Blithering Bumpkins and Poisonous Pustules

The Translation of Idiolect of Villains and Heroes in Roald Dahl's

Matilda and *The Witches*

MA Thesis

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Abstract

The present Master's thesis seeks to develop a better understanding of the translation of idiolect in narrative dialogue. Idiolect found in three characters (two villains and one hero) from Roald Dahl's children's novels *Matilda* and *The Witches* is analyzed by means of Juliane House's model for translation quality assessment. Central to this discussion is the way in which the idiolects function regarding character portrayal, and how the Dutch translations affect this, if at all. The analyses demonstrate that idiolect is retained in all translations, although slight shifts have occurred in the translation process. These alterations mainly affect the humorous effect of the villains. The hero is less notably affected, because her idiolect is less explicitly present. Concluding, retaining idiolect in translation texts is salient for character portrayal.

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Abbreviations Used in this Thesis

ST   Source Text

STs   Source Texts

TT   Target Text

TTs   Target Texts

1. Introduction

The translation of idiolect has thus far received limited attention in research, but when it is discussed it is always linked to fictive orality. Fictive orality is a term that refers to written, fictional language that imitates spoken language, such as dialogues in narratives. In order to evoke the idea of the dialogue being spoken, fictive orality uses certain linguistic features that are characteristic of spoken language. Alsina argues that one of these features is "linguistic variation" ("The translation" 147), which concerns elements that are marked, non-standard language features like idiosyncratic language. It can thus be stated that the translation of idiolect is a very specific topic, which may explain the limited attention it has received in prior research. In this thesis, I aim to provide a contribution to the study of idiolect in translation in order to broaden this field of study.

My point of reference for this thesis is Alsina's study *The translation of idiolect in children's literature. The Witches and Matilda by Roald Dahl.* As discussed above, Alsina links idiolect to *fictive orality*. She argues that the use of features of linguistic variation, for example idiolect, can have multiple functions in narratives. One of these is that they contribute to the depiction of characters. Apart from illustrating how idiolect in Dahl's children's novels *Matilda* and *The Witches* has been translated into Spanish and Catalan, Alsina discusses how idiosyncratic language contributes to character portrayal in the STs, and how alterations in the TTs affect character portrayal in the Spanish and Catalan texts. She focuses on villains only, as "most of the other characters in the books speak Standard English" (Alsina, "The translation" 149). In other words, Alsina suggests that heroes do not use idiosyncratic language. My thesis replicates Alsina's study, although my research contrasts to Alsina's study in that I will add a hero to my analysis to test whether Alsina's suggestions regarding "other characters" ("The translation" 149) are correct. I will answer the following research question in this thesis:

How has idiolect in utterances of heroes and villains been translated into Dutch in Roald Dahl's *Matilda* and *The Witches*, and how does the translation affect the way the characters are portrayed?

My study deviates from Alsina's research in that I use Juliane House's model for translation quality assessment as method of analysis. Alsina's research is loosely based on Koch and Oesterreicher's model of orality, but Alsina does not include their model in her discussion of her findings. To guarantee the quality of the analysis of the current study, I opted for House's model for translation quality assessment as methodology, as it is related to Koch and

Oesterreicher's model and Gregory's model, both of which are significant to the study of fictive orality. This will be discussed in more detail below (see section 2.2). Thus, while my thesis replicates Alsina's study regarding topic and research question, my thesis deviates from Alsina's research in the methodologies used.

This thesis consists of six chapters, including this Introduction. In Chapter 2: Literature Review, an overview concerning prior studies regarding narrative dialogue, fictive orality, and the translation of idiolect is provided. This review will function as the theoretical framework for the subsequent chapters. Chapter 3: Data and Method will describe what data has been selected for the analyses, how the data has been selected, what method is used to analyze the data, and why this method was selected. Chapter 4: Results will give an elaborate overview of the results of the analyses, in which the linguistic evidence found per dimension is most relevant. In Chapter 5: Conclusion, the research question will be answered by discussing the findings from the analysis. I will discuss how my findings relate to the literature review and which topics demand more attention in future research.

2. Literature Review

In this chapter, I will discuss prior research that is relevant for the study of translating idiolect. I will start by discussing Victòria Alsina's article, which is the point of reference of the current study. Then, I will further elaborate on the notion of fictive orality, which is a central term in Alsina's study. Finally, I will relate Alsina's study and fictive orality to Juliane House's model for translation quality assessment. I will use the latter as method of analysis for the current thesis. In this chapter, the focus is placed on linking House's model to Alsina's study and other literature on fictive orality. Finally, a brief discussion will provide information about Roald Dahl's children's literature, which is helpful in establishing the translation text types (according to House's distinction, which will be discussed in detail below) of Dahl's children's novels later in this thesis (Chapter 5: Conclusion).

2.1 Summary of The Translation of Idiolect in Children's Literature: The Witches and Matilda by Roald Dahl

Victòria Alsina's article *The Translation of Idiolect in Children's Literature: The Witches and Matilda by Roald Dahl* focuses on how the Catalan and Spanish translators of the two novels have dealt with idiolect in their translations. The article has five main subjects, of which the first is a discussion of the relationship between spoken language and "its representation in narrative dialogue" (Alsina, "The translation" 146). Alsina argues that narrative dialogue gives the impression of being spoken by its use of certain features that are characteristic of spoken language, for example discourse markers, reformulations and hesitation ("The translation" 146). She argues that Koch and Oesterreicher's model for orality is specifically useful to describe and classify in which category narrative dialogue falls; either in the category of spoken or written language. When measured by the continuum of the model (see 2.2 Fictive Orality below, or Alsina, "The translation" 146), "narrative dialogue falls more on the side of spoken language than of written language, although it is in an intermediate situation" (Alsina, "The translation" 146). Nevertheless, how narrative dialogue is categorized

> depends on such things as the (fictional) context of the dialogue, on the status of fictional orality within the literary tradition in which the author is writing, and, within this status, on how natural the author wants to make the exchange sound and on his/her ability to achieve this (Alsina, "The translation" 146)

The quote shows a term that needs further explanation: fictive orality. Alsina argues that it is another name for written language that imitates spoken language (Alsina, "The translation" 146-7). Fictive orality is part of narrative dialogue, which is usually found in fictional texts, such as novels or plays. According to Alsina, fictive orality "makes a controlled use of certain features of spoken language not with the object of faithfully imitating it but in order to evoke orality" (Alsina, "The translation" 147).

The second subject that Alsina discusses relates to a feature of spoken language that is often used in fictive orality; linguistic variation. This covers linguistic elements that deviate from the norm. They can be classified into two categories: use-related variation, also called register, and user-related variation, such as sociolect, dialect and idiolect. The use of linguistic variation in fiction has four purposes:

A) it enhances the naturalness of dialogue because it evokes orality;
B) it "contributes to the depiction of characters" (Alsina, "The translation" 147);
C) it provides the narrative with a social, cultural and geographical context;
D) it enables certain characters to be alienated from others and from the reader, because the language they use is odd. (Alsina, "The translation" 147)

As mentioned above, idiolect is one specific type of linguistic variation that falls in the category of user-related variation. Alsina defines idiolect as "the individual way each person uses language" ("The translation" 147). Later she uses the term "idiosyncratic" to describe idiolect as a certain way of speaking. Examples of idiolect are certain phrases or expressions that a person uses regularly, a certain way of pronouncing words or the over-usage of certain syntactic structures (Alsina, "The translation" 147). Alsina argues that it is "reasonable to assume that a significant function of idiolect is to contribute to the depiction of characters" ("The translation" 148). Sociolect and dialect, by contrast, mainly function to contextualize a narrative as it reveals more about a character's background than about its individual traits. How idiolect should be treated in translation, and whether it should be transferred into the TT at all depends entirely on the translator (Alsina, "The translation" 148).

Thirdly, Alsina discusses *Matilda* and *The Witches*, the two Roald Dahl novels she selected for her analysis, and which characters from those novels she will analyze: Mr Wormwood and Miss Trunchbull from *Matilda*, and The Grand High Witch from *The Witches*. Alsina argues that Dahl often gives his villains a specific idiolect that usually "contains elements of social and

geographical variation" (Alsina, "The translation" 149). Due to the frequent occurrence of idiolect, Dahl's novels lend themselves for research into the translation of idiosyncratic speech in narrative dialogue. Turning to the analysis, Alsina specifically selected the aforementioned characters because they are all "grotesque villains" (Alsina, "The translation" 149). Their idiolects enhance this status in that it contrasts with the Standard English used by other characters. According to Alsina, Dahl uses different strategies for character portrayal, one of which is "through their speech" ("The translation" 149). Secondly, Dahl uses specific names that refer to the character's main traits. Thirdly, the way Dahl describes the character's appearances, and the illustrations by Quentin Blake contribute to character portrayal as well. Fourthly, the plot enhances the depiction of the characters in that their actions reveal part of their traits. Finally, Alsina argues that character portrayal happens "through their speech" ("The translation" 149).

The fourth subject Alsina discusses concerns the Spanish and Catalan translations of the novels. Regarding the Spanish versions of *Matilda* and *The Witches*, the texts were translated by trained translators. However, they were under time pressure due to the popularity of the books. Therefore, they needed to be published in Spanish as soon as possible. Alsina suggests that this may have affected the quality of the translations. The Catalan translators were in some haste as well, but in contrast to the Spanish translators, the Catalan translators were not professionals.

Finally, Alsina discusses the analysis of the characters and their idiolects. Firstly, Mr Wormwood, Matilda's father from the book *Matilda*, is analyzed, for whom the following features are significant to his idiolect:

A) he uses many words of abuse to the person he addresses, especially when it comes to Matilda;

B) he makes almost excessive use of words to express anger, impatience or contempt;

C) "non-standard linguistic elements of different linguistic levels belonging to a colloquial register" (Alsina, "The translation" 151) occur in his speech;

D) there are "non-standard linguistic elements of sociolectal nature" (Alsina, "The translation" 151) in his speech

In both the Spanish and Catalan translations most features have been retained, especially the words of abuse and words to express anger, impatience or contempt. However, the sociolectal features have been translated with colloquial features, which makes Mr Wormwood's idiolect less marked and less vulgar.

Miss Trunchbull is the schoolmistress at Matilda's school and Alsina describes her as a "tyrant, a bully and an ogre who hates, abuses and terrorizes children" ("The translation" 155). The features that are characteristic for her idiolect are the following:

A) she does not speak, but she barks, shouts, screams, bellows, booms, and thunders. Alsina adds that this is not a typical idiolectal feature, but it nevertheless is important for the portrayal of Miss Trunchbull.

B) she sometimes uses "short, clipped sentences, omitting pronouns" (Alsina, "The translation" 156) when she speaks for a longer period of time. This gives her speech a somewhat military feel.

C) similarly to Mr Wormwood, Miss Trunchbull uses many words of abuse, specifically when she addresses children or talks about them. She is much more creative, however, in the words she uses than Mr Wormwood is. Her speech has a poetic quality, in that she uses sustained metaphors, repeats patterns, uses alliteration frequently, and uses several synonyms in succession regularly.

Regarding the military-like speech style of Miss Trunchbull, Alsina found that the Spanish and Catalan translators retained the short clipped sentences, but they did not transfer the omission of syntactic elements into the TT. This results in speech that resembles a telegram-like style instead of a military-like style. In both translations, original and unusual words of abuse occur, but the Catalan text is not successful in establishing a poetic dimension. The Spanish translators, on the contrary, did notice the poetics in Miss Trunchbull's speech, and seem to have made an effort to relay them in the TT (Alsina, "The translation" 157-8).

The Grand High Witch, from *The Witches*, has "the most imaginative and strongly marked [idiolect] of the three" (Alsina, "The translation" 158). She is a foreign witch who has travelled to England to teach her English fellow witches how to eradicate all children in the country. Her idiolect consists of the following features:

A) similarly to Miss Trunchbull, the Grand High Witch cannot simply talk. She shouts, yells, snarls, shrieks, and cries.

B) she has a strong foreign accent that closely resembles a German accent. It mainly consists of the mispronunciation of the /w/ and /r/. She furthermore uses the progressive tense incorrectly, makes grammatical and lexical errors, and uses words that do not exist but that she has made up herself.

C) she uses creative language, just like Miss Trunchbull. The Grand High Witch invents new words, she uses alliteration, sustained metaphors, repeats words and patterns, and makes "repetitive use of synonyms or near-synonyms" (Alsina, "The translation" 159).

The latter feature gives The Grand High Witch's speech an "incantation-like quality" (Alsina, "The translation" 161). Alsina found that the Spanish and Catalan translators have tried to maintain the idiolect in the TTs, and where transference was impossible they used compensation. The German accent for example, could not be retained in Spanish or Catalan, as a clear German-Spanish or German-Catalan accent does not exist. In other words, the German dimensions found in The Grand High Witch's idiolect could not be retained in the TTs as there are no phonological features available to mimic such an accent. The translators did make use of mispronunciation of certain sounds, but that rather has a ridiculous effect instead of a frightening one. Regarding the words of abuse in the TTs, while most are translated, the rhythm they originally had is lost in the translations. Therefore, the Witch's speech does not have the "incantation-like quality" ("The translation" 161). Some metaphors have also been lost, which makes the translations less poetic.

Alsina concludes that "subtle shifts" ("The translation" 162) have occurred in the translations as far as idiolect is concerned, which affects character portrayal. Alsina also argues that "the more marked the idiolect feature, the more clearly it has been retained in the translations" ("The translation" 163). Thus, the translators may have simply missed certain important features, which affects the way characters are depicted in the TTs. The alterations in the way idiolect is used in the TT compared to the ST emphasizes the significance of idiolect in the narrative and specifically regarding character portrayal, as well as how a mistranslation or misinterpretation of idiolect by the translator may affect the narrative and character portrayal in the TT.

2.2 Fictive Orality

The above discussion of Alsina's study leaves some ambiguities regarding what the term fictive orality means exactly. Therefore, I will now give an overview of prior studies on fictive orality. Brumme and Espunya argue that "feigned orality," "fictional orality," or "fictive orality" (8) has been treated in "linguistic variation disciplines" (8). In their research, the term "orality" is used "as an equivalent of spoken language" (7), which matches with Alsina's approach to fictive orality in that she uses the term to refer to written language imitating spoken language. Regarding the linguistic variation disciplines, Brumme and Espunya discuss two different approaches that help understand what fictive orality is and how it should or could be dealt with in text analysis. Thereafter, they establish parallelisms between those two approaches, which are found in "terminology and basic notions" (Brumme and Espunya 8). Brumme and Espunya propose two "influential [syntheses]" (8).

Firstly, Gregory proposes a model in which he distinguishes between user-related varieties and use-related varieties (184). Note that Alsina uses the same distinction in her research (see 2.1 above). The first category, user-related varieties, concerns "idiolect, temporal dialect, geographical dialect and social dialect" (Brumme and Espunya 8), whereas the second category, use-related varieties, regards "diatypic varieties" (Gregory 184), or, more specifically, "the linguistic reflections of the user's use of language in situations" (Gregory 184). Another term for "diatypic varieties" is "register," which is used more often nowadays (Brumme and Espunya 9). Brumme and Espunya describe how this latter category is further subdivided into three "dimensions of context" (9):

A) Field of Discourse, which is "linked to the purposive role of the user"
B) Mode of Discourse, which is "linked to the medium"
C) Tenor of Discourse, which is further subdivided into two categories: Personal Tenor and Functional Tenor. The former concerns the "personal relationship with the addressee" whereas the latter is concerned with the "functional relationship with the addressee" (Brumme and Espunya 9).

Alsina's study is linked with Gregory's model in that Alsina describes how narrative dialogue is categorized "depends on such things as the (fictional) context of the dialogue" ("The translation" 146). Here, she refers to such notions as the "dimensions of context" (Brumme and Espunya 9) from Gregory's research. The linguistic variation in Alsina's study also closely resembles linguistic variety discussed by Gregory. Returning to the model, then, Gregory argues that "the descriptive

contextual categories, the varieties within a language, have to be ultimately realized in a statement of the linguistic form which regularly correlate with the categorically described situational features" (182). This is the main aim in analyzing linguistic varieties.

