster Dumbledore stores a mysterious artefact, which later turns out to be the Philosopher’s Stone, guarded by a giant three-headed dog. In the ongoing story they fight a troll, help the gamekeeper Hagrid to secretly get rid of his illegally kept pet dragon and finally aim to protect Dumbledore’s secret from Professor Snape, whom they suspect of attempting to steal it. In this final endeavour, they are faced with several challenging and life-threatening tasks, which they can only solve by putting all their different abilities together. This odyssey through the different magical tasks ends in a combat between Harry and Lord Voldemort, who in his weakened appearance once again fails to kill Harry. Recovering from this fight, Harry learns from Dumbledore that he could only survive due to the powerful protection his mother passed onto him when she sacrificed her life for saving his. The book ends with the school year and Harry having to spend the summer holidays back at his aunt and uncle’s, but with
the prospect of returning to Hogwarts and his friends for the next term, thus establishing
the start of a series of several school year adventures to follow.
**Culture-Specific References in Children’s Literature**

In literature, it is almost impossible to imagine a text that does not contain intentional or unintentional culture-specific references. Identifying and dealing with cultural references is one of the main challenges in translation. These references include text-level phenomena like discourse structure, but also range from obvious identifiers such as proper names of persons or places to entities like food, habits, traditions, institutions, infrastructure and landscapes (Davies 68). They constitute what makes the reader feel “at home” in a book or give a story for example a “typical British” setting. This kind of intuitive recognition, however comforting to a reader, is not sufficient for the translator or theorist when dealing with what Davies and Aixelá call a culture-specific item (CSI). Both determine the need for strategies or possible procedure in order to deal with CSIs, while at the same time Aixelá rejects the idea of the existence of absolute or permanent CSIs. According to him, “a CSI does not exist of itself” (57), but can be identified only with a particular set of source text and target language and culture in mind (Davies 69). What is more, a CSI is by this definition the result of a conflict that arises when a reference in the source text causes a translation problem due to the nonexistence or the different value of the given item in the target language culture (Aixelá 57). Bearing this in mind, a translator of children’s literature has to acknowledge the limitations of his target audience, concerning life experience and (inter)cultural knowledge, but without underestimating them. Especially children might not be aware of what is foreign to their own culture or yet simply unknown to them, or unlike adult readers do not need knowledge about a different culture in order to accept its representation (Yamazaki 58).

For the purpose of my thesis, I will not consider the translation on the linguistic level such as the translation of culture-specific discourse. Instead, I will concentrate on detecting CSIs like proper names, cultural conventions, food and festivities and examine the strategies applied by the translators. Special regard will be given to the consciousness and consistency in applying certain strategies, bearing in mind the time interval between the translations and their revisions, respectively.
The translation of proper names, or more precisely the decision whether to translate them or not, is one of the most difficult and controversial decisions that a translator faces. In children’s literature, especially in the fantasy genre, authors often use meaningful and descriptive names as there are countless examples in Rowling’s Harry Potter series. Non-descriptive names on the other hand, such as that of the character Harry Potter and also Julian, Dick and Anne from *Five on a Treasure Island* might appear arbitrary to a reader of the source text. Yet, through translation they reveal that they are indeed not meaningless but embedded in a certain cultural setting. In general, leaving the proper names of characters, locations and places intact diminishes the impact that meaningful names can have on the characterization and description, but clearly allows for the reader’s recognition of a text as a translation. To avoid this effect, a translator can choose to translate proper names, however facing the difficulty that translations are seldom readily available for proper names. Moreover, the whole arrangement of proper names interacting within a literary text can become unbalanced when character names are transferred into the source language but place names are not, or the reverse. For example, real-life locations like London are obviously widely known but exactly due to this fact establish the foreignness of the text to the German or Icelandic child reader. By the same token, preserving a name like Harry Potter in the translation induces a shift from the ordinary to the foreign. In contrast, changing the English names Julian, Dick and Anne into equally common Icelandic ones like Júlli, Jonni and Anna, the characters are transported towards the readership but out of their fictional British surroundings. Further examples of dealing with proper names will be looked at in detail in the following sections.

Another common CSI often found in Children’s literature is the reference to food. Both, Blyton’s and Rowling’s books are renowned for their dominant use of references to typically British food. Not only are there detailed accounts of mealtimes and feasts but also the description of the range and sometimes even brand of food. Moreover, detailed information is included in direct or reported conversation. “[G]o wash your sticky hands”, George’s mother says in *Five on a Treasure Island* and adds
“I know they’re sticky, because I made that gingerbread, and you’ve had three slices!” (69). Likewise, Rowling opts for a detailed description when reporting Harry’s conversation with Seamus before a Quidditch match: “‘Thanks, Seamus’, Harry said, watching Seamus pile ketchup on his sausages” (135). The motivation for emphasizing references to food in both books could simply be a stylistic decision. But, as Davies points out, “they contribute to the child-appeal of the whole, for children do take delight in hearing exact details of food, whether they are the ones they enjoy or the ones they dislike” (Davies 92).

