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# Translating Character Names

Children's literature

Bachelor's project in MLSPRÅK

Supervisor: Annjo Klungervik Greenall

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## SAMANDRAG

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Målet med denne fordjupingsoppgåva er å sjå på korleis ein kan omsetje namn innan barnelitteratur. Ein skal gjennom teksten analysere korleis Kirsti Vogt valde å omsetje namn funne i Jessica Townsend si barnebok *Nevermoor: The Trials of Morrigan Crow* til den norske versjonen *Ingenlund: Morrigans Forbannelse*. Ein vil starte med å gå gjennom ein teoridel der ein forklara kva ‘descriptive translation studies’ går ut på, i tillegg til å sjå nærmare på korleis ein omsetje barnebøker og spesielt korleis ein skal handtere namn. Vidare kjem ein inn på ein metodedel som fortel kva metode oppgåva vil ta i bruk for å analysere namna ein har funne i *Ingenlund*. Denne metoden blei utvikla av Gideon Toury i DTS, og blir kalla for tre fase metodikken. For å kunne forklare kva omsetjingsteknikkar Vogt brukar vil ein introdusere nokre termar frå Fernandes sin artikkel. I sjølve analyse og diskusjonsdelen vil ein ta i bruk tre fase metodikken, i lag med termene til Fernandes for å forklare kva omsetjingsteknikkar ein finn i dei forskjellege døma. Ein vil i fyrst fase sjå på korleis *Ingenlund* er blitt mottatt av bokkritikarar, før ein skal gjere ei analyse av namna ein har funnet. I den siste fasen vil ein gjennomføre ein diskusjon av funna ein gjorde i fase 2, og ein vil etter kvart dra inn nokre moment frå teoridelen før ein avsluttar oppgåva.

## SUMMARY

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Through this thesis I will study how one might translate character names found in children’s literature. The main focus will be on how Kirsti Vogt chose to translate the character names of Jessica Townsend’s *Nevermoor: The Trials of Morrigan Crow* into its Norwegian version *Ingenlund: Morrigans Forbannels*. One shall first look at the theoretical background, here one will look at Gideon Toury’s descriptive translation studies (DTS), before one takes a closer look at how a translator would translate for children and how names are translated in children’s literature. There will be provided an explanation to the method the analysis will be based on, which is Toury’s three-phase methodology, and one shall use some definitions of translation procedure provided by Fernandes. When it comes to the analysis one shall first look at how *Ingenlund* was received by its target audience. The second phase is a textual analysis of some corresponding target and source names, it is in this phase one shall use the translation procedures described by Fernandes to explain or determine the translation procedures Vogt applied to certain names. The finale phase can be seen as a discussion phase since one will discuss the findings from the second phase as well as using elements from the theoretical background.

## INTRODUCTION

*Nevermoor: The Trials of Morrigan Crow* is fantasy book made for children, and it was first published in 2017 by Jessica Townsend. The readers get to follow eleven-year-old Morrigan Crow through her participation in the entrance trials for joining the Wondrous Society. It was not until 2018 that Norwegian children could acquire the translated version *Ingenlund: Morigans Forbannelse* translated by Kirsti Vogt.

However, translating children's literature might prove a challenge for the translator as there is much to consider. When it comes to character names the translator has to acknowledge the fact that character names hold a lot of meaning. They convey gender, age, nationality, history, specific meaning, creative use of the source language and cultural meaning.<sup>1</sup> With this in mind, a translator cannot ignore the fact that character names are loaded with different information presented by original text.

Throughout the thesis, I will analyse how Vogt chose to translate *Nevermoor* for Norwegian children. The analysis will specifically focus on the translation procedures applied to translating character names. The research question will then be how does Vogt translate character names from *Nevermoor: The Trials of Morrigan Crow* into its Norwegian version *Ingenlund: Morigans Forbannelse*?

## THEORETICAL BACKGROUND

Through the thesis I will lean on Gideon Toury's descriptive translation studies (DTS) in the analysis on how Vogt translated the character names from *Nevermoor* into *Ingenlund*.