Situational features belong to the category use-related varieties. Within this, the Mode of Discourse is specifically relevant to fictive orality, as it offers a solution to whether it should be perceived as written or spoken language. As discussed by Alsina, fictive orality "makes a controlled use of certain features of spoken language" (Alsina, "The translation" 147). Gregory distinguishes between two situational varieties that belong to Mode of Discourse and that are relevant to fictive orality: *written to be spoken as if not written* and *written to be read as if heard* (191). The former applies to plays or scripts, whereas the latter applies to "dialogue and some monologue in novels" (Gregory 193). Dialogue, Gregory argues, contains features of spoken language that invite the reader to an "auditory experience" (193). In other words, dialogue is *written to be read as if heard*, and falls somewhere in between written and spoken language.

Secondly, Koch and Oesterreicher propose a model of orality that draws a distinction between "the medium on which an utterance is realized (graphic vs. phonic) and its conception (written vs. spoken)" (Alsina, "The translation" 146). Alsina uses the model of orality in her research as point of departure for her discussion on fictive orality. Koch and Oesterreicher's model consists of a continuum on which it can be established how the utterance is realized and how it is conceived. Brumme and Espunya argue that in order to clarify what is meant with the conception of an utterance and how it functions on the continuum, Koch and Oesterreicher "rename the poles of the conceptual continuum by using two metaphorical terms: language of communicative immediacy (…), and language of distance (…)" (10). By using this distinction, Koch and Oesterreicher enable the categorization of utterances in such manner that they are independent of their medium. As Brumme and Espunya illustrate:

> The language of immediacy may be of spoken conception, even if it occurs in a
> graphic medium, while the language of distance may be of written conception, even if
> it occurs on a phonic medium. (10)

Note that the conception of an utterance is salient for Koch and Oesterreicher's model. This leans towards a pragmatic approach of text analysis, in that the purpose of an utterance is central in categorizing it, rather than its semantic form. The pragmatic approach of text analysis will be discussed in more detail below (see section 2.3). The pragmatic approach in Koch and

Oesterreicher's model is salient to the current research as it links Alsina's research with the methodology used for this thesis (see sections 2.3 and 3.2 below).

To establish where an utterance should be placed on the continuum, Koch and Oesterreicher propose certain features. "Intimacy", "familiarity", "emotional involvement", "physical closeness" and "high degree of spontaneity" (Koch and Oesterreicher qtd. by Alsina, "The translation" 146) belong to the language of immediacy, whereas "publicness", "lack of familiarity", "emotional detachment", "physical distance" and "plannedness" (Koch and Oesterreicher qtd. by Alsina, "The translation" 146) belong to the language of distance. These features resemble the situational context from Gregory's model, in which the features would be placed in the categories Field of Discourse and Tenor of Discourse. As Brumme and Espunya argue

> there are some parallels such as the interactiveness, the relations between addressor and addressee, the addressor's attitudinal stance towards the text and the addressor's epistemological stance towards the text (11).

Concluding, the two models by Gregory and Koch and Oesterreicher have clarified how fictive orality is approached in different linguistic variations and how it can be analyzed. In both models, the pragmatic approach is central to the analysis of fictive orality.

2.3 Juliane House's Model for Translation Quality Assessment

The aim of this thesis is to analyze how the Dutch TTs of Dahl's *Matilda* and *The Witches* have treated idiolects of different characters found in dialogue, as well as how the translations affect character portrayal. In other words, I aim to analyze the quality of the translations focusing on idiolect found in fictive orality. Having established how fictive orality is approached in prior studies, I will now focus on the method of analysis for the current study: Juliane House's model for translation quality assessment.

This model is particularly useful for the current study, as it combines different approaches to text analysis and quality assessment. Hence, it is an elaborate model that incorporates different methods and approaches to translation (see House, *A Model* 25-50 for an elaborate discussion). The result is that all aspects of a text are analyzed, including the context. Regarding textual context, House's model shows influences both by Gregory (such as the distinction between language use and language user) as well as Koch and Oesterreicher (for example the possibility to analyze the text, or utterances, independent from the medium), even though the latter plays a less significant role in the model. The links between literature concerning fictive orality and House's model will be described in more detail below, when the different categories of the model are discussed. What is most relevant is that House's model approaches translation quality assessment from a pragmatic point of view. I will now discuss this pragmatic approach in detail.

Alsina focuses on the context of dialogue as well by using Koch and Oesterreicher's model, which in essence is pragmatically based (see section 2.2 above), but Alsina does not use a structural method for translation quality assessment. House's model offers a systematic way of assessing the quality of the translations, while maintaining the focus on context and pragmatics found in Alsina's research. Taking everything into account, House proposes an elaborate model that focuses on fictive orality, and gives proper tools to assess the quality of the TTs at the same time, which eventually enables valid conclusions to be drawn on the impact of idiolect on character portrayal in Dahl's novels, how this is executed in the Dutch translations, and how that may have affected character portrayal in the TTs.

Turning to the model for translation quality assessment, House argues that it can be used to assess the quality of a translation by focusing on equivalence; a notion that is rather vague and possibly difficult (perhaps even impossible) to test empirically. Nevertheless, House argues that equivalence is of fundamental value for translation quality ("A Model" 103), and defines translation as "the replacement of a text in the source language by a semantically and pragmatically equivalent text in the target language" (*A Model* 29-30). A translator should, therefore, always focus on equivalence at the level of pragmatic meaning, even if this means that

semantic equivalence is lost (House, *A Model* 28). A translation, then, becomes a "primarily pragmatic reconstruction of its source text" (House, *A Model* 28).

Before discussing the model in any more detail, it is necessary to establish what House means with pragmatics in order to obtain a better understanding of House's approach to equivalence and translation. She quotes Stalnaker to clarify the difference between semantics and pragmatics:

> Semantics studies the relationships between signs and designata whereby the elements of sentences which are theoretical constructs are construed into propositions. Pragmatics is the study of the purposes for which sentences are used, of the real world conditions under which a sentence may be appropriately used as an utterance (Stalnaker 380).

House argues that pragmatics is similar to the study of discourse, which Widdowson defines as "the communicative use of sentences in the performing of social actions" (69). According to Leech, the "connotative meaning" (14), which is the "communicative value an expression has (…) over and above its purely conceptual content" (Leech 14), contributes to pragmatic meaning as well.

According to House, "the theory of speech acts" (*A Model* 27) is based on the difference between semantic and pragmatic meaning. From this approach, "pragmatic meaning is (…) referred to as the illocutionary force that an utterance is said to have" (House, *A Model* 27). In other words, pragmatic meaning concerns the way an utterance is used in a specific situation. This differs from the "propositional content" (House, *A Model* 27) of an utterance, which is its semantic form. House claims that even though grammatical features contribute to the illocutionary force, "in actual speech situations, it is, however, the context which makes unambiguously clear what the illocutionary force of an utterance is" (*A Model* 27). To illustrate, House uses the example "the water is boiling" (*A Model* 27), which may be an invitation to come for a swim, a warning that the water that is too hot for a baby to bathe in, or an order to make tea (*A Model* 28). According to House, translation handles instances of "acts of speech" (*A Model* 28). This not only includes spoken language, but written text as well. Therefore, the illocutionary force and pragmatic meaning of an utterance are highly relevant to the translation process, because they provide the text with meaning. Thus, as mentioned above, "pragmatic meaning overrides semantic meaning" (House, *A Model* 28) in that the message of an utterance is more important than the form.

Returning to the model, a first requirement of equivalence is that the TT has a "function equivalent to that of its [ST]" (House, "A Model" 104). In order to establish functional equivalence between ST and TT, both need to be analyzed in detail. To do so, House focuses on the "particular situation in which [the text] is embedded" (*A Model* 38). As the notion of situation is still quite vague, House breaks it down into several "situational dimensions" (House, *A Model* 38). The model proposed by Crystal and Davy serves as the basis for House's "eclectic model of multi-dimensional analysis of the source text and of comparison of source and translation texts" (*A Model* 38). The model consists of the following subcategories:

    A. Dimensions of Language User:
       1. Geographical Origin
       2. Social Class
       3. Time
    B. Dimensions of Language Use:
       1. Medium   [simple / complex]
       2. Participation   [simple / complex]
       3. Social Role Relationship
       4. Social Attitude
       5. Province
       (House, *A Model* 42).

Focusing on the Dimensions of Language User, Geographical Origin refers to features that mark the regional dialect or accent of a text producer, in which Standard American English and Standard British English are considered unmarked. Any other regional accent, for example Irish, , African American Vernacular English, or English with a second language learner accent (Dutch-English, for example) is perceived as marked and will be analyzed by means of the linguistic correlates: Syntactic means, Lexical means, Textual means, and Graphical means. Social Class obviously refers to a sociolect that may be marked. Here, "the educated middle class speaker of the standard language" (House, *A Model* 39) is considered unmarked, while any other sociolect is marked. Features that belong to Time are linguistic correlates that reveal a "text's temporal provenance" (House, *A Model* 40). This may be archaic language that occurs in the text because it is dated or because it imitates language from a certain period.

Turning to the Dimensions of Language Use, then, the categories become more complex. The first, Medium, can be either simple or complex. House uses Gregory's distinction in order to

explain Simple versus Complex Medium: a simple text is "written to be read" (House, *A Model* 43), a text becomes more complex when it is "written to be spoken" (House, *A Model* 43), and a text is highly complex when it is "written to be read as if heard" (House, *A Model* 43). Which category a text falls in depends on how it is written and what the text type is. As mentioned in 2.2 above, dialogue is *written to be read as if heard*. Linguistic tools that contribute to this specific category are, for example, ellipsis, interjections, and "structural simplicity" (House, *A Model* 44), which refers to simple sentence structures.

Secondly, Participation can be simple or complex as well. Under Complex Participation, House lists "participation elicitation" and "indirect addressee participation" (*A Model* 44). There are various linguistic tools that create such Complex Participation, such as "the specific use of pronouns, switches between imperatives, interrogatives, exclamations, presence of contact parentheses, etc." (House, *A Model* 44).

Thirdly, Social Role Relationship describes the relationship between the addresser and the addressees, which can be either a "symmetrical [or] asymmetrical role relationship" (House, *A Model* 45). A symmetrical role relationship indicates that there is equality between both groups, while an asymmetrical role relationship indicates some sort of authority relationship. The asymmetrical role relationship is further subdivided into "position role," for example the role of a teacher, and "situational role" (House, *A Model* 45), for example the role of a guest or visitor. Note that these terms resemble Personal Tenor and Functional Tenor from Gregory's model, in which the former regards the "personal relationship with the addressee" and the latter regards the "functional relationship with the addressee" (Brumme and Espunya 9). In the Results section of this thesis, I will elaborate on linguistic tools for Social Role Relationship (see Chapter 4).

Fourthly, Social Attitude describes "the degrees of social distance or proximity" (House, *A Model* 45), for which House uses Joos' distinction of five different styles or degrees of formality:

Fig. 1 Degrees of formality (*A Model* 44-45)

Formal				Informal
Frozen	Formal	Consultative	Casual	Intimate

On this distinction, Frozen is the most formal style and Intimate the most informal style. Note that the distinction is gradual, and texts may be written a consultative-casual style, for example. Obviously, each style has its own linguistic markers. Relevant linguistic correlates will be discussed in more detail in the Results section of this thesis (see Chapter 4).

Finally, Province "reflects occupational or professional activity" (House, *A Model* 40). Regarding linguistic tools, Province describes the register that is used in the text, or specific sentence structures that are characteristic for the field or topic of the text. Whereas Province in Davy and Crystal's model is used to refer to professional language only, House uses it in a wider sense. In House's model for translation quality assessment, Province reflects the "*area of operation* of the language activity, as well as details of the text production as far as these can be deduced from the text itself" (*A Model* 48, emphasis added). Relevant linguistic correlates will be discussed in more detail in chapter 4, Results.

The function of the text, which needs to equivalent in the TT, can be established by analyzing the linguistic correlates that belong to the dimensions mentioned above. Thus, the evidence that leads to functional equivalence is found in the linguistic correlates. House divides the linguistic evidence into three types: Syntactic means, Lexical means, and Textual means. If needed, a fourth category can be added, which is Graphical means. Obviously, syntactic and lexical evidence focuses on the syntax and lexis of a text respectively. Textual evidence is further divided into three subcategories: theme-dynamics, which focuses on the theme/rheme relationship in sentences, clausal linkage, which describes the relationship between clauses and sentences, and iconic linkage, which covers textual coherence. Graphical means may be any other type of evidence. House argues that phonology does not play a part in her analyses, yet if it does occur in a text it would be discussed in Graphical means (*A Model* 53). Note that not all categories are always present in the analyses of the texts. While one text may have features on all linguistic correlates, another may only have features from the lexical category for example.

Finally, the Situational Dimensions and the linguistic correlates are the "means by which the text's function is realized" (House, "A Model" 105). The Situational Dimensions result in a textual profile that characterizes the function of the text. This is the norm against which the TT will be measured. The textual profile, which is called Statement of Function, focuses on two components: an ideational (cognitive) component and an interpersonal (emotive-expressive) component (House, *A model* 35). This distinction is based on research concerning functions of language by Halliday, Reiss, Kern, Bühler, and Oomen. Returning to House's study, she argues that in Halliday's model "through [the] ideational function, language expresses content: the speaker's vision of the external world as well as the internal world of his own consciousness" (*A Model* 34). For the interpersonal function, "language serves as a means for conveying the speaker's relationship with his interlocutor(s), and for expressing social roles including communication roles such as questioner and respondent" (House, *A Model* 34). House uses the distinction between ideational and interpersonal components in her selection of texts, as well as

in the Statement of Function for each text. Fictional texts fall into the category of interpersonal texts. Thus, the Statement of Functions for Dahl's texts analyzed in the current research will most likely demonstrate mainly interpersonal components and not ideational (this will be further discussed in the Statements of Function for each text, see Chapter 4). Returning to House's model, an optimal TT would match the dimensions and linguistic correlates from the ST, so that it shares the same textual profile and ideational or interpersonal components.

In order for a TT to be adequate, it has to match all the requirements of the dimensions, which will lead to a functional equivalent text. However, mismatches may occur. Mismatches along the dimensions of the model are called "covertly erroneous errors" (House, *A Model* 56). The other type of error that may occur is called an "overtly erroneous error" (House, *A Model* 56), and this type of error is either caused by "a mismatch of the denotative meaning of ST and TT elements or from a breach of the target language system" (House, *A Model* 56-57). Overtly erroneous errors do not involve the situational dimensions. Regarding the denotative meaning of ST and TT, it may include errors such as omissions, additions, or substitutions that consist of inaccurate selections or certain combinations of elements that do not work well (House, *A Model* 57). Breaches of the target language system include ungrammaticality and dubious acceptability (House, *A Model* 57). As the errors most likely affect the adequateness of the TT, as well as the functional equivalence, both covertly erroneous errors and overtly erroneous errors will be discussed in the Statement of Quality of the TT, which is the comparison of the results of the TT with the textual profile of the ST.

To summarize, the method of operation for House's model is as follows. First, the ST is analyzed according to the situational dimensions described above. In this description, the evidence that results from the linguistic correlates is listed. Secondly, a textual profile for the ST is established that is called Statement of Function, which will function as the norm against which the TT is measured. Thirdly, the TT is analyzed according to the same situational dimensions that were used for the ST, and of course the linguistic evidence will be added to this analysis as well. The linguistic evidence consists of a list of all the mismatches, including both covertly erroneous errors as well as overtly erroneous errors. Finally, the textual profile that results from the TT analysis is compared with the textual profile from the ST, which gives a Statement of Quality of the TT.

Finally, House argues that the analysis of the TT results in a translation type. She suggests that there are two "major translation types: overt translations and covert translations" (*A Model* 188). An overt translation is

[a] translation in which the TT addressees are quite 'overtly' not being directly addressed; thus an overt translation is one which must overtly be a translation, not, as it were, a 'second original'

(House, *A Model* 189).