Furthermore, references to food carry connotations which are particular to the source text’s culture and thus emphasize the socio-cultural setting. Certainly, around the publication of the first Famous Five book, which was published in 1942, British children were all too familiar with food rationing. Thus, more than just serving as background information, the reference to particular food helps bonding with the reader who can relate to the joy it means for the Famous Five to spend the summer eating ice-cream or savouring their plenteous picnics:

They had brought loaves of bread, butter, biscuits, jam, tins of fruit, ripe plums, bottles of ginger-beer, a kettle to make tea, and anything else they could think of! (111)

Such an itemized account contributes to the carefree atmosphere created and helps bonding with the reader. Additionally, Davies argues, “the precision of the descriptions certainly contributes to the realism of the scenes in which they feature” (92).

In Rowling’s book, these references to food serve the purpose of creating a realistic atmosphere on another level. Due to the setting, Harry as well as the reader finds himself in constant transition between the ordinary and familiar world of “muggles” and the magical world of wizards: for example, with the appearance of regular British food during the enchanted atmosphere of the school’s banquet with food magically appearing in front of the students, Harry still encounters exactly the food he is
familiar with or, considering his treatment at the Dursley’s, at least the food he longs for.

**Translation Strategies for CSIs**

When Hans Vermeer and Katharina Reiss developed their *skopos* theory in 1984, they postulated that the function of a translation determines the strategies needed in order to create the intended result in the target culture (Bassnett 14). The same approach is valid when dealing with the translation of CSIs. Their treatment has to be balanced against the prior obligation of creating a consistent text that works for the target audience. As shown in short on the example of proper names above, the treatment of every single CSI affects the overall impression of the whole translation. Therefore, translations of CSIs should be the result of a conscious decision to follow a certain strategy, avoiding arbitrary or intuitional choices. In an attempt to visualize the distance of the two contrasting concepts of source- and target-orientedness, Venuti uses a graph with the two extremes of complete foreignization and domestication as he calls them on either end (Munday 146).

*Table 1: Venuti – Foreignization versus domestication*

<table>
<thead>
<tr>
<th>Foreignization</th>
<th>Domestication</th>
</tr>
</thead>
<tbody>
<tr>
<td>Source culture</td>
<td>target culture</td>
</tr>
</tbody>
</table>

Be it the free and personal choice of a translator, directions given by a publishing institution or restrictions imposed by moral standards or literary custom of a society, in every instance the success of a translation will be defined by being close to either one of the graphs ends: a translation that is source-orientated, true to the original text and context but probably foreign to the reader, or a translation that is target-orientated because adjusted to the target reader’s cultural context and expectations but in consequence removing it from the original text.

Davies distinguishes six strategies for dealing with CSI, with each of them inevitably moving the translation along the graph above, in one or the other direction.
This way, the translator can evaluate each applied strategy against the effect it will create in order to reach the desired outcome and if necessary balance contrasting strategies. A short introduction to her strategies will be given here and the examples from the translations of *Five on a Treasure Island* and *Harry Potter and the Philosopher’s Stone* will be analyzed in regard to these strategies.

The first strategy that Davies describes is the one she calls *preservation*, or transferring a CSI unchanged into the target text (72). This strategy is often applied when dealing with proper names of persons and places, as is the case with the majority of names in the Harry Potter translations in both Icelandic and German. There are also instances when CSIs have no equivalent in the target culture or are simply new creations like Rowling’s “Quidditch” and as such are unfamiliar to source and target text readers alike.

Subsequently, if the translator decides to “keep the original but supplement the text with whatever information is judged necessary” (77), Davies refers to this strategy as *addition*. Here, the translator should show a secure instinct concerning his target audience and the background knowledge he can build on. The implementation into the texts can vary widely, from subtle adjectival descriptions to explanatory footnotes, depending partly on the translator’s skills but also cultural preferences.

The opposite strategy of *omission* is favoured by Davies when a CSI cannot be dealt with by successfully applying any other of her strategies (79). Besides the obvious case of finding no equivalent for a detected CSI in the target culture, Davies also justifies omission when the necessary effort of conveying a CSI would promote its prominence in an inadequate way. Among the examples mentioned by Davies are the dialects used in *Harry Potter and the Philosopher’s Stone*, which are omitted in most of the translations, as well as in the German and Icelandic ones.

The term *globalization* is used to describe the process of making CSIs more accessible to readers with a different cultural background or knowledge by replacing them with “more neutral or general” ones (Davies 83). This strategy can be specifically
useful when there is no equivalent for a CSI available in the target culture, but preservation is not desired due to the foreignization of the target text that it enhances. Globalization occurs when dealing with food references as will later be shown in detail.

In contrast, the strategy of localization is applied when translators choose to render an item that Davies calls “culture free” into a culture-specific reference. For example, when Mr Dursley wants “to buy himself a bun” (9), Fritz makes him buy a “Krapfen” (8), which is an expression for buns only used in a special region in Germany. This strategy is intended to firmly anchor the text within the target reader’s culture and thus helping to obscure the fact that the reader is dealing with a translation.