Descriptive translation studies can be described as a target-oriented study. The reason to why one can consider DTS a target-oriented study is because translation is considered as facts of the culture that would translate a text.<sup>2</sup> To specify the reason for this orientation Toury states that:

Translations are facts of target cultures; on occasion facts of a peculiar status, sometimes constituting identifiable (sub)systems of their own, but of the target culture in any event.<sup>3</sup>

To better understand how one might consider translation as facts of the target culture, one has to look at the translators. Translators can be described as operating within the interest of the

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<sup>1</sup> Jaleniauskiene & Čičelytė 2009: 31

<sup>2</sup> Toury 2012: 18

<sup>3</sup> Ibid.: 23

target culture, and one can use their work to fulfil certain needs or occupy ‘slots’ within the target culture.<sup>4</sup>

DTS is not the only theoretical background I will be using in this thesis. When we will look at how children’s literature is translated, it will lean on Riitta Oittinen’s *Translating for Children*. Oittinen states that children do not define their own literature, neither do they decide what type of children’s literature that is available for them.<sup>5</sup> Therefore, Oittinen specifies that she prefers to call it translating for children rather than translation of children’s literature since she comments that translators are always translating for a specific audience.<sup>6</sup> The term ‘translating for children’ means that the translation is meant for a children audience, and it is the translator’s job to respect and take his/her audience into consideration while he/she translate a source text.<sup>7</sup>

While DTS looks at translation as a tool to fulfil certain needs or ‘slots’ of the target culture, Oittinen instead looks at translation as a collaboration between the original author, the target audience and the translator.<sup>8</sup> This means that Oittinen does not exclude the author of the source text or the translator from affecting the translation process. To justify this view, Oittinen expresses that a translator is not simply a translator, he/she is in fact a reader and a writer, and she specifies that the translation an audience reads is the translator’s interpretation of the source text.<sup>9</sup>

When it comes to translating for children, a translator can choose between two different translation strategies: ‘foreignization’ or ‘domestication’. If one categorises a translation as foreignizing, it means that the translation tries to preserve the cultural elements provided by the source text.<sup>10</sup> However, if one instead categorises a translation as domesticating, it means that the translation tries to get closer to the reader by adapting the text to suit its target audience.<sup>11</sup> In *Translating for Children*, it is specified that translation of children’s literature tends to be domesticating.<sup>12</sup> This also includes how translators work with character names.

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<sup>4</sup> Ibid.: 6

<sup>5</sup> Oittinen 2000: 52

<sup>6</sup> Ibid.: 52

<sup>7</sup> Ibid.: 52

<sup>8</sup> Ibid.: 60

<sup>9</sup> Ibid.: 60

<sup>10</sup> Jaleniauskienė & Čičelytė 2009: 32

<sup>11</sup> Ibid.: 32

<sup>12</sup> Oittinen 2000: 68



When a translator works with translating character names, he/she must acknowledge the fact that names contain a lot of meaning.<sup>13</sup> Fernandes divides the meaning of names into semantic meaning and semiotic meaning. When he describes the semantic meaning, he specifies that names play an important role in children's literature because names can be used to describe certain qualities of some particular narrative elements, or he states that names can be used to create comic effects in the book.<sup>14</sup> Semiotic meaning on the other hand looks at how names convey the gender, age, nationality, religion, history, mythology, etc. of the character.<sup>15</sup> This shows that a translator has to consider the information the author provides through the source text.

But how do translators translate character names in children's literature? When it comes to how names are translated Lathey compares adult's literature and children's literature. He specifies that while names in adult literature tend to be seldom changed, the opposite can be said for children's literature.<sup>16</sup> The reason for changing the character name in children's literature lies within a child's reading experience. If a name is left unchanged it will be a constant reminder for the young reader that he/she is reading a foreign text, some names might also become a problem for the reader as he/she might struggle with the pronunciation of the character's name.<sup>17</sup> Another reason to why a translator changes the name from the source text is because a young reader might not be able to identify with the character if the name is not changed, a foreign name might be alienating for the young reader, which might result in a bad reading experience for the child.<sup>18</sup>

## METHOD

When it comes to the character names found in *Ingenlund*, I found that there are 68 different character names, however this number does include some nicknames the characters are given. If one shall exclude these then there are 63 different names the reader will encounter throughout the book. I will not be able to analyse every character name since there are so many and the thesis is given a word limit, but those I have chosen to study show a variety of translation procedures applied by Vogt in her work with translating character names from *Nevermoor* into *Ingenlund*.