In case of an overt translation, the ST is in some specific way tied to the source language community. They have an established value in this community and potentially in others as well. There are two subgroups of overt translations:

A) overt, historically linked STs, for example political speeches
B) overt, timeless STs, for example literary works of art.

An overt translation type demands for an overt translation, in which a "direct match of the original function of ST is *not* possible" (House, *A Model* 190). The translator must, therefore, try to match the TT at a "second level function" (House, *A Model* 191). This second level function works to match the ST function on a contemporary level. In case of an overt translation, the status of the ST must remain "as intact as possible" (House, *A Model* 192). What makes it difficult, however, is that an overt translation demands for major changes at the same time. House argues that "it is this dialectical relationship between preservation and alteration which makes the finding of translation equivalence difficult in cases of overt translation" (*A Model* 192).

The other translation type, a covert translation, is less complex in terms of functional equivalence. House describes a covert translation as "a translation which enjoys or enjoyed the status of an original ST in the target culture" (*A Model* 194). It is called a covert translation as it is not marked as a translation. Examples of covert translations are commercial texts, scientific texts, or tourist information booklets. The only complexity about covert translations is that they often need a "cultural filter" (House, *A Model* 196) to overcome cultural specificity in the ST. The purpose of such a filter is to match the TT with the target culture, so that it obscures the fact that it is a translation.

The dichotomy between overt and covert translation types offers translators "two possible lines of action" (House, *Translation Quality Assessment* 111). In other words, it enables translators to understand how to deal with different text types in the translation process. The dichotomy is also relevant for a theoretical approach of translation, because it "involves important conceptual distinctions" (House, *Translation Quality Assessment* 111). Thus, the combination of House's model discussed above with the distinction between translation types

gives insights in the translation process of a TT in that the analysis of the TT focuses on mismatches and errors that have been made during the process of translating, after which the translation text type is determined. The distinction between translation types is useful to the current study, as it enables to establish how idiolect has been approached in the translation of Dahl's *Matilda* and *The Witches*. Finally, House's model for translation quality assessment is a useful tool to overcome the gap between research into idiolect in narrative dialogue and the assessment of translation quality because of its elaborateness. There is an interface between Alsina's method and House's model, and a thread in the pragmatic approach found in all different models and approaches to fictive orality discussed above (Alsina, Gregory, as well as Koch and Oesterreicher).

2.4 Roald Dahl's Children's Novels

Before turning to the data and methodology section of this thesis, I will now provide more information on Roald Dahl's children's novels, so that later in this thesis I will be able to clearly define what translation text types (either overt or covert texts) Roald Dahl's texts belong to (see Chapter 5: Conclusion below). The perception and reception of Dahl's children's novels in the source language community is relevant information in order to establish the status of the novels in that community and, subsequently, the translation types of Dahl's texts. In this case, the source language community is best defined by the geographical name of its country: Great Britain. This is where Dahl's novels were first published. The source language being (British) English, and the source language community obviously being (British) English as well.

The fact that Dahl's books are literary texts, indicates that they are likely to be overt translation text types. As mentioned above (see section 2.3), there are two kinds of overt text types: historically linked texts and timeless texts. Literary texts often belong to the latter, but then they also have to have some sort of independent value in the source language community. For example when they are perceived as works of art or aesthetic creations. Thus, in order to establish whether Dahl's texts are indeed likely to fall into the category of overt text types, evidence of their independent status is needed.

Topping conducted a research on what British school children read. The results from Topping's 2014 survey show that Roald Dahl is still very popular amongst schoolchildren. In fact, he is the second most popular author (Topping 21). Children even read many different titles from Dahl's oeuvre. The top twenty charts from years Three to Eleven, from the British school system (year Three has pupils from 7 to 8 years old, and year Eleven has pupils from 15 to 16 years old), show an average of five Roald Dahl books per chart (Topping 5-15). Year Four even has its first four spots occupied by Dahl titles, and one more title that is ranked eleventh (Topping 8). In years Five and Six, Dahl is the most popular author with seven titles appearing on both lists (Topping 10-11). Dahl competes with many well-known, contemporary authors such as J.K. Rowling (author of the *Harry Potter* series), Jeff Kinney (author of *The Diary of a Wimpy Kid* series), and Suzanne Collins (author of *The Hunger Games* series). Thus, it seems his children's novels have maintained their popularity throughout the years, even when accompanied by contemporary top charters. In other words, Dahl's novels have become part of the source language community's culture, and do not seem to give up their popularity anytime soon. Finally, Alsina mentions that several Roald Dahl books have been made into movies, among which *Matilda* and *The Witches*, which emphasizes the popularity of his works.

3. Data and Method

In this chapter, I will discuss how and why the data that will be analyzed in Chapter 4 has been selected. I will also justify the selection of the methodology (House's model for translation quality assessment) used for the analysis and make links with the research that is the point of reference for this thesis: Alsina's article "The translation of idiolect in children's literature. *The Witches* and *Matilda* by Roald Dahl."

3.1 Selection of Roald Dahl's Children's Novels and Characters

As Alsina's study is the point of reference for the current research, I will analyze children's novels by Dahl featured in Alsina's study: *Matilda* and *The Witches.* The difference between the current study and Alsina's study is found in character selection. As discussed above (see section 2.1), Alsina only includes villains in her analysis. However, she does argue that there is a distinction between villains and heroes, in that heroes do not show marked idiosyncratic features in their speech but speak Standard English. She does not collect any evidence to support this argument, which means she can only make credible statements regarding the language use of villains. To prove whether Alsina's statement regarding heroes is correct, I will take the liberty of adding this dimension to my thesis, and analyze not only villains, but one hero as well: Matilda, the protagonist from the book *Matilda.* Unfortunately, I cannot analyze more than three characters, as the scope of the current research does not allow it. Instead of analyzing three villains (Miss Trunchbull, Mr Wormwood, and The Grand High Witch), I will, thus, analyze two villains (Miss Trunchbull and The Grand High Witch) and one hero (Matilda). I omitted Mr Wormwood as Miss Trunchbull is the major villain in *Matilda*, even though Mr Wormwood is a horrendous character as well. Figure 2 below shows a character list per novel.

Fig. 2 List of characters included in the analysis

Title	Heroes	Villains
Matilda	Matilda	Miss Trunchbull
The Witches		The Grand High Witch

3.2 Methodology: Juliane House's Model For Translation Quality Assessment

Before turning to the method of analysis of the current research, I will repeat the research question to emphasize the aim of the study:

> How has idiolect in utterances by heroes and villains been translated into Dutch in Roald Dahl's *Matilda* and *The Witches,* and how does the translation affect the way the characters are portrayed?

Unfortunately, idiolect has received little attention in prior research regarding translation theory. In order to find a justifiable methodology for the current study, I used Alsina's research as of point of reference. Alsina's study is executed from a pragmatic approach and uses Koch and Oesterreicher's model of orality to address the notion of idiolect and fictive orality in narrative dialogue. While Koch and Oesterreicher's model is particularly effective in the analysis of idiolect and fictive orality, it does not incorporate translation or the assessment of the quality of a translation specifically. Therefore, Alsina's research does not contain a solid framework regarding the analysis of the quality of the Spanish and Catalan translations of Roald Dahl's children's novels. As established above (see section 2.3), House's model combines different methods of text analysis (among which Koch and Oesterreicher's model and Gregory's model, which is also salient for the analysis of fictive orality) and translation quality assessment. Thus, House's model for translation quality assessment overcomes the gap between the analysis of idiolect in fictive orality, and the analysis of the quality of translations.

Then, the pragmatic approach found in Alsina's research and the models on text analysis mentioned above match House's pragmatic approach to translation (see section 2.3 for a detailed description of House's model and approach). Alsina claims that idiolect is salient for conveying meaning in dialogue and in the narrative as a whole as it "contribute[s] to the depiction of characters" ("The translation" 148). The discussion of Gregory's, Koch and Oesterreicher's, and House's models above also demonstrated their emphasis on the significance of pragmatics in text analysis and translation quality assessment (see sections 2.2 and 2.3 above for details). Thus, there is a thread in the emphasis on the relevance of a pragmatic approach in all the different studies significant for the current research.

As mentioned above, Alsina does not use a framework in the data analysis, such as the model proposed by House. However, Alsina's method of analysis overlaps with House's model in multiple ways. Alsina first analyzes the ST and lists the linguistic features that occur in the idiosyncratic language of the different characters. She then analyzes the TT, and compares those

findings with the results from the ST analysis. Finally, she concludes whether the translators have retained idiolect in the translation and how they have done that, which resembles the Statement of Quality from House's model in that Alsina focuses on the function of idiolect in the text, and House's approach is textual function as well.

I selected House's model for translation quality assessment as method of analysis because of the interface between Alsina's method and House's model, as well as the thread in the pragmatic approach found in all relevant models, studies an theories discussed (Alsina, Gregory, as well as Koch and Oesterreicher). House's model is the appropriate tool to build a bridge between research into idiolect in narrative dialogue and the assessment of translation quality. The method of analysis that I will use in the Results section below is as follows (see section 2.3 above for a detailed discussion on House's model for translation quality assessment):

1. I will analyze fragments of dialogue from the ST according to the set of situational dimensions established by House (see section 2.3 above). Linguistic correlates (Syntactic means, Lexical means, Textual means, and Graphical means) will provide linguistic evidence for my findings.
2. The results from the analysis of the ST will give a textual profile called Statement of Function. This profile is later taken as the norm against which the corresponding TT is measured.
3. I will then analyze the same fragments of dialogue from the TT, for which I will use the same set of situational dimensions as the ST. The linguistic correlates will provide proof of my findings.
4. The analysis will give a textual profile of the TT, called the Statement of Quality, in which comparisons will be made with the profile from the ST.

In chapter 5 (Conclusion) below, I will discuss whether the TTs were accurate in maintaining idiolect in the translation. This will be accompanied by a description of the translation type (either covert or overt) and its function in the target language community.

4. Results

In this chapter, I will present my findings from the analyses of idiolect in utterances by multiple characters from Dahl's children's novels *Matilda* and *The Witches*. The findings are structured according to Juliane House's model of translation quality assessment: first an analysis of the ST will be given, followed by a Statement of Function, an analysis of the TT, and finally the Statement of Quality. My findings will be accompanied with evidence in the form of linguistic correlates: Syntactic means, Lexical means, Textual means, and Graphical means. Note that not all categories of the linguistic correlates apply to all the categories of the model. In other words, one feature (for example Medium) may contain evidence on the level of Syntactic means, Lexical means and Textual means, while another (such as Participation) may only contain evidence on the level of Syntactic means. I will first discuss the two villains: Miss Trunchbull from *Matilda* and The Grand High Witch from *The Witches*. Then, I will discuss the findings on Matilda, the hero from the book *Matilda*. Before discussing the findings per character, I will briefly describe their character roles in the novels in order to clarify whether they are a villain or a hero.

4.1   Miss Trunchbull

Miss Trunchbull (from the novel *Matilda*) is the most horrid and frightening Headmistress imaginable. She is a true villain in that she does not hesitate to physically and mentally abuse students at her own school grounds. Students being swung over the school fence, or others being locked up in *the chockey* are a usual sight at the local public school. It is Miss Trunchbull's main objective to make her student's lives as miserable as possible. Her ultimate dream is to have a school without children, because they are disgusting little brats. To sum up, villains hardly get any more evil than Miss Trunchbull. The analysis below discusses how Miss Trunchbull's speech contributes to her villainous persona.

4.1.1 Analysis of ST

Dimensions of Language User

1) Geographical Origin: unmarked Standard British English.

2) Social Class: unmarked Educated Middle Class.

3) Time: unmarked contemporary Standard British English.

Dimensions of Language Use

1) Medium: The text is dialogue, which House classifies as complex Medium ("A Model" 172). Clearly, the text is part of a children's novel, which means it is fictional. According to Gregory, dialogue in novels is "written to be read as if heard" (193). He argues, furthermore, that narrative dialogue contains indicators that are "invitations to an auditory experience" (193), for example "items such as *he said gently, he roared, she screamed*" (193). In other words, the characters in a novel are interlocutors in conversations that are conveyed to the reader as if they are truly spoken. Hence, the dialogue is perceived as auditory rather than textual. Alsina typifies the auditory nature of narrative dialogue as fictive orality, and argues that narrative dialogue uses features from spoken language to "create an illusion of orality" ("Issues in" 137). This is similar to the indicators from Gregory's study. House discusses that narrative dialogue is "designed to simulate real-life, spontaneous language" (House, "A Model" 172). Taken together, the studies agree that narrative dialogue is *written to be read as if heard*, as it uses features from spoken language that encourage the reader to perceive the text as audible.

Returning to Miss Trunchbull and Dahl's children's literature, the text may be read out loud, which would mean that the dialogue becomes an actual auditory experience. As mentioned above, there are multiple spoken language features that are often used in narrative dialogue to imitate orality. These linguistic correlates are listed below:

Syntactic means:

A) The text frequently uses contractions, for example in the following fragments (examples are italicized):

> "What is it you want? *You're* looking very flushed and flustered this morning. *What's* the matter with you? Have those little stinkers been flicking spitballs at you?" (Dahl, *Matilda* 102)

In these instances, the verbs are contracted. This is standard for spoken language, and contributes to the vividness of the dialogue.

B) The text contains occasional use of deletion of word initial consonants, as well as complete words. See the fragment bellow (again, examples are italicized):

> "Chop *'em* off and throw *'em* in the dustbin, you understand?" (Dahl, *Matilda* 138)

In this scene, Miss Trunchbull is furious about the pigtails of one of her students, and roars at the young girl to *chop them off*. Moments later, the student is swung over the schoolyard fence by Miss Trunchbull, who could not withhold herself any longer. Her raging anger is emphasized by the deletion of the consonants. Miss Trunchbull speaks so quickly, that she starts using colloquialisms and ellipsis. Not only does this create a vivid scene, it also highlights the orality of the text because ellipsis is often found in spoken language.

C) The dialogue contains subclauses following the main clause to indicate the tone and manner of the speech act, for example ""Get up and stop whimpering," *the Trunchbull barked*." (Dahl, *Matilda* 183, emphasis added). As described above, Gregory argues that such items are characteristic for fictive dialogue.

Lexical means:

A) Interjections occur regularly in the text (*well, oh, oh yes, ha*), as in the following examples:

""*Well*, what is it then? Get on with it. I'm a busy woman."" (Dahl, *Matilda* 102).

"*Oh*, do shut up, Miss Honey! (…)" (Dahl, *Matilda* 189).

Textual means:

A) The text is etic "on the level of fiction" (House 173). In the text, the fictional situation is constantly referred to by means of personal, local, and temporal deictic words. See the following fragment, for example:

"*You* could do *them* permanent damage, Miss Trunchbull," Miss Honey cried out.

"Oh *I* have, *I*'m quite sure *I* have," the Trunchbull answered, grinning. "Eric's ears will have stretched quite considerably in *the last couple of minutes*! *They*'ll be much longer *now* than *they* were *before*. There's nothing wrong with that, Miss Honey. *It*'ll give him an interesting pixie look for the rest of his life."

"But Miss Trunchbull…"

"Oh, do shut up, Miss Honey! *You*'re as wet as any of them. If *you* can't cope in *here* then you can go and find a job in some cotton-wool private school for rich brats." (Dahl, *Matilda* 189)

Personal deictic words occur in the form of personal pronoun. *Here* is a local deictic word. The words *in the last couple of minutes, now,* and *before* are temporal deictic words.

Graphical means:

A) As the quotes all show, the dialogue is indicated with quotation marks. This tells the reader that the characters are speaking.