On occasions a translator might decide to modify a CSI beyond what Davies describes as globalization or localization and thus alter or distort the original meaning of it (86). She calls this strategy transformation and acknowledges that “the distinction between this category and some of the others is not always clear” (86). The decision to intentionally distort a CSI can be congruent with other measurements applied to children’s literature as mentioned above. Nevertheless, the transformations applied by translators are often the most controversial among these six strategies because they produce the widest gap between the source and the target text and question the translator’s loyalty to the original author.

Thus, detecting and analyzing Davies’ strategies in translations helps to verify the general impression of a translation as source-oriented or target-oriented and furthermore helps to identify problematic decisions which might result in distortion of the desired outcome of a translation.

**Preservation**

If a source text contains a CSI that has no equivalent in the target language it can be convenient for the translator to preserve the item in its original. This strategy of preservation would be a suitable practice for a CSI that does either not exist in the target language or if translated carries different connotations but would be recognized more
easily in its original meaning in the source language. Thus, it is the first challenge for the translator to recognize such a CSI, with connotations and allusions with no equivalence in the target language, which once more points out the fact that a translator is not merely translating words from one language into another but also mediates between cultures.

Applying such a strategy requests first of all the acceptance for the translation to be recognised as such by the target group, since it refers to or introduces foreign concepts. Second, the recognition of such a CSI might be considered clever of the adult translator and relevant to the adult reader, but the culture-specific references might be lost to the child reader in both the source and the target language. Davies mentions here the examples of the preservation of “pub” and “porridge” into the French translation of *Harry Potter and the Philosopher’s Stone* (73). She questions whether French children’s understanding of the term is sufficient to picture the “greyish white of old porridge” taken on by Mr Dursley’s face, and what is more, “they may fail to grasp the rather unpleasant connotation” that porridge has for British readers (73).

Regarding names, Rowling frequently creates names with an underlying meaning that is hardly accessible to children, be it due to references in literature, mythology or other languages. The decision whether to preserve or translate names is always a difficult one, but in the case of Harry Potter is also influenced by other factors. In 1999, Warner Brothers purchased all rights on the Harry Potter franchise and follow-up products and consequently also holds the rights on all translations since then. Apparently, they pressed translators into signing contracts that would restrict or even forbid the translation of the original names, obviously in order to simplify the global marketing of the brand names of Harry Potter (Goldstein 16). It is therefore not surprising that the Icelandic translation, which was released in November 1999, does not even include typical minor changes in spelling or endings for inflection purposes (see table 2).
Table 2: Authors of school books and their translations in *Harry Potter and the Philosopher’s Stone*

<table>
<thead>
<tr>
<th>English</th>
<th>German</th>
<th>Icelandic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Miranda Gosha</td>
<td>Miranda Habicht</td>
<td>Miranda Gosha</td>
</tr>
<tr>
<td>Bathilda Bagshot</td>
<td>Bathilda Bagshot</td>
<td>Bathilda Bagshot</td>
</tr>
<tr>
<td>Adalbert Waffling</td>
<td>Adalbert Schwahfel</td>
<td>Adalbert Waffling</td>
</tr>
<tr>
<td>Emeric Switch</td>
<td>Emeric Wendel</td>
<td>Emeric Switch</td>
</tr>
<tr>
<td>Phyllida Spore</td>
<td>Phyllida Spore</td>
<td>Phyllida Spore</td>
</tr>
<tr>
<td>Arsenius Jigger</td>
<td>Arsenius Bunsen</td>
<td>Arsenius Jigger</td>
</tr>
<tr>
<td>Newt Scamander</td>
<td>Lurch Scamander</td>
<td>Newt Scamander</td>
</tr>
<tr>
<td>Quentin Trimble</td>
<td>Quirin Sumo</td>
<td>Quentin Trimble</td>
</tr>
</tbody>
</table>

Preserving names can lead to problems when their use extend to normal descriptiveness, such as play on words, as in Harry’s bewilderment when Professor McGonagall wants to borrow “Wood”: “Wood? . . . was Wood a cane she was going to use on him?” (112). Both translators decide on a literal translation in this instance, assuming either a basic understanding of English amongst their audience or accepting that the pun is lost on them, the second alternative presenting a poor decision. In relation to the names of the school book authors (see table 2), Fritz offers some inspired translations, namely Adalbert Schwahfel and Lurch Scamander, capturing the descriptiveness and wordplay of Rowling’s original text. However, the decision for the translations seems arbitrary and due to the inconsistency within the list itself as well as the pretence that these school books are for British wizard children attending a British school. Incidentally, Fritz’ decision proved to be a problem for the publisher Carlsen, when, absolutely unpredictable to him, the book by Newt Scamander was actually published in real life and its fictional author had to be renamed Newt Scamander for the German readers.