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<sup>13</sup> Jaleniauskiene & Čičelytė 2009: 31

<sup>14</sup> Fernandes 2006: 46

<sup>15</sup> Ibid.: 47

<sup>16</sup> Lathey 2015: 44

<sup>17</sup> Ibid.: 44

<sup>18</sup> Fernandes 2006: 48

The method I will be using to analyse Vogt's translation procedures is the Toury's three-phase methodology found within the DTS. As the name implies the method consists of three different phases where one shall analyse and discuss the findings.

One shall in the first phase assume that the text presented is a translation. Because of this assumption, one will be studying the target text on its own terms, which means that one will look at the translation's acceptability, not only as a target language text, but also as a translation into the target audience's culture.<sup>19</sup>

The second phase consists of a textual analysis that involves identifying the relationship between the source text segments and the target text segments.<sup>20</sup> Toury calls these corresponding segments for a 'coupled pair'.<sup>21</sup> When one has identified these coupled pairs, one might be able to determine if they contain a translation shift. Toury categorises these shifts into 'maximal' or 'optional'.<sup>22</sup> However, these terms are renamed into 'obligatory' and 'non-obligatory' by Munday.<sup>23</sup>

In the third and finale phase, one shall attempt to formulate a generalization of the information and patterns provided by the textual analysis in second phase, this will help us reconstruct the translation process of the analysed coupled pair.<sup>24</sup> It is in this phase one will determine if the translation is considered 'adequate' or 'acceptable'. The term adequate means that the target text conforms to the norms of the source text, while the term acceptable means that the target text conforms to the culture of the target audience.<sup>25</sup> However, the terms 'foreignizing' and 'domesticating' will be used in this thesis since they cover the same definition.

When it comes to describing the different translation procedures found in *Ingenlund*, I will use some of Fernande's terms. These are:

**Rendition:** When a name in the source text contains a meaning, the translator must be able to render this meaning into the target text, this also includes a direct translation of the word from the source text into the target text.<sup>26</sup>

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<sup>19</sup> Toury 2012: 31

<sup>20</sup> Ibid.: 32

<sup>21</sup> Ibid.: 33

<sup>22</sup> Ibid.: 32

<sup>23</sup> Munday 2016: 175

<sup>24</sup> Toury 2012: 32-33

<sup>25</sup> Munday 2016: 179

<sup>26</sup> Fernandes 2006: 50

**Copy:** This means that the source text names have been reproduced exactly as they were into the target text.<sup>27</sup>

**Transcription:** This procedure is used when a target text name resembles the source text name. However, one will detect that they differ in the way they are written. When a translator transcribes a name, it will conform to the target audience's morphology, phonology, grammar, etc.<sup>28</sup>

**Substitution:** A translator will substitute the source text name with a target text name. These names do not relate to each other in their form or in their semantic, they are simply used to address the same character.<sup>29</sup>

**Deletion:** This procedure involves a reduction or a complete removal of a source text name in the target text. This procedure usually occurs when names are of little importance to the narrative or if they are considered as less relevant for the readers.<sup>30</sup>

**Phonological Replacement:** When a translator uses this translation procedure, he/she attempts to mimic phonological features of the source text name by replacing it with a target text name that somehow reproduces the sound image of the name being replaced.<sup>31</sup>

**Conventionality:** Is a translation procedure that uses a target language name that is accepted as the translation of a specific source language name. This procedure is commonly used when it comes to historical or literary figures, but it also includes the name of geographical locations.<sup>32</sup>

## ANALYSIS AND DISCUSSION

### Phase 1

Through the use of Toury's three-phase methodology, one shall in this phase study how *Ingenlund* was received by a Norwegian audience.

*Ingenlund* is categorised as children's fantasy literature. A book reviewer states that *Ingenlund* is published for children between the age of eight- to twelve-years old.<sup>33</sup> While another specified that it is meant for children from the age of nine and above.<sup>34</sup> However, a

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<sup>27</sup> Ibid.: 51

<sup>28</sup> Ibid.: 51

<sup>29</sup> Ibid.: 52

<sup>30</sup> Ibid.: 53

<sup>31</sup> Ibid.: 55

<sup>32</sup> Ibid.: 55

<sup>33</sup> Straume 2019

<sup>34</sup> Haugen 2018

reviewer from *NRK* believes that *Ingenlund* might not be a book adult readers would choose, she instead states that it might catch the eyes of young readers between the age of 14 and 16.<sup>35</sup> These statements show that the book has the potential to satisfy a great variety of young Norwegian readers with the story of the cursed child and her trials to join the Wunderous Society.