2) Participation: The text is dialogue, which is categorized as simple. I must stress that I am only analyzing Miss Trunchbull's turns here, and not the other interlocutors. Nevertheless, the dialogue remains simple in that all interlocutors take turns (regarding the entire dialogue and all its interlocutors), and the dialogue does not show any unmarked features in its form. The following linguistic correlates contribute to Participation:

Syntactic means:

A) The text contains a variety in sentence types. Exclamatory sentences occur most frequently, which is characteristic for Miss Trunchbull's speech. However, she also uses interrogative sentences, as well as some declarative ones. House argues that the "frequent switch (…) between declarative, interrogative, imperative, and exclamatory utterances [is] indicative of the on-going interaction between two participant interlocutors" ("A Model" 174). The example below gives an indication of Miss Trunchbull's excessive use of exclamatory sentences.

> "Say it!" bellowed the Trunchbull. "Say two sevens are fourteen! Hurry up or I'll start jerking you up and down and then your hair really will come out and we'll have enough of it to stuff a sofa! Get on with it boy! Say two sevens are fourteen and I'll let you go!" (Dahl, *Matilda* 183)

B) As described above, the dialogue contains subclauses following the main clause. Not only do they contribute to Medium, but also to Participation because they emphasize the speech acts of different interlocutors in the conversation. The subclauses indicate what tone and manner Miss Trunchbull uses to address other characters, such as ""Get up and stop whimpering," *the Trunchbull barked.*" (Dahl. *Matilda* 183, emphasis added).

C) The text contains many proper names (Miss Honey, Matilda, Wilfred, etc.) and personal pronouns that are used to directly address other interlocutors (apart from Miss Trunchbull) in the narrative.

Lexical means:

A) The tone of the Trunchbull's speech is explicated by the subclauses that regularly follow the stretch of speech, as mentioned above under syntactic means. Dahl makes specific how the Trunchbull speaks by using hypernyms of *to shout*. For instance, Miss Trunchbull *screams, barks, bellows, snaps* and *booms*. She hardly ever simply *speaks* though.

3) Social Role Relationship: The relationship that I will discuss here is Miss Trunchbull's (the addresser) relationship with the other characters (the addressees) in the novel. The relationship between Miss Trunchbull and the reader is not included, as Miss Trunchbull only addresses other characters in the dialogue and not the reader. The relationship between Miss Trunchbull and the other characters is asymmetrical. Miss Trunchbull has authority over all other characters, as she is both the Headmistress, as well as the biggest bully of the school.

Position role: Headmisstress.

Situational role: bully and villain.

Syntactic means:

A) Miss Trunchbull tends to use "short, clipped sentences, omitting pronouns" (Alsina, "The translation" 156) when she talks for a long period of time. These sentences sound military-like, and contribute to her authoritative position.

> "An excellent person, Wormwood," she went on. "I was in there only yesterday. He sold me a car. Almost new. Only done ten thousand miles. Previous owner was an old lady who took it out once a year at the most. A terrific bargain. Yes, I liked Wormwood. A real pillar of society." (Dahl, *Matilda* 102-104)

B) Miss Trunchbull's language contains repetition on several linguistic levels. Firstly, Miss Trunchbull uses abusive words excessively (lexical level). Secondly, she repeats patterns in sentence constructions (syntactic level). In the example given below, Miss Trunchbull repeatedly uses the determiner *this* followed by an abusive word, as well as abusive words preceded by the indefinite article *a*. Repetition is used to depreciate other characters (specifically children). The fragments below are to illustrate these findings (words in italics

indicate repetition on lexical level, and underscored words indicate repetition on syntactic level):

> "This *clot*," boomed the Headmistress, pointing the riding-crop at him like a rapier,
> "this *blackhead*, this *foul carbuncle*, this *poisonous pustule* that you see before you is
> none other than a *disgusting criminal*, a *denizen of the underworld*, a *member of the
> Mafia!*
> "Who, me?" Bruce Bogtrotter said, looking genuinely puzzled.
> "A *thief*!" the Trunchbull screamed. "A *crook*! A *pirate*! A *brigand*! A *rustler*!" (Dahl, *Matilda*
> 146)

By repeating these vile words, Miss Trunchbull expresses that she has little respect for her students. She is the dominant character, which contributes to her authoritative position as bully.

<u>Lexical means:</u>

A) Miss Trunchbull makes ample use of words of abuse, especially with regard to children. She uses creative words of abuse, and comes up with the most extraordinary verbally abusive phrases to refer to her students; take for example "stagnant cesspool" (Dahl, *Matilda* 267). With these abusive words, she emphasizes her disgust for children particularly, and reinforces her role as authoritative figure.

4) Social Attitude: The text is written in a consultative-casual style. Even though the Trunchbull does not know most characters intimately, she uses highly informal language to address them. On the other hand, she uses quite formal and neutral linking devices as well. Hence the consultative-casual style; Miss Trunchbull combines different registers (very formal, sometimes even colloquial language with informal, neutral language) when she speaks. The following linguistic means operate on the dimension Social Attitude:

<u>Syntactic means:</u>

A) As mentioned above, under Participation, Miss Trunchbull prefers to use exclamatory sentences when she addresses other characters. This is impolite, taking into account that she hardly is acquainted with most characters (especially with regard to her students). Impoliteness increases the informal nature of the text, because it usually only occurs in texts that are typified as casual or intimate.

B) As mentioned above (Medium), the text contains many contractions. This is characteristic for spoken language, and stresses the informal nature of dialogue. Therefore, it contributes to the casual style of the text.

C) Miss Trunchbull frequently uses idiomatic expressions that have no specific meaning, but function to reinforce her opinion. She uses them as rhetoric devices to introduce her arguments. These phrases contribute to the informal character of the text. The following fragment show examples of such phrases (italics have been added):

> "Of course she did it," Miss Trunchbull boomed. "*And I'll tell you what. I wish to heavens* I was still allowed to use the birch and belt as I did in the good old days! I'd have roasted Matilda's bottom for her so she couldn't sit down for a month!" (Dahl, *Matilda* 109)

Lexical means:

A) Abusive words have also been mentioned above. They do not only function to increase the Social Role Relationship of Miss Trunchbull, but also contribute to the casual, informal style of her language use. They generally occur in a casual setting, and not in formal texts.

Textual means:

A) While expressing her opinion and making her statement, Miss Trunchbull uses linking devices and conjunctions to create a cohesive argument. These linking devices are formal. Hence, they contribute to the consultative text style. Examples are (the linking devices and conjunctions have been italicized):

> "Oh yes, Miss Honey, it darn well is right! *In fact*, now I come to think of it, I'll bet it was she who put that stink-bomb under my desk here first thing this morning." (Dahl, *Matilda* 104, emphasis added)

> "I have discovered, Miss Honey, during my long career as a teacher that a bad girl is a far more dangerous creature than a bad boy. *What's more*, they're much harder to squash." (Dahl, *Matilda* 104)

5) Province: House argues that Province reflects "the field or topic of the text in its widest sense" (48). In this case, the text is part of a children's novel written by Roald Dahl, whom is

famous for his humorous stories with bizarre plot twists and imaginative story lines. Thus, it should contain linguistic correlates that result in a humorous text written for a young audience. The linguistic correlates below will demonstrate whether this is the case or not.

<u>Syntactic means:</u>

A) The "use of figurative language" (House, *A Model* 119) makes the text "attractive and poetic" (House, *A Model* 119). There are three different types of figurative language that occur in the text. The first is the usage of sustained metaphors in the abusive words. There are two types of sustained metaphors that the Trunchbull likes to use; she refers to physical conditions (*black-head, pustule, carbuncle, gumboil, wart*), and she uses different types of insects or rodents to describe her students (*cockroach, maggot, rat*). However horrible these metaphors are, they speak to the child's imagination and contribute to the humorous effect of the text.

B) The second type of figurative language that Miss Trunchbull uses is alliteration in abusive words. Examples are *poisonous pustule, witless weed,* and *glob of glue*. It increases the poetic nature of the text as well as readability. Alliteration is also often used in children's literature as it results in stretches of text that sound funny due to the phonic effect (Alsina, "The translation" 157). Thus it also contributes to the humor in the text.

C) Thirdly, the text contains multiple repetitions of synonyms. This demonstrates how Miss Trunchbull likes to exaggerate, and contributes to the portrayal of her character as caricature. The fragments below illustrate these findings:

> "A thief!" the Trunchbull screamed. "A crook! A pirate! A brigand! A rustler!" (Dahl, *Matilda* 146)

> "You are a vile, repulsive, repellent, malicious little brute!" (Dahl, *Matilda* 197)

<u>Lexical means:</u>

A) The text contains words from different registers, as mentioned above. The simple, colloquial words are characteristic for children's literature, while the complex words require a more advanced vocabulary. Especially the abusive words tend to be quite complex, for example "stagnant cesspool" (Dahl, *Matilda* 267), "infernal insolence" (Dahl, *Matilda* 184), and "suppurating little blister" (Dahl, *Matilda* 147). This may be challenging to the young reader,

even though the context clarifies that Miss Trunchbull verbally abuses characters in these instances.

4.1.2 Statement of Function

According to House's model, the function of the written text consists of two components: the ideational function (cognitive) and the interpersonal function (emotive-expressive) (*A Model* 35). The overall function of the text may be described as follows: the text enables the reader to construct an image of "the simulated reality" (House, "A Model" 179) of the character's life as well as her personality, in which the purpose is to entertain the reader. The ideational component is not specifically relevant to the function of the text, although it can be found in the content of the text (the plot). Miss Trunchbull's morals and beliefs can be retrieved from the text, but are not present in any of the situational dimensions. The interpersonal function, on the other hand, is the dominant component of the text. The dimensions operate in the following way to realize the interpersonal component:

Medium supports the interpersonal component, because of the *written to be read as if heard* text type. While the dialogue is written on paper, it imitates an auditory experience. This increases the spontaneity of the dialogue and adds emotion to the text (for example by using interjections that reveal reactions to other characters and the interaction between characters).

Regarding Participation, the text supports the interpersonal component in that the dialogue constantly asks for interaction between interlocutors. The linguistic correlates also reveal that Miss Trunchbull can only shout and scream at other characters, which indicates that she probably is not a very sympathetic person.

Social Role Relationship shows that Miss Trunchbull is an authoritative figure, who denigrates other characters. The linguistic means support the interpersonal function of the text, because they contribute greatly to the portrayal of Miss Trunchbull. They enhance the humor and ridiculousness of the text.

On Social Attitude, the linguistic correlates demonstrate how Miss Trunchbull alternates between highly informal and formal language. This increases the humorous element of the text, which in turn is a key feature in the portrayal of Miss Trunchbull. Humor, furthermore, is characteristic for the interpersonal component, in that it is an emotive quality.

Finally, the results from Province show that figurative language contributes to the humorous effect of the text, which supports the interpersonal dimension as it is an emotive quality.

4.1.3 ST and TT Comparison

The TT did not have any mismatches on the Dimension of Language User. From the analysis of the TT, and the following comparison of ST and TT, mismatches on the following Dimension of Language Use have been found:

Dimensions of Language Use

1) Medium: The TT does not contain any contractions. In the ST, they function as a syntactic mean that contributes to the orality of the dialogue. This is lost in the TT. According to House this cannot be considered an error, however, because Dutch does not have an equivalent for this feature (*A Model* 182).

3) Social Role Relationship: On the dimension of Social Role Relationship, the translation shows two mismatches: one on syntactic level, and one on lexical level. The first is a mismatch on the syntactic correlate of repetition. While the TT is loyal to the ST in the great majority of all repetitions that occur, a mismatch is found in one particular instance. The ST reads as follows:

> "You blithering idiot!" shouted the Trunchbull. "You festering gumboil! You fleabitten fungus! That *is* the three-times table!" (Dahl, *Matilda* 267)

As this fragment shows, the ST repeats the same sentence structure (second personal pronoun *you* followed by an adjective and noun that are verbally abusive) three times. This structure is a tricolon, which is a rhetoric device that reinforces the conveyance of the message by means of stressing it. This contributes to the authoritativeness of Miss Trunchbull and enhances her intimidating attitude. However, the tricolon is omitted in the translation:

> 'Jij oliedomme uilenbal!' gilde het Hoofd. 'Jij mottige meelwurm! Dat is geen optellen! Dat is vermenigvuldigen!' (Dahl, *Matilda* Dutch 188)

Whereas the ST highly stresses the supposed incompetence of the student Miss Trunchbull addresses, the TT is less convincing. Especially since the fragment contains two repetitions that both consist of two consecutive sentences. The verbal abuse seems less severe in the TT than in the ST, because the tricolon structure is omitted.

In certain instances, the abusive words used in the TT are too strong. Take for example the Dutch word *trut*, which is used to translate *woman, twerp,* and *twit. Trut* translates back into *bitch*, which is much more offensive than *twerp*. According to the Longman Dictionary of

Contemporary English, *twerp* is "a person who you think is stupid or annoying", whereas a *bitch* is "an insulting word for a woman that you dislike or think is unpleasant". The latter is defined as insulting, which means it is a stronger and more offensive word than the former that is not explicitly described as insulting. Dahl uses abusive words to portray Miss Trunchbull as a cruel woman, as well as to emphasize her narcissism and to ridicule her patronizing attitude towards other characters. The intertwining of those three key characteristics makes the Trunchbull an entertaining villain. By using too strong abusive words, such as *trut*, too much attention is drawn to the cruelness of Miss Trunchbull's character, and the ridiculousness of her narcissistic character and feeling of grandeur is overshadowed. Thus, the Dutch *Bulstronk* (*de Bulstronk* or *juffrouw Bulstronk*) becomes a bigger bully than the Trunchbull, and less like a caricature whom entertains the reader. In other words, the selection of too strong abusive terms in the translation results in a text in which the Trunchbull is less humorous and too provocative.

Another instance in which the translation is too strong, is in the following fragment:

"I am telling you to shut up!" the Trunchbull roared. "If you don't shut up at once and sit down I shall remove my belt and let you have it with the end that has the buckle!" (Dahl, *Matilda* 200)

The Dutch translation reads as follows:

'En ik zeg dat je je bek moet houden!' bulderde de Bulstronk. 'Als je niet meteen je kop houdt doe ik mijn riem af en zal ik jou ervan langs geven met het uiteinde waar de gesp zit!' (Dahl, *Matilda* Dutch 142)

This mismatch is similar to the one describe above, concerning the word *trut*. Dutch has three options with which *shut up* can be translated: *hou je bek, hou je kop,* and *hou je mond*. All three options have the same connotation, but they differ in how offensive and informal they are. The phrase with *bek* is the most informal option; *bek* is used to refer to someone's mouth, and is considered offensive (Van Dale). When translated back into English, *hou je bek* becomes *shut your trap*, which is notably ruder than *shut up*. *Kop* is less offensive, but still quite rude and highly informal. It is a stronger phrasing for *hou je mond*, in that it is described as an informal and firm request by the Van Dale. Finally, *hou je mond* is a literal translation of *shut up*. It still is an informal way of expressing a request for silence, but while the other two phrases are offensive due to the

nouns they contain, *mond* (English: *mouth*) is a neutral word. This means that *hou je mond* is less offensive.

For the translation of Miss Trunchbull's dialogue, *hou je mond* is the safest option because it is a literal translation of the ST and it is not provocative like the other two phrases. As the original scene remains ambiguous regarding the level of impoliteness, it is best to opt for a translation that retains the ambiguity. Too strong translation choices may increase the level of rudeness, which in turn may portray the Trunchbull in a way that is not intended. In this case, *de Bulstronk* uses more explicit and insulting language than the Trunchbull, which portrays *de Bulstronk* as vile character instead of a ridiculous villain like the Trunchbull. In the ST, the reader has to decide how horrible the Trunchbull is, whereas the TT does not leave any room for interpretation.

4) Social Attitude: There are multiple mismatches on the dimension Social Attitude. The first is the lack of contractions. As mentioned above, the TT does not match the contractions used in the ST, but this is caused by a difference in the language pair (English-Dutch). Hence, this cannot be considered a translation error.

Secondly, some abusive words in the TT do not match the ones from the ST. Such mistranslations may cause a shift in text type. In this case, the mismatches are the words *trut, bek*, and *kop* used in the TT. As described above, these nouns are more informal and offensive than the ones that occur in the ST. This affects text type, in that it emphasizes the informal character of the text (casual style) too heavily. The alternation between formal and informal language that gives the text its consultative-casual style is decreased. Thus, the text tends to be more casual instead of consultative-casual.