Another example where preservation of proper names results in a problematic solution is Harry Potter’s address where both the Icelandic and German translations consist of a blend of strategies (see table 3):
Table 3: The address of Harry Potter in translation

<table>
<thead>
<tr>
<th>English</th>
<th>German</th>
<th>Icelandic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mr Harry Potter</td>
<td>Mr. H. Potter</td>
<td>Hr. Harry Potter</td>
</tr>
<tr>
<td>The Cupboard under the Stairs</td>
<td>Im Schrank unter der Treppe</td>
<td>Kompunni undir stiganum</td>
</tr>
<tr>
<td>4 Privet Drive</td>
<td>Ligusterweg 4</td>
<td>Runnaflöt 4</td>
</tr>
<tr>
<td>Little Whinging</td>
<td>Little Whinging</td>
<td>Little Whinging</td>
</tr>
<tr>
<td>Surrey</td>
<td>Surrey</td>
<td>Surrey</td>
</tr>
<tr>
<td>(30)</td>
<td>(41)</td>
<td>(32)</td>
</tr>
</tbody>
</table>

In both translations the names of the location “Little Whinging” and the county Surrey are preserved, while the street name is not. Obviously, both translators wanted to preserve the general setting in Britain but of course convey the sender’s mysterious knowledge about Harry’s unusual residence under the stairs. However, the preservation of the place name “Little Whinging” and especially that of the county Surrey constitute a disturbing inconsistency within the address. It is hardly conceivable why a British boy should live in a street that could be located in the neighbourhood, but then again in a town that could not. Furthermore, Rowling’s creation of the town “Little Whinging” tells the reader in these two words a lot about the Dursley’s hometown. First of all, it is a small town, and second, the allusions to the words “to whinge” and “to whine” induce the image of a rather deplorable place - which it proves to be for Harry. Next, the imaginary town of “Little Whinging” is anchored in the actual county of Surrey, which underlines the effect Rowling wants to create with her world of wizards right inside the community of muggles. Now, the Icelandic or the German child reader can be assumed to understand the attribute “little” and thus making the connection to a smaller dwelling place. Disregarding the probably very different concepts of a “small town” in Icelandic compared to British or German readers, the connotation of the word “Whinging” is lost to both target groups. On the contrary, the word is in its spelling very unfamiliar and hard to pronounce. Additionally, the county Surrey cannot be assumed to be known among the target reader’s group and thus fails to work as a frameset for anchoring the location of Harry Potter’s home inside a real country. What is more, due to the spelling
of Surrey, which resembles the familiar naming for Icelandic islands (ending in –ey), the Icelandic child reader might falsely interpret Surrey as an (Icelandic) island.

Other typical CSIs that can be hard to translate are references to national holidays or customs. In *Harry Potter and the Philosopher’s Stone* the passing of the school year is marked by the seasonal festivities, such as Halloween and Christmas. The preservation of the Halloween festivities do not prove to be as big a problem nowadays as it would have in the time of the first Blyton translations. Even though Icelandic and German might not be able to identify with Harry and Ron’s delight at waking up “to the delicious smell of baking pumpkin wafting through the corridors” (126), the same way as British readers do, they can be assumed to be familiar with the general idea of pumpkins, and bats for decoration. In contrast to this, the Christmas celebrations differ a lot between Britain, and Iceland and Germany, respectively. Both translators choose a literal and therefore confusing translation here, when Harry goes to bed on Christmas Eve, “not expecting any presents at all” (147). Of course, he would not because in the expectations of Icelandic and German readers, he would have gotten them on Christmas Eve already. Obviously, it is difficult to change such a CSI for its duration and place it occupies in the story. The translators expect the readers to understand the unfamiliar tradition without offering explanation, even though Christmas is a very sensitive and traditional holiday, with many families sticking to the same meticulous routine year after year. However, this decision might be acceptable within a context where Christmas presents consist of an Invisibility Cloak (149) and grow-your-own-warts kit (150). Moreover, it seems to be the only practicable decision in this instance, thus adding to the dilemma that it proves hard to apply even one strategy consistently within an actual text. Hence, it demonstrates that practical translation can possibly never comply with the standards of translation theory.

On the whole, if looking at the child reader’s supposedly yet limited exposure to foreign concepts, or references to the reality of adult life, the strategy of preservation can provide a basis for (cultural) enrichment when a certain meaning is successfully conveyed. Furthermore, the initially foreign effect of a preserved CSI is weakened with
each recurrence, within the same context or outside, as for example the introduction of Halloween into the Icelandic and German culture has proved to be. Nevertheless, it has to be balanced against the danger of alienating the reader if knowledge is misjudged and the preserved CSI results in confusion or misunderstanding.