When it comes to how *Ingenlund* is perceived by the Norwegian reviewers, a comparison between Townsend's *Nevermoor* and Rowling's *Harry Potter* is an ongoing element throughout the different reviews. In *Verdens Gang*, the reviewer points out that every children's fantasy author want to achieve what Rowling did with *Harry Potter*, and she also says that if the resemblance makes sense it is considered a huge compliment for the author.<sup>36</sup> Even though they compare Townsend with Rowling, the reviewers praise Townsend for including complex characters and for inventing a unique universe.<sup>37</sup> When it comes to the main protagonist Morrigan, a reviewer from *Aftenposten* comments that Townsend's choice in showing Morrigan's vulnerability and her triumphs appeals to different readers.<sup>38</sup>

Nonetheless, there are parts of the story the reviewers criticise Townsend for. There are two elements the reviewers point out. In *VG* the reviewer states that it is not until Morrigan arrives at the Deucalion that the story progress at a faster pace.<sup>39</sup> The statement is shared with the reviewer from *Aftenposten*, but he also specify that there are some question Townsend's leave unanswered in *Ingenlund*. Haugen consider this as the book's biggest weakness and the reader is left to wonder what the Wunderous society is about.<sup>40</sup> Regardless of that *Ingenlund* received a lot of praise and the reviewers consider *Ingenlund* to be a great book.

When it comes to how the reviewers look at Vogt's translation, they praise her choice of words. In *NRK* the reviewer comments how Vogt used humour and cleverness to translate Townsend's magical terms into Norwegian.<sup>41</sup> These words are considered both domestic and foreign since Vogt mixes Norwegian and unique words.<sup>42</sup> One can by this point out that *Ingenlund* is seen as an acceptable translation by the reviewers.

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<sup>35</sup> Vik 2018

<sup>36</sup> Isaksen 2018

<sup>37</sup> Ibid.

<sup>38</sup> Haugen 2018

<sup>39</sup> Isaksen 2018

<sup>40</sup> Haugen 2018

<sup>41</sup> Straume 2019

<sup>42</sup> Isaksen 2018

## Phase 2

I shall begin the analysis by looking at the translation procedures applied to the main protagonist Morrigan Kråkh, who is known as Morrigan Crow in the source text.<sup>43</sup> By studying the coupled pair one will notice that there are similarities and differences in how they are written. One will first analyse what translation procedure Vogt applied to the main character's first name. The protagonist is called Morrigan in both the target text and the source text, which shows that Vogt chose to translate the character name by copying the existing source name into the target text. To better understand why Vogt would choose to copy Morrigan into the target text, one has to look at the meaning of the name Morrigan. The name Morrigan can be found in Celtic mythology, where it stems from the war goddess Morrígan.<sup>44</sup> Through the stories found in the Celtic folklore, Morrígan is often depicted as a shapeshifter, who takes the form of a crow.<sup>45</sup> The name is not the only reason to why one might believe that Townsend found her inspiration from Celtic Folklore, but by using the crow as a symbol throughout the book and use Crow as the character's surname one might also argue for this view. If one takes a closer look at the translation procedure applied to the surname, one can conclude that Vogt did not continue to use copy on this target segment. The surname consists of the coupled pair Kråkh and Crow, and one can notice that Kråkh resembles kråke, the direct translation of crow. It looks like Vogt chose to take the symbolic and meaning of the source segment when she translated it into the target text, and the translation procedure that acknowledges the meaning found in the source text while trying to transfer this meaning into the target text is called rendition.

To get a clearer example of how Vogt used rendition as a translation procedure in her work with *Ingenlund*, one can look at the character Hagbart Rask, whose corresponding source segment is Hawthorne Swift.<sup>46</sup> Just as with Morrigan, Vogt applied two different translation procedures to the name Hawthorne Swift. The first translation procedure Vogt applied to this coupled pair is substitution, where she substituted Hawthorne with the target name Hagbart. Rendition on the other hand can be found when one looks at the character's surname. The source segment Swift can be defined as something that moves very quickly.<sup>47</sup> The definition does not differ when one looks at how the target segment Rask can be defined since it can be

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<sup>43</sup> Townsend 2018: 20 : Townsend 2017: 12

<sup>44</sup> Sjoestedt 2000: 31-32

<sup>45</sup> Ibid.: 33

<sup>46</sup> Townsend 2018: 160 : Townsend 2017: 140

<sup>47</sup> Swift 2014: 1582

defined as a fast or a quick object.<sup>48</sup> Not only does the coupled pair share the same definition, but one might also argue that Rask is a direct translation of the word swift, which is a field the translation procedure rendition covers.