Finally, certain idiomatic expressions that occur in the ST are omitted in the TT. In the ST, they function as a rhetoric device by giving an introduction to the argument Miss Trunchbull is going to make, and thus they emphasize her opinion. An example is "I *wish to heavens* that" (Dahl, *Matilda* 109, emphasis added). As mentioned above, idiomatic expressions, specifically the italicized words in the example, contribute to the casual text type, because they are mainly used in informal, spoken language according to the Longman Dictionary of Contemporary English. However, the TT does not stress the informal nature of the expressions, because the idiomatic phrase has been omitted: "*ik wou dat*" (Dahl, *Matilda* Dutch 77). The translation is less convincing in that the noun that makes the expression an idiom (*heavens*) is omitted. This results in a simple request, instead of a dramatic desire. A translation that would have been perfectly suitable, as it is a Dutch idiom and it retains the exaggeration, is *Ik wens uit het diepste van mijn hart*. This would also

have emphasized the casual text type of the text, as it is an expression that characteristic for spoken language. The TT has not retained most idiomatic expressions, though, which reduces the emphasis put on the informal style of the text.

5) Province: There is a mismatch in the use of sustained metaphors in abusive words. While the TT retains a number of the sustained metaphors, it is inconsistent in its use. Take for example the sustained metaphor referring to physical conditions. The ST has:

> "This *clot,*" boomed the Headmistress, pointing the riding crop at him like a rapier, "this *blackhead,* this *foul carbuncle,* this *poisonous pustule* (…)" (Dahl, *Matilda* 146).

The TT reads:

> 'Dit stuk ongeluk!' bulderde het Hoofd. Ze prikte naar hem met de rijzweep als met een degen. 'Deze schobbejak, dit smerige pokkejoch, deze giftige steenpuist die jullie hier voor je zien (…)' (Dahl, *Matilda* Dutch 103-104).

While all four metaphors in the ST refer to physical conditions that include puss or other bodily fluids, the TT only has two that refer to the human body and its less attractive sides. Another instance is the following: "What a bunch of nauseating little warts you are" (Dahl, *Matilda* 172), which is translated as "*Wat een stelletje misselijkmakende mormels*" (Dahl, *Matilda* Dutch 122). Again, the metaphor regarding the human body is altered; this time into one that refers to a stray dog or mutt.

In the ST, the metaphors contribute to the humor of the text, because children generally find distasteful bodily fluids, gasses or other types of discharge (farts and burps) incredibly amusing. Dahl anticipates this in the specific type of sustained metaphor he uses. In the TT, the entertaining effect of the blackheads and pustules is diminished, because the text is not consistent in the sustained metaphor referring to physical conditions and bodily fluids. In other words, the text is not as cohesive as the ST and the amusement that is found in distaste and disgust is not given enough relevance.

The quotes used above also demonstrate that the TT does not match the alliteration in some of the abusive words from the ST. According to House, this "cannot be regarded as an error because a denotatively equivalent alliterative expression in [Dutch] is not readily available" (*A Model* 182). This is correct, to some extent, in that there are instances in which it is impossible

to retain both alliteration and denotative meaning. Yet there are also many instances in which the TT has successfully transferred both meaning and alliteration in Dutch (*holhoofdige hamster*, for example). Nevertheless, in other instances alliteration is omitted, which results in a less convincing text. First of all, alliteration only occurs in stretches of abusive words. It reinforces the conveyance of Miss Trunchbull's aversion and disgust towards her young students. In other words, the alliteration is a device with which Miss Trunchbull becomes even more intimidating. Secondly, alliteration is often used in children's books, because it creates stretches of text that sound pleasant and it enhances readability (especially when the text is read out loud). Hence it is relevant for the text to retain alliteration where possible.

Two examples in which alliteration highly contributes to the vividness of the text and the portrayal of Miss Trunchbull are the following: "poisonous little pockmark" (Dahl, *Matilda* 185) and "poisonous pustule" (Dahl, *Matilda* 146). The former is translated as "*giftige pestbuil*" (Dahl, *Matilda* Dutch 131) and the latter with "*giftige steenpuist*" (Dahl, *Matilda* Dutch 104). Alliteration is omitted in both cases, which is unfortunate because the repetition of the plosive, word initial consonant /p/ resembles the popping sound when a pimple is squeezed out. This dimension is completely ignored in the translation, which results in the fact that Miss Trunchbull comes across as less intimidating in that the idea of actually popping her students like pimples is absent in the TT. In other words, the translation might not speak to the reader's imagination as much, because there is no alliteration to enhance readability.

Finally, there is a mismatch in the registers used in the TT. Miss Trunchbull is characterized by a combination of registers. The TT does not use the intertwining of colloquial, sometimes even vulgar, language with a high register like the ST does. Take, for example, the following sentence: "don't you get impertinent with me, Miss Honey!" (Dahl, *Matilda* 267). The TT reads "*Niet zo brutaal, juffie!*" (Dahl, *Matilda* Dutch 188). The ST uses different hyponyms for *rude* (for example *impertinent* and *insolent*). Whereas *rude* is a commonly used word, the hyponyms mentioned are used not as frequently in everyday, spoken language (according to the MacMillan online dictionary). The TT simply uses *brutaal* (English: *rude*) in all instances. Thus, the high register, uncommon vocabulary is omitted. The TT sometimes has misinterpretations of abusive words (*twit, twerp*) as well, using too strong terms in Dutch, and some informal expressions (*darn well, wish to heavens*) are completely ignored. Thus, the alternation between registers is omitted, which makes *juffrouw Bulstronk* not as witty yet hateful as Miss Trunchbull. The differences in register that occur in Miss Trunchbull's idiolect contribute to her portrayal as caricature and entertaining villain. Since *juffrouw Bulstronk*'s language use is less marked, the text becomes less humorous and *de Bulstronk* simply is a big bully instead of a bullying caricature.

Overtly Erroneous Errors: According to House, mismatches on a denotative level are to be listed under Overtly Erroneous Errors (183). The text has a denotative mismatch, in that the words *twerp* and *twit* have been translated with *trut,* which is a rather unfortunate choice. The Dutch noun *trut* is a swearword that is as harsh as the English swearword *bitch.* The words featured in the ST do not have such harsh denotations. Thus, *trut* is too offensive and may even be considered slightly inappropriate for a children's book. The result is that the cruel and despiteful sides of Miss Trunchbull's character are more emphasized than the humorous and ridiculous features. More suitable alternatives for *trut* are *mens, wijf,* and *domkop.* Another denotative mismatch that is very similar to the one described is the translation of the sentence *shut up.* As discussed above, the TT has too strong translations: *hou je bek* and *hou je kop.*

4.1.4 Statement of Quality

In comparing the ST and the TT, mismatches along the following dimensions were found: Social Role Relationship, Social Attitude and Province. On Social Role Relationship, some translation choices in the abusive words are too strong. This results in a text that is less humorous and too rude. Of course, this affects the portrayal of *juffrouw Bulstronk* as well, who is an even crueler person than Miss Trunchbull. Repetition is also omitted in some occasions. In the ST, repetition contributes to the portrayal of Miss Truchbull as caricature. Hence, it affects humor in the TT.

Social Attitude has multiple mismatches. The first is the mistranslation of certain words, and the second is the deletion of idiomatic expressions. This highly affects the interpersonal component, because these features affect the portrayal of Miss Trunchbull (who alternates between registers) and results in a less humorous text.

Finally, Province demonstrates mismatches in the use of figurative language, as well as in the use of different registers. Figurative language, such as sustained metaphor and alliteration, that are characteristic for children's literature are used less frequent in the TT. This creates a less humorous text. Register has been mentioned above as well, and the diminishing of extremes results in a less humorous text, which obviously affects the interpersonal component.

Concluding, the interpersonal functional component of entertaining the reader has been violated on three different dimensions. These violations affect the portrayal of Miss Trunchbull as well. She becomes even more cruel in the TT and the entertaining, comic aspect is diminished.

4.2   The Grand High Witch

The Grand High Witch (from the novel *The Witches*) rules over all the witches in the world. It is her personal mission and life-long wish to eradicate all children on the planet, starting with the disgusting farts in England. She has brewed a special potion that will change all English children into mice, after which they will be killed by mousetraps. Not only The Grand High Witch's personality is horrible, when The Grand High Witch takes of her mask a repulsive physique is revealed. Her revolting sight is emphasized by her speech, which will now be analyzed in detail.

4.2.1 Analysis of ST

Dimensions of Language User

1) Geographical Origin: The Grand High Witch has a marked foreign accent, which Alsina describes as "very reminiscent of a German accent" ("The translation" 159). The phonological feature is most strongly marked. House does not discuss phonological features in her model, but I will include these in my analysis since they are a relevant feature of the Grand High Witch's idiolect. The phonological features will be discussed in detail under Graphical means below. According to Dobrow and Gidney, foreign accents are often used to portray villains in animated television shows for children. They also found that the German accent had a comic effect in several shows (116). The accent of The Grand High Witch seems to function in the same way, in that it contributes to her status as villain and enhances the humorous effect of the text. The following linguistic correlates contribute to the Geographic Origin:

Syntactic means:

A) The Grand High Witch uses the progressive tense incorrectly.

> "I am having my breakfast this morning," cried the Grand High Witch, "and I am looking out the vindow at the beach, and vot am I seeing? I am asking you, *vot am I seeing*? I am seeing a rrree-volting sight! I am seeing hundreds, I am seeing *thousands* of rrrotten rrree-pulsive little children playing on the sand! It is putting me rrright off my food!" (Dahl, *The Witches* 89).

> "I am vonting no tupenny-ha'penny crrrummy little tobacco-selling-newspaper-sveet-shops!" shouted The Grand High Witch. "I am vonting you to get only the very best shops filled up high vith piles and piles of luscious sveets and tasty chocs!" (Dahl, *The Witches* 97).

"First, I am explaining to you how my Formula 86 Delayed Action Mouse-Maker is vurrrking." (Dahl, *The Witches* 100).

As the examples show, The Grand High Witch uses the progressive tense frequently. She applies it to the past, present, as well as future tenses, which is incorrect of course. The latter example illustrates the odd sentences resulting from the incorrect use of verb tenses. Even though The Grand High Witch uses other tenses as well, for example the past and present simple tense or *will* with the infinitive as future tense, her incorrect use of the progressive is striking as it occurs systematically throughout the text, which results in a marked, foreign accent.

B) Alsina argues that The Grand High Witch uses "various grammatical and lexical errors" ("The translation" 159). I will now specify which grammatical errors these are. First of all, The Grand High Witch makes mistakes in word order: "Each of you vill be buying for herself a sveet-shop" (Dahl, *The Witches* 97). In this example, the phrase *for herself* needs to be placed in clause final position in order for the sentence to be grammatically correct. Secondly, The Grand High Witch makes mistakes in the conjugation of verbs: "*To talk* about children *is making* me sick!" (Dahl, *The Witches* 95, emphasis added), and "vee shall make *to disappear* every single little brrrat in Inkland in one strrroke!" (Dahl, *The Witches* 95, emphasis added). In the former example, *to talk* should be in progressive tense, and *is making* in simple present tense. In the latter sentence, *to disappear* is incorrect in that *disappear* in the simple present should be placed after *Inkland.* Thus, the latter example illustrates both grammatical errors discussed. Finally, in some instances The Grand High Witch makes incorrect use of negation: "It matters not!" (Dahl, *The Witches* 128). Here, she forgets to add the correct conjugation of *to do* to the sentence. The grammatical errors contribute to the execution of her accent, in that it becomes vivid and humorous.

Lexical means:

A) As described under Grammatical means, Alsina argues that The Grand High Witch makes lexical errors as well. She uses the wrong word classes in some instances, as in "He is not only *smelling,* he is also greedy" (Dahl, *The Witches* 120, emphasis added) and "A boy it will be for a *certainty*" (Dahl, *The Witches* 110, emphasis added). In the former, she uses the verb *to smell* instead of the adjective *smelly.* In the latter instance, she uses the noun *certainty* in combination with the prepositional phrase *for a* while the adverb *certainly* without *for a* would have been an

unmarked alternative. In another case, she takes a word and turns it into a term that has a German edge by adding the suffix –*us*: "I am having a *giganticus* plan (…)!" (Dahl, *The Witches* 95, emphasis added). Like the grammatical errors, the lexical errors enhance the vividness of her accent and contribute to the comic effect.

B) Another lexical error that The Grand High Witch makes, is that she systematically omits definite articles before the subject of the clause, as in the following example:

> "Child eats choc vich has in it Delayed Action Mouse-Maker liqvid…
> "Child goes home feeling fine…
> "Child vakes up in the morning still okay…
> "Child goes to school still feeling fine…
> "Formula, you understand, is *delayed action*, and is not vurrrking yet!
> (…)
> "Child arrives at school. Delayed Action Mouse-Maker immediately starts to vurrrk. Child starts to shrrrink. Child is starting to grow fur. Child is starting to grow tail (Dahl, *The Witches* 101-102).

This feature contributes to her portrayal as foreigner, and increases the villainous dimension in her accent. The Grand High Witch seems to perceive children as objects instead of human beings. As mentioned above, foreign accents are often used to portray villains in animated television shows for children (Dobrow and Gidney 116). Dahl applies this method to The Grand High Witch as well, who is a caricature of the perfect villain. Finally, the German accent is often used for a comic effect (Dobrow and Gidney 116), which further increases the caricature-like portrayal of the witch.

C) The Grand High Witch uses words that she invents herself or that resemble existing ones, such as *bogvumper* and *boshvollopping* in the example below.

> "You blithering bumpkin!" screeched The Grand High Witch. "You brrrainless *bogvumper*! Are you not rrree-alising that if you are going rrround poisoning little children you vill be caught in five minutes flat? Never in my life am I hearing such as *boshvollopping* suggestion coming from a vitch!" (Dahl, *The Witches* 99, emphasis added).

Examples of words that resemble existing words are the following: "sqvashed, sqvirted, sqvittered and frrrittered" (Dahl, *The Witches* 90). Other examples of new words are "tomfiddling" (Dahl, *The Witches* 99), "crrrabcrrruncher," (Dahl, *The Witches* 116) "blabbersnitch," (Dahl, *The Witches* 116) "grrrobblesqvirt," (Dahl, *The Witches* 116) and "catsprrringer" (Dahl, *The Witches* 116).

<u>Graphical means:</u>

A) The Grand High Witch cannot pronounce the consonants /r/ and /w/ properly.

"You may rrree-moof your vigs!" snarled the Grand High Witch. (…) "Rrree-moof your vigs and get some fresh air into your spotty scalps!" (Dahl, *The Witches* 85)

"Children are rrree-volting!" screamed The Grand High Witch. "Vee vill vipe them all avay! Vee vill scrub them off the face of the earth! Vee vill flush them down the drain!" (Dahl, *The Witches* 94)

The Grand High Witch cannot pronounce the /ng/ sound in *England* either. She, therefore, pronounces the word as *Inkland*, using a plosive instead of a fricative. She also mispronounces certain vowels. Instead of a diphthong in the word *two*, she uses a monophthong, as in "tupenny-ha'penny" (Dahl, *The Witches* 97), and the /i/ in *England* is pronounced as the long vowel /i:/. As mentioned above, the phonological aspect of The Grand High Witch's accent is highly salient to her character portrayal, because it is the most striking feature of her German Origin. The grammatical and lexical features discussed above are less notable. To sum up, the portrayal of The Grand High Witch as foreigner relies upon her pronunciation of English.

2) Social class: unmarked Educated Middle Class.

3) Time: unmarked contemporary Standard British English (with a German accent).