**Addition**

As mentioned above, preservation raises attention to the fact that a text is translated and precisely this might be the reason why this strategy is rarely applied in the translation of *Five on a Treasure Island*. Nevertheless, the German translator preserves the “ingots” the four children find written on the treasure map. Lincke decides to use this “curious word” that even puzzles Anne in the original version (92), but lets Richard explain, “das ist ein altes englisches Wort für Barren” (100). Interestingly, the additional information about ingots being an English word is omitted in the revised translation. The reason for this remains unclear since “ingot” is indeed an English loan word.³ Probably it is assumed that German children are aware nowadays that they are reading a translation from English and the reviser thought it to be absurd to point out that it is an English word. Yet, both German translations, the older translation with its addition and still the revised one seem to be closer to Blyton’s intention of the scene than the Icelandic one. Bjarnason’s translation “málmstangir” is in contrast to “ingots” quite self-explanatory, thus Icelandic Anna’s remark makes her appear more inexperienced, while the original creates a bond between Anne and the reader, who are both justifiably puzzled by an unknown term. What is more, Júllí, who offers the rather redundant explanation “Allar málmtegundir í stöngum eru kallaðir málmstangir” (79), appears to stating the obvious instead of drawing impressively on formerly acquired knowledge (92).

Another example of altering an expression by applying the strategy of addition can be found in the opening scene of *Five on a Treasure Island*. The children are disappointed because they just learned that they will not spend the summer holidays

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³ Ingot der ; -s, -s (engl.) (*Duden - Das Fremdwörterbuch*).
with their parents. However, the alternative is a stay at their aunt and uncle’s place, which they are now very curious about:

“I don’t remember it very well”, said Daddy. “But I feel sure it’s an exciting kind of place. Anyway, you’ll love it! It’s called Kirrin Bay”. (3)

The father’s confident prediction, even though he admits to not remembering the place very well, comes across as trustworthy and very appealing to his children, somehow foreshadowing the adventures lying ahead. The German translator Lincke felt it necessary to add some description here:


This way, the father’s certainty about the place is somewhat diluted, but instead he deems it necessary and appropriate to point out to his children that the place is romantic, which does not seem to be immediately appealing to children of this age. Furthermore, the place Kirrin Bay is colloquially described as “Flecken”, spot or patch, which underlines the impression of the father being rather wordy but vague at the same time. The Icelandic translator, on the other hand, lets the father simply describe the place as dásamlegur (“wonderful”) in the same passage and thus disregards the foreboding adventure:

“Ja, ég man varla, hvernig þarna er umhorfs”, sagði pabbi. “En ég er alveg viss um, að þetta er dásamlegur staður. Og trúið mér, þió munið falla í stafi! Þar heitir Fagraeyri”. (6)

**Omission**

As mentioned above, Davies justifies omission of a CSI when the attempt to capture it for the target culture imposes more prominence upon it than it stands for in the source
text. An example of this effect can be found in the German translation when Fritz attempts to faithfully translate the well-known British dish “steak-and-kidney pie” that Ron forgets “half way to his mouth” (113): “Ron hatte gerade ein Stück Steak mit Nierenpastete auf halbem Weg in den Mund, doch er vergaß völlig zu essen” (168). Obviously, Fritz fails to recognize the intended dish here, but what is more, instead of translating it literally as “Steak- und Nieren-Pastete”, which would be more accurate, he creates a new dish out of the given ingredients, which proves to be a rather unfortunate solution. Firstly, the image created by Ron stacking Nierenpastete (kidney pâté) on top of a piece of steak is bemusing. Secondly, Nierenpastete is by no means a German dish and thoroughly alienates the reader due to its connotation of intestines which might provoke either revulsion and/or the suspicion this is a particularly nasty wizard’s dish (like “vomit-flavoured Every-Flavour Beans”, 217) Additionally, the sentence’s composition is lacking ease due to the its arrangement. The changed emphasis on the fact that “er vergaß völlig zu essen” (168), therefore stressing the fact that Ron forgot to eat instead of forgetting his fork in midair, leads the reader even more to stumbling upon the image of the unfortunate Nierenpastete. In result, it distorts the main image of the scene, with Ron being so perplexed with the news that he forgets his fork “half-way to his mouth” (113). The Icelandic translation, opting for omission here, succeeds in containing the action of the scene, which is by far superior to the food reference in this instance: “Gaffallinn sem Ron hélt á stöðvaðist á miðri leið að munninum þar sem hann steingleymdist” (128).

In regard to an unfortunate decision when omitting information, the Icelandic translation of Enid Blyton’s Five on a Treasure Island misses out on the connotation in the title that the “treasure island” has in the original version. Fimm á Fagurey simply refers to a beautiful island, and fails to foreshadow the adventure due to the mention of a treasure, let alone the allusion to Stevenson’s Treasure Island. The revised version offers a new title, Fimm í fjársjóðsleit á Fagurey, that captures the adventurous

4 Robert Louis Stevenson, Treasure Island, or Gulleyan in Icelandic.
character of the story much better but still does not use the possible reference to Stevenson’s *Gulleyjan*.