Another example one might categorise as copying would be with the character Jupiter Nord, who is Morrigan's patron for her entrance trial where she competes for a place to join the Wunderous society.<sup>49</sup> It makes a coupled pair with the source segment Jupiter North.<sup>50</sup> Jupiter is the coupled pair one would use as an example of copying, however this would be the wrong label for the translation procedure Vogt used on this character. The procedure Vogt use in this case is known as conventionality, the reason for this argument would be because the largest planet in the Solar system is called Jupiter in both the source language and target language. Another point would be that conventionality covers geographical location, which one could consider the largest planet to be.

There are some foreign names found in *Nevermoor*, and Vogt uses different procedures to cope with them. An example of a foreign character name that stood out the most in *Ingenlund* is the character van Lövenhöek, who is briefly introduced to the reader on the bid day.<sup>51</sup> The corresponding source text segment is Van Leeuwenhoek.<sup>52</sup> Both segments resemble each other, however as one might observe these segments differ in the way they are written. The procedure Vogt chose to work with when she translated this character name is transcription, and by using transcription she tried to help the readers to be able to read or pronounce the character names, which is a procedure that can be used to avoid situations where the readers might struggle with the text.

A translation procedure that is scarcely used by Vogt in *Ingenlund* is deletion. It is only with the character Jahr that one can detect the use of this translation procedure.<sup>53</sup> To be able to detect the use of deletion one has to look at the source segment, throughout the book Townsend often addresses the character as Mr. Jones.<sup>54</sup> However, in the target text Vogt has more or less removed the title since it has little importance when it comes to the story progression or relevance for the reader. If one looks at the segment that can be found in the

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<sup>48</sup> Lauvhjell & Rommetveit 2006: 957

<sup>49</sup> Townsend 2018: 38

<sup>50</sup> Townsend 2017: 29

<sup>51</sup> Townsend 2018: 38

<sup>52</sup> Townsend 2017: 28

<sup>53</sup> Townsend 2018: 23

<sup>54</sup> Townsend 2017: 14

target text, Vogt chose to Jahr as the target text name instead of copying the source name Jones into the target text. The procedure Vogt chose in the case of Jahr is substitution.

Another example of how Vogt uses substitution as a translation procedure can be found when one analyses the character Jon. Throughout the target text this character is addressed as Jon, however it is also a nickname of Jonatan, whose full name is Jonatan Arjuna Korrapati.<sup>55</sup> These target segments correspond to the source segments Jack and John Arjuna Korrapati.<sup>56</sup> Let us focus on the nicknames first in this analysis. One might notice how both the source segment and the target segment use names one would consider common within their respective audience. The name Jon can be considered a commonly used Norwegian name for a Norwegian audience, while Jack would be considered a common English name. If one looks at the first name John and Jonatan, one will notice how Vogt used substitution with both the nickname and the character's first name. However, if one studies the coupled pair Arjuna Korrapati, it is clear that Vogt used copy when she was faced with this foreign name.

The last example one shall work with in this assignment is the antagonist Esra Skrall.<sup>57</sup> If one looks at its corresponding segment, one will detect that there are some resemblances between the target segment and Erza Squall.<sup>58</sup> One might argue that the translation procedure Vogt used in her work with Erza Squall is transcription since she replaces the letters “rz” and “qu” with “sr” and “kr” since the letters or the combination of the letters found in the source segment are rarely seen in Norwegian. However, if one pays attention to the pronunciation of the coupled pair one will detect that Vogt chose to mimic the phonological features of the source segment. This means that the translation procedure Vogt chose for the antagonist is phonological replacement since she is able to mimic the source features and somehow reproduce the sound image of Erza Squall with Esra Skrall.