Dimensions of Language Use

1) Medium: Like Miss Trunchbull's text described above, the text of The Grand High Witch is narrative dialogue, which Alsina describes as fictive orality. I already established how fictive orality functions and that dialogue is complex Medium, as well as that it is *written to be read as if*

heard (section 4.1 gives a detailed analysis of Medium in Dahl's children's novels). As mentioned above, there are multiple spoken language features that are often used in narrative dialogue to imitate orality. The Grand High Witch, however, uses only few of these. Although the text is dialogue, the language she uses is less spontaneous than Miss Trunchbull's, which gives the impression that The Grand High Witch's utterances are rehearsed. This may be due to the fact that The Grand High Witch does not speak English fluently, resulting in a lack of flexibility in her speech acts. The linguistic correlates that contribute to Medium are listed below.

Syntactic means:

A) Like Miss Trunchbull's text, the dialogue contains subclauses that follow the main clause to indicate the tone and manner of The Witch's speech act, for example ""Children are rrree-volting!" *screamed The Grand High Witch*" (Dahl, *The Witches* 94, emphasis added). Gregory argues that such items are characteristic for fictive dialogue (193).

Textual means:

A) Similar to Miss Trunchbull's text, the dialogue is etic "on the level of fiction" (House, "A Model" 173). Personal, local, and temporal deictic words are used in the text to refer to the fictional situation.

> "Silence!" shouted The Grand High Witch, raising her hands. "*You* know perrrfectly vell *you* must do nothing to drrraw attention to *yourselves* vhile *you* are living in the hotel! Let *us* by all means get rrrid of this evil-smelling little sqvirt, but *vee* must do it as qvietly as possible, for are *vee* not all of *us* the most rrree-spectable ladies of the Rrroyal Society for the Prrree-vention of Crrruelty to Children?" (Dahl, *The Witches* 111, emphasis added)

> "So *there you* are, my little frrroggies," I heard her saying. "*You* can stay *vhere* you are until I go to bed *tonight*, *then I* shall thrrrow *you* out of the vindow and the seagulls can have you for supper." (Dahl, *The Witches* 171)

In these examples, the personal pronouns are personal deictic words. *Here* is a local deictic word. The words *in the last couple of minutes, now,* and *before* are temporal deictic words.

Graphical means:

A) The text contains quotation marks that enable the reader to determine which parts belong to the dialogue, and which do not.

2) Participation: The Grand High Witch's text is simple regarding Participation. All interlocutors take turns, although The Grand High Witch is the only character that I will discuss here. The dialogue does not show any discrepancies in its form, in that the text does not contain stretches of monologue or other deviations from the alternation between speech acts of different characters. The following linguistic correlates contribute to Participation:

Syntactic means:

A) The text contains many first and second person personal and possessive pronouns. They indicate the direct interaction of The Grand High Witch with the other characters in the narrative.

B) The text switches between declarative, interrogative, imperative, and exclamatory sentences, which indicates the interaction as well. Similar to Miss Trunchbull, The Grand High Witch has a preference for exclamatory sentences, as she often screams and shouts at other characters. The examples under Lexical means below illustrate this finding.

Lexical means:

A) Similar to Miss Trunchbull's dialogue, Dahl uses subclauses in The Grand High Witch's text to describe her manner of speaking. The examples below illustrate this finding. Note that relevant parts have been italicized.

> "The doors," *shouted The Grand High Witch in a voice that filled the room and bounced around the walls.* "Are they chained and bolted?" (Dahl, *The Witches* 83).

> "You may rrree-moof your vigs!" *snarled The Grand High Witch* (Dahl, *The Witches* 85).

> "Vitches are never caught!" *snapped The Grand High Witch* (Dahl, *The Witches* 109).

> "Vich means half-past three this afternoon. And that," *she said*, glancing at her wrist-watch, "is in prrree-cisely seven minutes' time!" (Dahl, *The Witches* 118)

The examples above demonstrate that The Grand High Witch likes to *shout, snarl,* and *snap*. These are all hypernyms of *to scream*. Dahl uses the subclauses to emphasize the tone of speaking, which highlights the interactive nature of the text.

3) Social Role Relationship: The Social Role Relationship between The Grand High Witch and other characters is asymmetrical, because The Grand High Witch is the leader of all the witches in the world. Her magical powers even make her superior to humans, and she abuses those powers to kill children. In other words, The Grand High Witch is an authoritative figure whom fulfills the role of 'bad guy' in the narrative.

Position Role: leader of the witches

Situational role: villain

Syntactic means:

A) The frequent use of exclamatory sentences contributes to The Grand High Witch's authoritative character, as she uses them to give orders to other, minor characters.

> "I demand maximum rrree-sults! So here are my orders! My orders are that every single child in this country shall be rrrubbed out, sqvashed, sqvirted, sqvittered and frrrittered before I come here again in vun year's time! Do I make myself clear?" (Dahl, *The Witches* 89).

B) Like Miss Trunchbull, The Grand High Witch uses repetition quite frequently. She uses it on different linguistic levels as well, the first of which is the repetition of words of abuse. Although The Grand High Witch is less inventive in the abusive words she uses than Miss Trunchbull, The Grand High Witch still likes to insult people; especially by emphasizing how dumb or disgusting they are. Secondly, The Grand High Witch regularly repeats synonyms or near-synonyms. This mainly happens when she gives orders. Finally, The Grand High Witch repeats patterns in sentence structure, which are parallel structures. This reinforces her opinion and enhances the conveyance of her message. It also emphasizes that she is superior by drawing attention to herself and not giving other characters the ability to speak.

> "Miserrrable vitches!" she yelled. "Useless lazy vitches! Feeble frrribbling vitches! You are a heap of idle good-for-nothing vurms!" (Dahl, *The Witches* 88)

> "Children are foul and filthy!" thundered The Grand High Witch.
> (…)
> "Children are dirty and stinky!" screamed The Grand High Witch. (Dahl, *The Witches* 94)

> "Each and every vun of you," thundered The Grand High Witch, "is to go back to your home towns immediately and rrree-sign from your jobs. Rrree-sign! Give notice! Rrree-tire!" (Dahl, *The Witches* 96)

The first example illustrates the repetition of abusive words, as well as the use of patterns in sentence structure. The second example demonstrates how The Grand High Witch uses parallelisms in her speeches. These function as a rhetoric device, in that they sweep up the crowd (all the other witches) and convince them of The Grand High Witch's genius. In the third example, The Grand High Witch uses several near-synonyms to stress the fact that the witches are to resign from their jobs.

<u>Lexical means:</u>

A) As mentioned above, The Grand High Witch uses abusive words quite frequently. Obviously, she uses these to express her contempt towards other characters. The abusive words characterize her as villain, because they often concern children, how revolting they are, and how she wants to get rid of all them: "Corner this filthy little gumboil and seize it and bring it up here to me!" (Dahl, *The Witches* 137), and "Brrring the spying little vurm up here to me!" (Dahl, *The Witches* 138). On the other hand, she also uses them to address her own kind (the witches), which contributes to her authoritative status. The abusive words have a humorous effect as well, in that The Grand High Witch uses inventive and imaginative terms, as in the following example: "You brrrainless *bogvumper*! (…)" (Dahl, *The Witches* 99, emphasis added).

B) Although this feature does not occur in The Grand High Witch's dialogue, but in the other witch's text, it does contribute to her authoritative status. The other witches use certain proper names to address The Grand High Witch: "Your Grandness" (Dahl, *The Witches* 83), "Brainy One" (Dahl, *The Witches* 102), and "Most Generous and Thoughtful One" (Dahl, *The Witches* 130). This obviously contributes to her status as leader of the witches and increases her authority, as she is glorified by the other witches.

<u>Textual means:</u>

A) Incantations that rhyme contribute to the portrayal of The Grand High Witch's authoritative position as highest witch of all, as well as the position of evil, coldblooded murderer. For example in the following fragment, in which she kills one of her witches:

> "A stupid vitch who answers back

Must burn until her bones are black!" she screamed.

(…)

"A foolish vitch vithout a brain

Must sizzle in the fiery flame!"

(…)

"An idiotic vitch like you

Must rrroast upon the barbecue!"

(…)

"A vitch who dares to say I'm wrrrong

Vill not be vith us very long!" (Dahl, *The Witches* 91-92)

The text also contains a song of forty-nine lines that resembles an incantation as well. The song describes how the Formula 86 Delayed Action Mouse-Maker works, personally brewed by The Grand High Witch, and how it will eradicate each and every child in England.

4) Social Attitude: The Grand High Witch uses fairly business-like language that she alternates with highly informal features. The formal language suits the occasion on which all the witches have gathered (their annual meeting), while the informal language contributes to the portrayal of The Grand High Witch's character.

Several features that are relevant to fictive orality and that contribute to an informal ST are missing in the TT. Examples of such features are ellipsis, the use of contractions, and interjections. The omission of these features may be due to the fact that The Grand High Witch does not speak English fluently, and therefore is limited in how spontaneous and flexible she can express herself. On the other hand, the use of abusive words does not match the lack of spoken language features, as abusive words generally only occur in informal language. The Grand High Witch also frequently uses exclamatory sentences that are quite rude, and do not suit the formal character of the meeting either. Like Miss Trunchbull's text, the current text is characterized by a combination of consultative and casual styles. House points out that the consultative style is

the norm for conversations or letters between strangers; it is mostly marked negatively, i.e., through the absence of both formal and informal style markers. In using consultative style, the addresser does not assume that he can leave out certain parts of his message – which he may do in a socially close relationship where much of the message is "understood" (*A Model* 46).

This suits the formal, pragmatic features of the text. House's definition of casual style, which is "especially marked by various degrees of inexplicitness in which the addresser may indulge because of the level of intimacy between himself and the addressee(s)" (House, *A Model* 46), matches the informal features found in the text. Hence, the text is written in consultative-casual style. The following linguistic means contribute to text style:

<u>Syntactic means:</u>

A) As mentioned before, The Grand High Witch has a preference for exclamatory sentences. This sentence type is characteristic for the casual style, because she mainly uses it to insult other characters or express her disdain towards other characters. See Social Role Relationship – Syntactic means for an example.

B) The tone and manner of The Grand High Witch's speech acts are indicated by a subclause following the spoken text. In many instances, The Grand High Witch screams, shouts, barks, or snarls, which indicates that she speaks rudely. This contributes to the informal, casual style of the text, as impolite language is not characteristic for a consultative, formal style that is described as *neutral.*

<u>Lexical means:</u>

A) The Grand High Witch uses modal verbs quite frequently, which is a formal feature that contributes to the consultative style. See the following examples:

"You may rrree-moof your gloves!" she shouted (Dahl, *The Witches* 83).

"You may rrree-moof your shoes!" barked The Grand High Witch (Dahl, *The Witches* 84).

"You may rrree-moof your vigs!" snarled The Grand High Witch (Dahl, *The Witches* 85).

Note that the tone with which The Grand High Witch speaks (she shouts, snarls, and barks) contrasts with the formal lexical choices she makes. Thus, even when she uses kind, formal language, her manner of speaking indicates the rude, informal nature of the nature of her message.

B) The Grand High Witch occasionally uses words that belong to a high register, as in the following examples: "chaos and pandemonium vill be rrreigning" (Dahl, *The Witches* 102), "in every school is mice galore" (Dahl, *The Witches* 105), and "I vill now give you the rrrecipe for concocting Formula 86 Delayed Action Mouse-Maker!" (Dahl, *The Witches* 112). These words obviously contribute to the consultative style of the text, because they are formal.

C) The words of abuse discussed above contribute to the casual style of the text. The use of imaginative words of abuse, such as *bogvumper, sqvittered,* and *frrrittered,* add to the informal character as well because they increase the humorous effect of the text.

5) Province: Like Miss Trunchbull's text discussed above, the current text is part of a children's novel by Roald Dahl. Dahl is known for his humorous and imaginative narratives. Hence, linguistic features that contribute to a humorous text that is written for children will most likely occur in the text.

Syntactic means:

A) The Grand High Witch uses sustained metaphors in the abusive words. According to House, this is "figurative language" (*A Model* 119) which contributes to an "attractive and poetic" text (*A Model* 119). The text contains two sustained metaphors, the first is "metaphors of dirt associated with children" (Alsina, "The translation" 159), such as "evil-smelling little sqvirt" (Dahl, *The Witches* 111), "this small lump of dung" (Dahl, *The Witches* 135), and "little stinkpot" (Dahl, *The Witches* 142). The other metaphor is one of cleaning (Alsina, "The translation" 159), as in "Vee vill vipe them all avay! Vee vill scrrrub them off the face of the earth! Vee vill flush them down the drain!" (Dahl, *The Witches* 94). The sustained metaphors contribute to humorous effect of the text.

B) The Grand High Witch has a great preference for using alliteration in her speech, for example "Feeble frrribbling vitches!" (Dahl, *The Witches* 88), and "Frrrizzle like a frrritter," said The Grand High Witch. "Cooked like a carrot. (…)" (Dahl3 93). As discussed in the analysis of Miss Trunchbull's text, alliteration increases the humorous effect of the text because of the funny phonic dimension it adds (Alsina, "The translation" 157).

C) Another feature that belongs to figurative language is the frequent occurrence of onomatopoeias: "All over school, mouse-trrraps is going *snappety-snap* and mouse-heads is rrrolling across the floors like marbles!" (Dahl, *The Witches* 103), and "Goes *snippy-snip* and

snappy-snap. / The mouse-trrraps have a powerful spring, / The springs go *crack* and *snap* and *ping*!" (Dahl, *The Witches* 105). Like alliteration, onomatopoeias create a funny phonic effect (Alsina, "The translation" 157) that enhances humor.

Lexical means:

A) The high register words that occasionally occur in the text contrast with the simple vocabulary that would be expected in a children's novel. As discussed in Social Attitude – Lexical means, examples of these words are *pandemonium, galore* and *concocting.*

Textual means:

A) As mentioned above (see Social Role Relationship – Textual means) the text contains several songs and rhymes that resemble incantations. Not only do these contribute to the character portrayal, but they also are salient for the genre of the text, as children (the audience) generally like songs and rhymes. Hence, they also increase the humorous effect of the text, and suit the genre.

4.2.2 Statement of Function

The function of the text consists of an ideational and interpersonal component. The function highly resembles the one from Miss Trunchbull's text, as both texts are dialogues in a children's novel by Roald Dahl. Therefore, the overall function is the same as Miss Trunchbull's text above: the text enables the reader to construct an image of "the simulated reality" (House, "A Model" 179) of the character's life as well as her personality, in which the purpose is to entertain the reader. As described in the Statement of Function of Miss Trunchbull's text, the ideational component is not significant to the current analysis, although it can be found in the plot of the text. However, the interpersonal component is dominant, and operates on the following dimensions:

The Geographical Origin is important to the portrayal of The Grand High Witch, and also is the feature that is most striking. The witch's foreign pronunciation is clearly marked, and resembles a German accent. The phonological features (mispronunciation of /w/, /r/, /i/ and /ng/) contribute to the humorous effect of the text, because they are quite exaggerated and give The Grand High Witch a caricature-like dimension. There are multiple grammatical errors that enhance the accent, as well as some lexical ones. Especially the imaginative words that The Grand High Witch uses add to the humor of the text. The Geographical Origin is, thus, relevant to the interpersonal component of the text in that it enhances the comic effect of the text.

Medium contributes to the interpersonal component as the text is *written to be read as if heard.* The dialogue invites the reader to an auditory experience, rather than a textual experience. This contributes to the spontaneity of the text and adds emotion (the subclauses that indicate the tone and manner of the speech act are particularly salient concerning the emotive level of the text).

Concerning Participation, the dialogue contributes to the interpersonal component in that it involves interaction between characters. The linguistic correlates demonstrate that The Grand High Witch can only scream, snarl, and shout at other characters, which contributes to the emotive dimension of the text.

Regarding Social Role Relationship, The Grand High Witch is the authoritative character, because she is the leader of the witches and she is villainous. The frequent use of abusive words, the repetition of synonyms and near-synonyms, and the incantation-like songs and rhymes that occur in the text contribute to the interpersonal component, because they all have a humorous effect. They also contribute to the portrayal of The Grand High Witch, which plays upon the emotive aspect of the interpersonal component of the text.