Another example of omission of a CSI can be found in the revised German translation of *Five on a Treasure Island*. Driving to their holiday location, the family stops for a picnic and Anne does not “very much like a big brown cow which came up close and stared at her” (6). The cow is omitted completely in the revised German translation (and consequently, Soper’s illustration of it is missing from the German book as well), and is replaced with the description of a made-up landscape featuring a village among high trees and a winding, glittering river: “Zwischen hohen Bäumen lag ein Dorf. Ein Fluss schlängelte sich glitzernd durch die Landschaft” (12). While one can only speculate on the reasons for this decision, one possibly being the attempt to “clean” the earlier translation discussed later in detail, the result unquestionably affects the introduction of Anne’s character: the German translation withholds the information that Anne is easily frightened.

**Globalization**

When detecting a CSI that again has no equivalence in the target language, one strategy is to globalize the term or concept in the translation in order to overcome confusion. For example, George claims that she would not take anyone to see her wreck if she did not like them, “not even the Queen of England” (31). Both, the Icelandic and German translators opt to neutralize here by using the idioms “ekki einu sinni kónínn” (31) and “nicht einmal den Kaiser von China” (37), respectively. However, while the German solution really is a general one, the Icelandic choice appears unfortunate in this instance: why would George refer to any or even “the” king if there actually is but a Queen of England, with England being established as the place of setting before? Moreover, the institution of the Queen of England is unquestionably among those known best around the world, even among young school children (who are assumed to understand English expressions like “little” and “wood” as discussed above). Both translators and revisers
would have been able to disregard this instance as a CSI with the result of maintaining George’s rebellious behaviour, which sounds more reasonable if raging against an actual if however unlikely high ranking person rather than an abstract visitor.

As already noted, food can be the object of globalization strategies in translation. The explicit mention of a food brand further helps bonding with the reader when Harry wants to buy “as many Mars bars as he could carry” instead of simply buying sweets or chocolate bars (76). The average British child as well as any European child will recognise the familiar Mars brand and therefore experience the contrast to “Bertie Bott’s Every-Flavour Beans” much stronger (76). The Icelandic translator picks up on this and has Harry fantasize about “eins mörg Marsúkkulaðistykki og hann gat borið” (87), conveying exactly the same effect. In contrast, the German translator neutralizes Mars bars to “Schokoriegel”, thus diminishing the effect, when Harry simply buys “Schokofrösche” instead (112). The reason why Fritz makes this choice may very well be to the general concern about product placement in children’s books, which might be more developed in Germany than in Great Britain or Iceland.

**Localization**

In opposition to the strategy of globalization, a translator might decide to localize a CSI and therefore translate it with a reference that specifically originates in the target culture. A very obvious choice of course is the localization of the character’s names in the *Five on a Treasure Island* translations. In general, both the Icelandic and the German translation favour the localization of proper names, be it characters or places. Consequently, Kirrin Bay becomes “Felsenbucht” (9) and “Fagraeyri” (7) (or “Fagriflói” (7) in the revised Icelandic translation) and Polseath, the original holiday destination, turns into “Maaringen” (7) or “Norðurbótn” (5). So, within the first pages the localization of the setting is established and the story in general domesticated. At this point, it is very problematic not to follow this strategy consequently and as in the Icelandic translation preserve a well-known location as London as the starting point of
the family’s car ride to Fagraeyri. Together with the question placed before, “Pabbi, förum við með lest eða í bíl?” (8) the confusion about the location of Fagraeyri is inevitable, for it cannot be in Iceland if one could go there by train nor does it sound like it would be within driving distance to London. Interestingly, it was thought to be necessary to change Fagraeyri to Fagríflói in the revised translation, which does not help solving the problem of inconsistency at all, since London is still the point of departure.

The strategy of localization is in general not favoured by the Harry Potter translations which aim on the whole to build on the idea to keep the British setting intact. Therefore, single incidences of localization in those translations lead to the impression of incoherence. As mentioned above, Mr Dursley plans on buying a “Krapfen” in the German translation and more occasionally localizations take place in the translations of the school dinners (see table 4):