### Phase 3

As I have mentioned in the theoretical background is that translator has to take both semantic and semiotic meaning into consideration when he/she translates character names from the source text into the target text, and this is something one can notice with how Vogt chose to use different translation procedures when she translated the character names from *Nevermoor* into *Ingenlund*.

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<sup>55</sup> Townsend 2018: 102

<sup>56</sup> Townsend 2017: 87

<sup>57</sup> Townsend 2018: 23

<sup>58</sup> Townsend 2017: 15

However, some of those choices to preserve the semantic and semiotic meanings could be categorised as foreignizing. If one looks at Morrigan, a name with a semantic meaning, a Norwegian reader will consider the name to be foreign since it is seldom found within the Norwegian culture. But through preserving the semantic meaning from the source text by using copying as a translation procedure the target reader would be made acquainted with Townsend's choices and the inspiration from the Celtic Folklore. Vogt does not only use copy to handle semantic meaning, but she also uses it when she is faced with foreign names in the source text. By copying Arjuna Korrapati from the source text, Vogt was able to preserve the semiotic meaning where the segment highlights the character's nationality. This shows that Vogt used translation procedure that one will categorise as foreignizing.

Regardless of that, one will detect that the majority of Vogt's translations would be categorised as domestication because she used translation procedures that take the target culture and the target audience into consideration. If one looks at how Vogt handled the name Hawthorne Swift, one will notice how she took both semantic and semiotic meaning into consideration when she translated this source segment into Hagbart Rask. The surname is the segment that contains a semiotic meaning since it describes something about the character, while the first name reflects the semantic meaning. When Vogt was faced with a semiotic meaning, she chose to substitution as a way to convey the semiotic meaning, but she made it conform to the target culture. With a semantic meaning Vogt could use target words one would consider accepted translation of the source word which is the case of the segment Rask, or she would use her own creativity to resemble a Norwegian word which is the case of the segment Kråkh.

One might argue that by preserving the semantic meaning found in the source text, Vogt did not conform to the target-oriented view of DTS, but she still used words found in a Norwegian lexicon in her translation of the character names. The best example would be the target segment Rask that holds a semantic meaning, while conforming to the Norwegian language.

However, it would be better to say that Vogt conforms to Oittinen's *Translating for Children* since some of the translation procedures follow Oittinen's view of a collaboration between the target audience, the author, and the translator since one detects that Vogt chose to convey the semantic and semiotic meaning found in some of the source segments, while she contributed with her own creative name solution where the names only had to convey a set of semiotic meaning like gender.



During the theoretical background, one saw that the dominating translation technique when it came to children's literature would be categorised as domestication. This means that the character names found in children's literature will conform to the children's culture, in the case of *Ingenlund* this means that the character names will conform to a Norwegian audience.

Through the second phase, it becomes clear that the majority of Vogt's translations suits the standard of translating for children since one can argue that translation procedures like substitution, rendition, transcription, phonological replacement and conventionality could be considered as domesticating translation procedures since these translation procedures use the target culture as a translation guide. However, there are some examples where one would categorise Vogt's translation as foreignizing which shows that Vogt is able to avoid conforming to the standard of translating for children. Copy is the translation procedure with a tendency to be foreignizing since it transfers foreign names into the target text.

## CONCLUSION

Through the analyses one has observed that Vogt used a variety of translation procedures to translate character names from *Nevermoor* into its Norwegian counterpart *Ingenlund*. There are target segments that do not conform to DTS' target-oriented view, but the majority of examples used in the second phase show that Vogt was target oriented in her translation of the character names in *Nevermoor*, as well as allowing the semantic and semiotic meaning to transfer from source text into the target text.

One might say that DTS has some limitation since it is target-oriented and since this view wants the translation to conform to the target culture, which at times is not the case of the translation found in *Ingenlund*. However, that is the reason to why I included Oittinen's view because she tries to show how translation can be considered as collaboration between the author, the audience, and the translator. Where she specified that domestication is the standard when it comes to translating for children.

In Vogt's work with *Ingenlund*, one will detect that she conforms to the standard of translating for children, as well as providing translation techniques and choice one would not consider as dominating within children's literature. Yet, her choice of translation procedures is well received by the Norwegian reviewers and they praise Vogt for her cleverness and creativity in her work with *Ingenlund*. This shows that mixing different techniques can be a success within the target culture, even if they provide a foreign element.

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