Social Attitude, then, also contributes to the interpersonal component, in that the subclauses indicate the tone and manner of the speech act, which adds to the emotive dimension. The contrast between the casual and consultative styles found in the alternation between registers, furthermore, enhances the portrayal of The Grand High Witch as caricature and increases the humorous effect.

Finally, on Province, The Grand High Witch uses multiple features that House describes as "figurative language" (*A Model* 119) and that are salient for the humorous effect of the text, such as the sustained metaphors, alliteration and onomatopoeias. The songs and rhymes that resemble incantations also increase the humor in the text, and highly contribute to the portrayal of The Grand High Witch as fantasy character.

4.2.3 ST and TT Comparison

Mismatches have been found on both the Dimensions of Language User and on the Dimensions of Language Use. First the mismatches on the Dimensions of Language User will be discussed, followed by the mismatches on the Dimensions of Language Use.

Dimension of Language User

1) Geographic Origin: The marked German accent of the Grand High Witch has been retained in the TT. Hence there is no mismatch on the occurrence of an accent. However, the accent in

the TT is more explicitly reminiscent of a German accent than the accent from the ST. I will now discuss how the German accent has been altered in the TT and whether this affects the portrayal of The Grand High Witch.

First, the progressive tense cannot be literally translated, as Dutch does not have an equivalent. Theoretically speaking, this is a mismatch, but House argues that in case there is a breach in the language pair (English – Dutch, in this case), the mismatch cannot be considered an error (*A Model* 182). Nevertheless, the ungrammaticality in the ST that is the result of the incorrect use of the progressive tense is not retained in the TT in multiple instances:

> 'Ik wil keen klaine tweederanks akterbuurt sikaretten-kranten-snoepwinkeltjes!' schreeuwde de Opperheks. 'Ik wil dat jullie alleen de allerbeste winkels kopen, waar krote stapels van de heerlaikste snoeperaien, bonbons en chocolade likken!' (Dahl, *De Heksen* 71)

> 'Eerrst zal ik jullie oitlekken hoe main Formule 86 Moizenmaker-Taiddrank werkt! Loisterrr koed!' (Dahl, *De Heksen* 73)

The ungrammatical sentence structures that The Grand High Witch (Dutch: *Opperheks Over De Gehele Wereld* or shortly *Opperheks*) uses contribute to her foreign accent and to the depiction of her villainous character. Unfortunately, this is entirely lost in the TT and the execution of her accent seems to weigh heavily upon the phonological features that I will discuss below.

Other grammatical errors included in The Grand High Witch's accent are wrong word order within clauses, errors in the conjugation of verbs, and incorrect use of negation. There is a mismatch in the TT in that they are all omitted. Regarding negation, the TT even has an idiomatic expression: "Nou ja, 't doet er niet toe!" (Dahl, *De Heksen* 94). This contrasts with the phrase from the ST, "It matters not!" (Dahl, *The Witches* 128), which resembles the idiomatic expression *it doesn't matter*, but alters it so that it becomes ungrammatical. The errors on syntactic level that contribute to the portrayal of The Grand High Witch in the ST, have been entirely omitted in the TT. The only feature that has remained intact, is the phonological feature. This makes the accent of the *Opperheks* less diverse and less vivid, because the grammatical component contributes to the credibility of the accent. To summarize, an important dimension of the Grand High Witch's accent is omitted in the TT.

The loss of ungrammaticality on multiple grammatical levels is compensated by ungrammaticality in number. Take the following example:

'Jullie mak de handskoenen oitdoen!' schreeuwde ze.

(…)

'Jullie mak je skoenen oitdoen!' blafte de Opperheks.

(…)

'Jullie mak je prrroik afzetten!' snauwde de Opperheks. (Dahl, *De Heksen* 60-62)

In the ST, these sentences are not ungrammatical, which means that there is a mismatch. Nevertheless, the TT compensates for the loss of other features mentioned above, thus ungrammaticality in number has been used purposefully and is not a translation error. This compensation strategy is used throughout the TT. Hence, it is a salient feature of the *Opperheks's* accent, because it is the only syntactic feature that contributes to the portrayal of the *Opperheks* as foreigner and, more importantly, villain in the TT.

The TT has multiple mismatches regarding Lexical means. The first is the use of incorrect word classes, which has been completely ignored in the TT. The second is the use of imaginative words, which also has been omitted, except for the terms referring to imaginative animals (such as *crrrabcrrruncher*, *blabbersnitch*, and *grrrobblesqvirt* that have been translated with *krabbenknaiper, knorvogel,* and *lubbersnaak* respectively). The analysis of the ST demonstrated that the use of imaginative words particularly enhances the humorous effect of the text. This is, unfortunately, not the case in the TT, which uses existing words such as *reuzaktiek* (for *giganticus*). The imaginative words enhance the portrayal of The Grand High Witch as fantasy character. Nevertheless, this dimension is not taken into consideration in the TT.

Finally, the TT has altered the phonological features of The Grand High Witch's accent. In the ST, The Grand High Witch pronounces /w/ as /v/, has a strong, rolling /r/, cannot pronounce the /ng/ sound, and pronounces the short vowel /i/ as a long one. The TT has altered this so that it matches a German accent in Dutch: /g/ is pronounced as /k/, /ij/ as /ai/, /ui/ as /oi/, and /u/ as /oe/. Note the shift from consonants sounds to vowel sounds (mainly diphthongs). The alterations are the result of a cultural filter, and are not errors in the translation process. Thus, while technically speaking this is not a mismatch, it affects the portrayal of The Grand High Witch in that the TT relies heavily upon the phonological aspect of the accent and less so on the grammatical and lexical features, as discussed above. This results in a shift in how the accent functions in the TT; the *Opperheks* is more fluent in Dutch than The Grand High Witch is in English, regarding grammatical knowledge and skills. Although the phonological execution of the *Opperheks's* accent contributes greatly to humor, The Grand High Witch makes

grammatical mistakes and uses imaginative words that result in a caricature-like portrayal because she simply sounds ridiculous in English. The *Opperheks*, on the other hand, is more serious and does not stress her role as fantasy character.

Dimensions of Language Use

3) Social Role Relationship: On Social Role Relationship, there is a mismatch on the translation of certain words of abuse. As discussed in the analysis above, The Grand High Witch uses words that she makes up herself, which Alsina describes as "imaginative (…) terms of abuse" ("The translation" 159). These have been translated with existing words in Dutch, which affects the fantasy element of the text. Take the following example: "You blithering bumpkin!" screeched The Grand High Witch. "You brrrainless *bogvumper*! (…)" (Dahl, *The Witches* 99, emphasis added). The Dutch text has the following translation: "'Jai halfkare hansworst!' tierde de Opperheks. 'Jai herrsenloze ezelskop!'" (Dahl, *De Heksen* 71). *Ezelskop* is an unfortunate translation choice, as it is entirely omits the imaginative aspect of *bogvumper*, which means nothing in particular whereas *ezelskop* refers to a donkey's head. As described in the analysis, the imaginative words of abusive have a humorous effect, which is missing in the TT.

4) Social Attitude: There is a mismatch on the use of high register words, in that the majority has been omitted. The only case that has been retained in the TT is the word *pandemonium*. The other instances have all been omitted. This affects the consultative style of the text, and results in a text that tends to be more casual than consultative-casual.

 Another mismatch is on the words of abuse, as mentioned above. The analysis describes how the imaginative words of abuse in particular enhance the humorous effect of the text by adding a fantasy element, which in turn contributes to the casual text style. However, the imaginative words of abuse have been translated with common terms, such as *ezelskop*, which sound much more neutral. Although the TT is funny and entertaining, the fantasy element that gives The Grand High Witch her caricature-like persona is omitted. This results in a text that is more neutral regarding lexical choices and overall style.

5) Province: On Province, there is a mismatch on the high register words that are used. Examples of these words are *pandemonium, galore,* and *concocting*. While the translation for *pandemonium* has been retained in the TT, the other two are omitted. The omissions deviate from the ST, and affect Province in that the contrast between registers is lost. Thus, in the ST the words enhance the diversity of the text, whereas in the TT these words are omitted. In the ST, the unusually high register that is used occasionally increases the humorous effect of the text,

because it contrasts with what is the norm for children's novels. The TT does not contain this dimension, unfortunately.

4.2.4 Statement of Quality

In comparing the ST and the TT, mismatches along the following dimensions were found: Geographic Origin, Social Role Relationship, Social Attitude and Province. Quite a number of mismatches were found on the dimension of Geographic Origin. To sum up, there was a mismatch on the translation of verb tenses as well as on the translation of purposefully ungrammatical features, such as word order and negation. Secondly, the imaginative words have been ignored in the TT, which affects the humorous aspect as well as the portrayal of The Grand High Witch as fantasy character. Finally, alterations were necessary in the phonological features in order to retain the German-like accent. However, the *Opperheks* is less caricature-like than The Grand High Witch, because of the loss of grammatical mistakes and imaginative words.

Social Role Relationship, then, has a mismatch on the translation of imaginative words of abuse. In the ST, these words contribute to the humorous effect of the text. The TT is less inventive in the use of words of abuse, which affects the interpersonal component due to a loss of humor.

On Social Attitude, two mismatches were found. The first regards high register words that were omitted. This results in a more neutral text style, instead of one that tends to show consultative features. Secondly, the text becomes more neutral because of the imaginative words of abuse that are translated with more common words. Thus, the text overall becomes more flat and dull, instead of humorous and entertaining.

Finally, the high register words that are omitted in the TT apply to Province as well. As the analysis proves, high register words are uncharacteristic for children's literature, and contribute to the surprising and entertaining aspect of the text. This affects the interpersonal component, in that the TT is less humorous than the ST.

4.3   Matilda

The findings on Matilda, the hero that is featured in this thesis, will now be discussed. She is a young girl of only five years old who is incredibly savvy. Matilda's teacher, Miss Honey, believes Matilda is a genius, like Einstein. Matilda is not only very smart, she also has supernatural abilities. She can tip over objects just using her eyes. Matilda, thus, is a very special young girl. Alsina argues that Dahl does not use idiosyncratic language for other characters apart from villains ("The translation" 149). I will now demonstrate whether Alsina's distinction between villains and heroes is correct.

4.3.1   Analysis of ST

Dimensions of Language User

1) *Geographical Origin:* unmarked, Standard English.

2) *Social Class:* unmarked Educated Middle Class.

3) *Time:* unmarked contemporary Standard British English.

Dimensions of Language Use

1) *Medium:* In the current text, Medium is the same as in the previously discussed texts: it is complex and classified as *written to be read as if heard.* The text is narrative dialogue, in which certain features from spoken language are used that are "invitations to an auditory experience" (Gregory 193). For a detailed analysis on narrative dialogue, fictive orality, and Medium, see sections 2.2 and 4.1 above. As is the case for Miss Trunchbull and The Grand High Witch, Matilda uses multiple features from spoken language. These are listed below.

<u>Syntactic means:</u>

A) Matilda frequently uses contractions. See the examples below:

"She *doesn't* know I come here" (Dahl, *Matilda* 20, emphasis added)

"Miss Trunchbull *isn't* going to expel me, is she?" Matilda asked. "Because it *wasn't* me who put that creature in her jug of water. I promise you it *wasn't*" (Dahl, *Matilda* 209, emphasis added)

The contractions that occur in these examples are characteristic for spoken language. Thus, they contribute to the "auditory experience" (Gregory 193).

B) The text contains subclauses that follow the main clause to indicate the tone and manner of the speech act, for example ""Make it talk," *Matilda said*" (Dahl, *Matilda* 51, italics added). As described above, Gregory argues that such clauses are typical features to indicate the auditory nature of the dialogue (193).

<u>Lexical means:</u>

A) Interjections occur on a regular interval in the text (*well, oh, oh yes, ha*), as in the following examples:

"*Oh*, hello daddy," she said pleasantly. "Did you have a good day?" (Dahl, *Matilda* 48, emphasis added)

"*Ssshh*!" she said. "Listen!" (Dahl, *Matilda* 54, emphasis added)

<u>Textual means:</u>

A) Like Miss Trunchbull's and The Grand High Witch's texts, Matilda's text is etic "on the level of fiction" (House, *A Model* 173). The text contains references to the fictional situation by means of personal, local, and temporal deictic words. Take the following example:

"Why were *you* put *in*?" Matilda asked. "What had *you* done?" (Dahl 128, *Matilda*, emphasis added)

"Go on," Matilda said, spellbound. "What happened *next*?" (Dahl, *Matilda* 130, emphasis added)

The first example contains two personal deictic words, the second person personal pronoun *you*, as well as a local deictic word: *in*. The second example contains a temporal deictic word: *next*.

<u>Graphical means:</u>

A) The quotes demonstrate that quotation marks are used in the text to indicate the difference between dialogue and narration.

2) *Participation:* Like the texts regarding Miss Trunchbull and The Grand High Witch discussed above, the current text is in the form of dialogue. I established above that dialogue is simple Participation if it does not deviate from the norm. Matilda's dialogue does not show any discrepancies in its form, in that all interlocutors take turns and different linguistic means are used to indicate interaction. The linguistic means used for this are listed below.

<u>Syntactic means:</u>

A) The text contains a variety in sentence types. However, while the villains described above are typified by their extensive use of exclamatory sentences, Matilda uses them significantly less frequent. She has a preference for declarative sentences, as well as interrogative sentences. The frequency in the usage of sentence types differs per character she addresses, as will be discussed below (see Social Role Relationship). Returning to the significance of sentence types to Participation, House argues that the "frequent switch (…) between declarative, interrogative, imperative, and exclamatory utterances [is] indicative of the on-going interaction between two participant interlocutors" (*A Model* 174). The examples below illustrate the findings:

> "It made me feel lovely," Matilda said. "For a moment or two I was flying past the stars on silver wings. I told you that. And shall I tell you something else, Miss Honey? It was easier the second time, much much easier. I think it's like anything else, the more you practice it, the easier it gets" (Dahl, *Matilda* 222).

The example demonstrates how Matilda uses both declarative and interrogative sentences in her speech.

B) Like Miss Trunchbull's and The Grand High Witch's texts, Matilda's dialogue contains subclauses that follow the main clause and indicate the tone and manner of the speech act. Apart from Medium, these clauses contribute to Participation as well in that they emphasize the interaction between interlocutors. Take the following example: ""You must be very clever to find a use for something that costs nothing," *she said*. "I wish I could do it"" (Dahl, *Matilda* 28, emphasis added) and: ""Oh, hello daddy," *she said pleasantly*. "Did you have a good day?"" (Dahl, *Matilda* 48, emphasis added).

C) Proper names (Miss Honey, Miss Trunchbull, Lavender, etc.) and personal pronouns are used in the dialogue to directly address other interlocutors. See for example the excerpt under A) above, in which Matilda addresses Miss Honey.

3) *Social Role Relationship:* Matilda's (the addresser) relationship with other characters in the novel (the addressees) will now be discussed. Again, the reader is not included in this discussion, as Matilda only addresses other characters. The relationship between Matilda and other characters is asymmetrical, in that Miss Trunchbull is the authoritative figure in the narrative (as discussed above), which makes Matilda inferior. Miss Honey and Matilda's parents (Mr and Mrs Wormwood) also have authority over Matilda, as they are older and have certain roles that make them authoritative (teachers and parents). Matilda's relationship with her classmates contrasts with the other relationships, because Matilda is much more intelligent than the other children, which makes her have a higher position in the classroom than the other children. Thus, Matilda's position in the narrative is both inferior, as well as authoritative.

Position role: depending on the interlocutor, the position role is child, student, or classmate.

Situational role: hero.

<u>Syntactic means:</u>

A) When Matilda addresses Miss Honey, she often uses interrogative sentences. This emphasizes the student/teacher relationship, in which Matilda has the inferior position. Matilda's relationship with Miss Honey is positive in that they both respect each other. The interrogative sentences enhance this, as they demonstrate that Miss Honey makes Matilda feel comfortable enough for the little girl to ask her teacher questions. In other words, Matilda trusts Miss Honey. The example below illustrates these findings.