**Table 4: School dinner at Hogwarts in translation**

<table>
<thead>
<tr>
<th>English</th>
<th>German</th>
<th>Icelandic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roast beef, roast chicken, pork chops and lamb chops, sausages, bacon and steak, boiled potatoes, roast potatoes, chips, Yorkshire pudding, peas, carrots, gravy, ketchup and, for some strange reason, mint humbugs.</td>
<td>Roastbeef, Brathähnchen, Schweine- und Lamm-koteletts, Würste, Schinken, Steaks, Pellkartoffeln, Bratkartoffeln, Pommes, Yorkshire-Pudding, Erbsen, Karotten, Ketschup und, aus irgendeinem merkwürdigen Grund, Pfefferminzbonbons.</td>
<td>Roastbeef, grillaðan kjúkling, svínakjöt, lambakótelettur, pylsur, beikon og steik, soðnar kartöflur, steiktar kartöflur, falskan héra, baunir, gulrætur, sósu, tómatsósu og, af einhverjum einkennilegum ástæðum, piparmyntur</td>
</tr>
<tr>
<td>A moment later the puddings appeared. Blocks of ice-cream in every flavour you could think of, apple pies, treacle tarts, chocolate éclairs and jam doughnuts, trifle, strawberries, jelly rice pudding...</td>
<td>Einen Augenblick später erschien der Nachtisch: ganze Blöcke von Eiskrem in allen erdenklichen Geschmacksrichtungen, Apfelkuchen, Zuckergusstorten, Schoko-Eclairs und marmelade-gefüllte Donuts, Biskuits, Erdbeeren, Wackelpeter, Reispudding...</td>
<td>Andartaki súðar birtist aftirrétturinn. Búðingur, heilu ísfjöllin með öllum húgsanlegum bragótegundum, eplakökur, marsipantertur, súkkulaðíttur, pönnukökur með sírópi, kleinuhringir, jarðárber, hlaup...</td>
</tr>
</tbody>
</table>
The two translated lists appear arbitrary and neither succeeds in conveying the Britishness of the food nor in transferring it completely into the target culture. However, the Icelandic one seems to be more concerned with creating a coherent and comprehensive listing, localizing “peas” into “baunir” but preserving “roastbeef” and strangely adding “pönnukökur með sírópi” (instead of með sykri or með sultu og rjóma). Interestingly, Fritz includes localized foods like “Pellkartoffeln” and “Wackelpeter” but preserves the presumably unfamiliar “Yorkshire-Pudding”, perhaps in order to add a dash of British flavour?

Early in *Harry Potter and the Philosopher’s Stone* the Bonfire Night celebrations constitute a CSI by referring to a custom exclusively British (11). While Fritz’ solution to refer to the New Year’s celebration works rather well in this context (11), the Icelandic translator attempts to localize the Bonfire Night celebration and more or less creates an event for the Icelandic audience. Using “sólstöðuhátíðin” here is very confusing because it is not a festivity that people gather for and it most certainly does not explain the shooting of fireworks (9). It would have been possible here to think about omitting the reference altogether but also to preserve this typical British festivity with additional information. This would have been an opportunity, to retain a sign of the source culture and an excellent opportunity to realize the existence of other cultures and become familiar with them, as Yamazaki puts it (60). Only through an initial introduction to foreign elements will they eventually become familiar, as for example Halloween. Arguably, the confrontation with a foreign term so early in the story might have a discouraging effect on the reader. However, encountering unfamiliar terms is a normal experience for children in all areas of life.

**Transformation**

There are instances when a translator decides to alter a CSI beyond what Davies categorises as globalization or localization. Those alterations mean a shift in the meaning of the CSI or its distortion. The strategy of transformation is frequently applied.
in the translation of proper names, when translators perceive or specify allusions “which may not have been there in the first place” (Davies 87).

While the German translation is more coherent in localizing the locations, it proves to be very problematic when it comes to British tea-time. In an attempt to localize the British meal times, the timeline becomes obscured on more than one occasion. Once again, an example for such confusion can be found during the car ride in the first chapter (see table 5):

Table 5: British meal times in *Five on a Treasure Island* and their German representation

<table>
<thead>
<tr>
<th>English</th>
<th>German</th>
</tr>
</thead>
<tbody>
<tr>
<td>They started soon after breakfast. (6)</td>
<td>Gleich nach dem Frühstück brachen sie auf. (12)</td>
</tr>
<tr>
<td>“Are we picnicking soon?” asked Anne. (6)</td>
<td>“Frühstücken wir bald?” fragte Anne. (12)</td>
</tr>
<tr>
<td>“Yes”, said Mother. “But not yet. It’s only eleven o’clock. Weshan’t have lunch till at least half-past twelve, Anne”. (6)</td>
<td>“Ja”, antwortete Mutter, “aber jetzt noch nicht. Es ist erst elf Uhr. Wir müssen noch bis halb ein Uhr warten”. (12)</td>
</tr>
<tr>
<td>The picnic was lovely. […] Mother said that instead of having a tea-picnic at half-past four they would have to go to a tea-house somewhere, because they had eaten all the tea sandwiches as well as the lunch ones! (7)</td>
<td>Endlich kam die Frühstückspause. […] Mutter erklärte, daß sie an Stelle des für halb vier geplanten Picknicks irgendwo in einem Gasthaus einkehren müßten, weil sie alle Butterbrote bereits verzehrt hätten. (13)</td>
</tr>
</tbody>
</table>

It seems impossible to identify a strategy behind this distorted course of events, and thus it could be a case of careless translation and editing. However, the strategy to avoid reference to the tea-time and transform them into German meal times can be found elsewhere, when the children discover they “haven’t had any tea” (129) and are planning on having “a kind of tea-supper” instead. In the German translation, both references to tea are replaced with “Kaffeeestunde” and “Kaffee-Abendbrot” (137), which not only points to a time earlier in the day than the traditional five o’clock tea-time but also consists of other food, namely mainly coffee, perhaps accompanied by cake or biscuits but by no means any hearty food as sandwiches or the alike. To add to the confusion, Julius suggest to have a plentiful meal: “Wir wollen uns ein reichliches
Mahl bereiten” and they are having “Tee Brot und Käse” a few lines later, but no mention of coffee anymore (137).

On another topic, Lincke detects a CSI in the treatment of punishment of children and consequently transforms the German translation of *Five on a Treasure Island* to an alarmingly higher level of physical violence against children. “Did you get told off?” asks Anne when George tells the siblings that she had been rude to her father (25), while the German Anne suspects that George got a good hiding: “Da bekamst du sicher eine Tracht Prügel?” (32). Likewise, earlier when George does not show up to greet her cousins, Uncle Quentin remarks “She wants a good talking to” (10) while Onkel Quentin believes “Sie sehnt sich wohl nach einer Tracht Prügel” (16). Lincke’s motivation for such an upgrade to the severe physical abuse of a hiding remains unclear but it is evidently not a simple misunderstanding in his interpretation of the source text. The same principle is applied in other instances in the book (as well as the whole series), also towards animals, namely a cow which disturbs the family on their trip to Kirrin. While it simply “went away when Daddy told it to” (7), the father in the German translation seeks another solution and the cow only retreats after a forceful slap or “als Vater ihm einen kräftigen Klaps gab” (13). Obviously, Lincke identifies such incidents as CSIs that have to be domesticated for the German reader. The question here is whether this is done with the experience (or expectations!) of the child reader in mind, catering to the customary treatment of children in Germany on the assumption that a deviation from the source text seems necessary in order to be comprehended by the reader.⁵ Even with corporal punishment widely accepted in Germany, it does however still raise the question whether it seems adequate to transform the character of Quentin Kirrin and other male characters in general into fiercer men then Enid Blyton intended. Consequently, the revised version attenuates the scenes, omits the cow incident completely (12), and in regard to George’s punishment Anne assumes now, “Da hat es

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⁵ A recent German study reveals that in 1997 about 20% of parents frequently rely on flogging for punishment and an alarming number of 80% admits that they have slapped their children in the face on one or more occasions (Busche-Baumann 53).
sicher was gesetzt” (31). However, even though not explicitly mentioned, this wording still refers to a physical attack, while it would have been possible of course to find a phrase that exclusively refers to a telling off.
Conclusion

In comparing two translations of children’s book, published more than fifty years apart, my attempt was to find evidence for the development in translation practice that translation theory describes as a shift from source-orientedness to target-orientedness in dealing with culture-specific items. Interestingly, both the Icelandic and the German translator of Blyton’s *Five on a Treasure Island* seem to favour strategies that support a target-oriented outcome. Davies’ strategy of preservation is almost completely absent in these translations. On the occasion of a general revision of Blyton’s books in 1997, both nations’ revisers restricted themselves mainly to updating the language but did not review or attempt to change the general approach of the translation. Thus, staying true to the original translation instead of reorienting Blyton’s source text, this procedure exposes a conflict when dealing with older texts. Agreeing on a target-oriented outcome by creating a text equivalent to contemporary children’s literature, but at the same time acknowledging the historical and cultural context seems like an impossible task. Instead of violating the postulate of never to create an incoherent text, this dilemma rather calls for rewritten versions of dated texts, which already frequently exist in children’s literature.

However, retelling stories cannot be the desired solution in contemporary translation practise. Susan Bassnett compares translations to travel writings, making the point that both introduce the unknown and unfamiliar in terms that can be assimilated and understood by readers back home (22). This is exactly what both translators have achieved in the Harry Potter translations. They capture the everyday setting as British but render it familiar enough to the child reader to convey the contrast to the fantastic and magical new surroundings that Harry encounters in Hogwarts. Nevertheless, it needs to be mentioned here that a decision like this cannot be regarded as based on literary or translation conventions alone these days, at least in regard to already popular children’s literature. The interest in making children’s literature available to a wider readership by translation is overshadowed by the entertainment industry’s interest in
creating a globally recognisable “brand” in order to sell standardized franchise products. In agreement with this, every child knowing the character Harry Potter knows that he lives in Britain, but it is impossible to determine whether this knowledge derives from reading the book alone or from being exposed to the films and other merchandise.

Obviously, it is not possible to draw a general conclusion when dealing with the translation of only two books and furthermore restricting the comparison to dealing with the translation of culture-specific items. However, the result of my analysis shows that coherence in a translation is the preferred outcome, making it difficult to argue in favour for a strictly target-oriented translation. Though the target readership consists of children, it does not mean that one should underestimate this audience and deprive them of the experience of learning about other cultures. What is more, especially for children it should be considered a desirable option to offer cultural diversity through literature, because they are already prepared to accept a boy attending a wizard’s school and in general do not seem to mind that animals speak or princes live on miniscule planets. Why, then, should it be any stranger to follow the adventures of children who are having tea-times and visiting a treasure island instead of Fagurey? Therefore, I argue in favour of preserving cultural diversity in the translation of children’s books and justify this only partly on eventual educational benefits for children readers. It is loyalty to the authors of children’s books that should be regarded highest for they enable us to connect with strangers from other cultures by sharing our memories about their creations, our mutual childhood companions.
Works Cited