"But you do think it is *interesting*, don't you, Miss Honey?"

"Oh, it is *interesting* all right," Miss Honey said. "It is *more* than interesting. But we must tread very carefully from now on, Matilda."

"Why must we tread carefully, Miss Honey?"

"Because we are playing with mysterious forces, my child, that we know nothing about. I do not think they are evil. They may be good. They may even be divine. But whether they are or not, let us handle them carefully."

These were wise words from a wise old bird, but Matilda was too steamed up to see it that way. "I don't see why we have to be so careful?" she said, still hopping about.

"I am trying to explain to you," Miss Honey said patiently, "that we are dealing with the unkown. It is an unexplainable thing. The right word for ti is a phenomenon. It is a phenomenon."

"Am I a phenomenon?" Matilda asked.

"It is quite possible that you are," Miss Honey said. (Dahl, *Matilda* 219-220)

The example demonstrates that Matilda trusts Miss Honey. Miss Honey is the only person around whom Matilda can truly be a child, which is emphasized by the many questions Matilda asks. The endless amount of questions Matilda asks Miss Honey also emphasizes that Miss Honey encourages Matilda's curious nature. Matilda's relationship with Miss Honey, thus, is one in which Matilda is inferior, yet equal in that both characters trust one another.

B) Matilda sometimes uses parallel sentence structures when she converses with classmates. This makes her speech sound like a lecture, and emphasizes her intelligence.

"*No he wouldn't*," Matilda said, "and I'll tell you why. *He* simply *wouldn't* believe you."

"Of course he would."

"*He wouldn't*," Matilda said. "And the reason is obvious. Your story would sound too ridiculous to be believed. And that is the Trunchbull's great secret."

"What is?" Lavender asked.

Matilda said, "Never do anything by halves if you want to get away with it. Be outrageous. Go the whole hog. Make sure everything you do is so completely crazy it's unbelievable. No parent is going to believe this pigtail story, not in a million years. *Mine wouldn't.* They'd call me a liar." (Dahl, *Matilda* 143-144, emphasis added).

The example above is a conversation between Matilda and her classmate Lavender. They talk about how it is possible that the Trunchbull can get away with the abuse towards her students. The Trunchbull has just thrown one of her students over the schoolyard fence, as if the headmistress was practicing shot-put. Turning to the linguistic evidence from the fragment, it illustrates how Matilda repeatedly uses the negative form with the modal verb *would*, preceded by a personal pronoun or possessive pronoun, and in certain instances the adverb *no*. Matilda lectures Lavender on the reasons why Miss Trunchbull can continue her abusive behavior. Thus, Matilda has the authoritative position in the conversation, because she has more knowledge. In this case, knowledge is power.

<u>Lexical means:</u>

A) Matilda often uses words that the average five year old child does not know. This contributes to her portrayal as genius, which results in the authoritative status regarding her relationship with classmates. Take the example under Syntactic means – B above, the conversation between Matilda and Lavender. Matilda uses the words *obvious, ridiculous, outrageous,* and *hog.* These are all words that most young children would not use in their speech. Matilda's vocabulary is too elaborate for her age. She is also able to use diverse adjectives and near-synonyms such as *ridiculous* and *outrageous*, which is uncharacteristic for a five year old girl as well.

B) Matilda uses proper names and nouns (such as *Miss Trunchbull, Miss Honey,* and *daddy*) when she speaks with authoritative characters. Thus, Matilda uses polite language when she is in an inferior situational role. When she addresses her parents, Matilda's exaggerated politeness sometimes contains a hint of sarcasm:

> "Don't you ever stop reading?" he snapped at her.
> "Oh, hello *daddy*," she said pleasantly. "Did you have a good day?" (Dahl, *Matilda* 48, emphasis added).

The polite form emphasizes Matilda's inferior position towards the authoritative characters.

4) *Social Attitude:* Matilda uses informal language, which is characteristic for her age (she is five years old). The average five year old child does not use formal language yet, as it demands and extensive vocabulary and the ability to create long, complex sentences. Although Matilda is not like any other five year old, she generally uses linguistic means in her speech that contribute to a casual text style. Examples of those linguistic means are interjections and contractions. The following linguistic means operate on the dimension Social Attitude:

<u>Syntactic means:</u>

A) The text contains many contractions (as mentioned above, see Medium). This contributes to the casual text style, as contracted forms are characteristic for spoken language.

Lexical means:

A) Matilda uses interjections, which are characteristic for spoken language as well (see Medium above). Hence, this enhances the casual text style.

B) Matilda uses adverbs to emphasize what she is saying. Before elaborating on this, see the examples below.

> "No daddy, it's beautiful, *honestly* it is. It's about…" (Dahl 49, *Matilda*, emphasis added)

> "Well, I don't *really* know, Miss Honey." (Dahl, *Matilda* 86)

According to the Longman Dictionary of Contemporary English, *really* is "especially frequent in spoken English. In writing, people usually prefer to use *very* or *extremely* to emphasize an adjective, or *very much* to emphasize a verb". *Honestly* is an adverb as well, and, like the adverb *really,* it is typically used in spoken language (Longman Dictionary of Contemporary English). Hence, the addition of adverbs to the sentence to emphasize the speech act contributes to the casual text style as well, since they are features that are characteristic for informal, spoken language.

5) *Province:* As discussed above, Province regards "the field or topic of the text in its widest sense" (House, *A model* 48). *Matilda* is a children's novel by Roald Dahl, whom is known for writing humorous stories that often have imaginative storylines and gruesome plot twists. The linguistic means found in Matilda's dialogue should, thus, portray humorous effect and quite simple language use that can be easily understood by young readers. Matilda only shows one feature that is relevant for Province, however, and that is the use of words that the average five year old child would not use. This contributes to the imaginative element found in Dahl's books, as Matilda's intelligence is quite extraordinary. Her intelligence eventually leads to her even having magical powers, which gives the narrative a fantasy element. Regarding humor, Matilda's character does not contribute to the humorous effect in the story, as she is a serious young girl. Humor, thus, is only found in The Trunchbull's language; specifically in the creative abusive words that she uses (see section 4.1.1 – Province above). Returning to Matilda, the linguistic correlate that contributes to the imaginative element of Dahl's narrative is discussed in more detail below.

Lexical means:

A) Matilda's vocabulary is more elaborate than would be expected of a five year old child. She uses nouns, verbs, adjectives and adverbs that most children of her age do not know yet. As mentioned above, this contributes to the imaginative element of the text, in that the peculiar language use emphasizes Matilda's intellectual genius.

"That's a library book!" Matilda cried. "It doesn't *belong to* me!" (Dahl, *Matilda* 49, emphasis added).

"It is someone who is *dainty* with his eating," Matilda said. (Dahl, *Matilda* 94, emphasis added).

The complex language use contrasts with other instances that are typical of children's language, such as the following:

"I liked The Lion, the Witch, and the Wardrobe," Matilda said. "I think Mr C.S. Lewis is a very good writer. But he had one failing. There are no *funny bits* in his books." (Dahl, *Matilda* 98, emphasis added).

Such instances emphasize the fact that Matilda still is only a five year old girl, who does not know everything yet (although she is very smart).

4.3.2   Statement of Function

In sections 4.1.2 and 4.2.2 above, I discussed how the function of a text consists of an ideational (cognitive) component and an interpersonal (emotive-expressive) component (House, *A model* 35). In the analysis, the ideational component is less relevant than the interpersonal component in that House argues that fictional texts are always categorized as interpersonal (House, *A model* 66-67). Of course, the text contains an ideational component because events take place between characters. The ideational component is present implicitly, however, and not explicitly like the interpersonal component. The ideational component, furthermore, does not function on any of the dimensions from the analysis. All in all, the interpersonal component is the dominant one, and is marked on all five dimensions of language use. I will now describe how the dimensions operate in the text:

On Medium, the interpersonal component is found in the text type: *written to be read as if heard.* The text type contributes to an auditory experience, which enhances the emotive aspect of the text in that Matilda is given a voice and comes to live as vivid character. Multiple linguistic means were found that contribute to Medium, such as the use of contractions and interjections that are highly characteristic of spoken language.

The interpersonal component in Participation is found in the fact that the text is dialogue. In other words, the characters interact constantly which enhances the emotive aspect of the text. The use of proper names and nouns to address other interlocutors is the most striking feature on Participation in Matilda's language use. This illustrates that Matilda is polite to other characters, which increases her status as hero. It contrasts with the other two characters analyzed, both villains, whom could only scream and shout. Thus, on Participation, the emotive aspect of the text is enhanced by Matilda's politeness.

Regarding Social Role Relationship, Matilda is depicted mainly as an inferior character, although she has authority over her classmates due to her intellectual genius. The linguistic correlates enhance the emotive aspect of the text, as they illustrate how Matilda alters her language use according to the character she addresses. Matilda's trust and respect for Miss Honey shows through the many interrogative sentences she uses, and Matilda's fear of and aversion towards her parents and Miss Trunchbull is illustrated in the politeness of the proper names she uses to address them. The parallel structures Matilda sometimes uses when she addresses classmates emphasizes her intellectual power over them.

Social Attitude demonstrates that the text type is casual as Matilda uses informal language. The contractions, interjections, and adjectives increase the informal nature of the text. Social Attitude least affects the interpersonal component of the textual function, in that Social Attitude does not contribute to humor and its contribution to character portrayal is of limited relevance as well (apart from the fact that Matilda is portrayed as a child whom uses informal language).

Finally, Province concerns the imaginative aspect of the text (Matilda's intellectual genius and her magical powers), which is characteristic for Dahl's children's novels. The high register words that occur throughout the text increase the credibility of Matilda as genius, enhancing imaginativeness as well.

4.3.3 ST and TT Comparison

Mismatches have been found on several Dimensions of Language Use. These will now be discussed.

Dimensions of Language Use

1) *Medium:* on Medium, there is a mismatch on the use of contractions. As discussed above (see section 4.1.3) this cannot be considered an error according to House, because the TL does not have an equivalent (*A Model* 182). In other words, contracted forms do not exist in Dutch, which is why the feature cannot be transferred into the TT.

2) *Participation:* regarding Participation, there is a mismatch on the translation of proper names. As described above, Matilda uses proper names to address authoritative figures such as Miss Honey and Miss Trunchbull. While she does address Miss Trunchbull with her full name (*Juffrouw Bulstronk*), she calls Miss Honey *juf* omitting her last name *Engel*. Nevertheless, this mismatch is not truly an error in that Dutch students usually address their teachers with *juf* or *meester*. Thus, a cultural filter has been applied here so that the TT matches the target language community. Note that a cultural filter usually is only applied to covert translations and that the current text is a literary text, which are usually categorized as overt translations. Whether Dahl's children's novels are overt or covert translations will be further discussed in section 5 (Conclusion) below.

   Returning to the omission of Miss Honey's last name in the Dutch translation, this does not affect character portrayal because of the fact that merely using the title *juf* to address one's teacher is normal in The Netherlands (hence the cultural filter). Thus, the politeness this feature generates is not omitted.

3) *Social Role Relationship:* there are two mismatches on this dimension. The first is the loss of the parallel sentence structure Matilda sometimes uses when addressing classmates. For the sake of clarity, I will reiterate the example I used above:

   > "*No he wouldn't,*" Matilda said, "and I'll tell you why. *He* simply *wouldn't* believe you."
   > "Of course he would."
   > "*He wouldn't,*" Matilda said. "And the reason is obvious. Your story would sound too ridiculous to be believed. And that is the Trunchbull's great secret."
   > "What is?" Lavender asked.

Matilda said, "Never do anything by halves if you want to get away with it. Be outrageous. Go the whole hog. Make sure everything you do is so completely crazy it's unbelievable. No parent is going to believe this pigtail story, not in a million years. *Mine wouldn't.* They'd call me a liar."

 (Dahl, *Matilda* 143-144, emphasis added).

The TT has the following:

'*Nee, dat zou hij niet,*' zei Matilda. 'En ik zal je zeggen waarom niet. *Hij zou* je gewoon *niet* geloven.'

'Natuurlijk wel.'

'*Nee hoor*,' zei Matilda. 'En het is duidelijk waarom niet. Jouw verhaal zou te belachelijk klinken om waar te zijn. En dat is het geheim van de Bulstronk.'

'Wat dan?' vroeg Lavendel.

Matilda zei: 'Doe de dingen nooit half als je ze ongestraft wilt doen. Overdrijf zoveel je kunt. Het kan niet gek genoeg. Zorg ervoor dat alles wat je doet zo volslagen krankzinnig is dat het ongelofelijk wordt. Geen enkele vader zal dat vlechtenverhaal geloven, nog in geen miljoen jaar. *De mijne zeker niet.* Hij zou zeggen dat ik loog. (Dahl, *Matilda* Dutch 101, emphasis added).

As discussed above, the ST repeats the negative adverb *no* (in some cases this is left out), followed by the personal pronoun *he,* then the modal verb *would* is used, which is contracted with the negation *not.* The TT initially starts with a similar structure (negative adverb *nee,* followed by the modal verb *zou,* personal pronoun *hij,* and finally the negation *niet*). However, the third instance illustrates that the parallel structure is omitted. Instead, *nee hoor* and *de mijne zeker niet* are used. This shift is caused by ellipsis that occurs in the ST and that simply cannot be literally translated. The ST has two instances in which the modal verb *would* is used independently. In Dutch, this is not possible, which means a different sentence structure is necessary. The options that occur in the TT are accurate, in that they retain ellipsis (which contributes to the auditory character of the text). Thus, the phrases are equally informal compared to the original ones. Meaning, then, is transferred successfully (regarding context, the TT has literally translated the ST) and the sentences are of similar length as the ones from the original. Hence, the TT benefits from the omission of parallelism.

Secondly, the omission of proper names as politeness form has been altered (as discussed above). Matilda does not call Miss Honey by her last name in the TT, but simply addresses her as *juf*. However, this does not affect Matilda's inferior position regarding Miss Honey, because *juf* indicates that Miss Honey is her teacher. Hence, this mismatch does not affect the portrayal of Matilda.

4) *Social Attitude:* the TT contains one mismatch on Social Attitude, which is the use of contractions. In the ST, the use of contractions contributes to the casual text style. However, ass discussed above (see 4.3.3 – Medium), the omission of contractions cannot be considered a mismatch, because it is the result of a breach in the language pair.

5) *Province:* Finally, there is a mismatch in that the contrast between complex words and simple ones is lost in the TT. As illustrated above (see section 4.3.1 – Province), Matilda uses words that a regular five year old child does not know. Thus, her vocabulary is quite elaborate for her age. Examples of relatively complex words are *belong to*, *dainty*, and *dishonest*. On the other hand, there are instances in which Matilda's lexical choices are the more characteristic of her age, such as *funny bit*. The use of complex words emphasizes Matilda's intellectual genius, while the use of simple, childish words stresses her young age. The following examples are the translation from the TT:

'*Dat is niet van mij*! Ik moet het weer teruggeven aan mevrouw Fens!' (Dahl, *Matilda* Dutch 37, emphasis added)

'Weet je wat relatief is, Matilda?'
'Dat is dat het er maar vanaf hangt hoe je iets bekijkt,' zei Matilda. (Dahl, *Matilda* Dutch 67)

'Ik vind Hector Malot een goede schrijver. Hij heeft alleen één nadeel. Er zitten geen *grapjes* in zijn boek.' (Dahl, *Matilda* Dutch 70, emphasis added).

Regarding the first example, the ST has *that does not belong to me,* whereas the TT simply has *dat is niet van mij.* When translated back into English, the phrase reads *that isn't mine.* Thus, the verb *to belong* has been omitted, which is unfortunate as it contributes to Matilda's

characterization as genius due to the fact that it is not a word that is part of the vocabulary of an average five year old child.

The second example contains a translation shift that is necessary because of a change in Miss Honey's speech act. In the ST, Miss Honey asks Matilda whether she knows what an *epicure* is. The complex word occurs in the limerick Matilda reads to her class. Matilda answers that it is someone who is *dainty with his eating*. The limerick in the TT is completely different, and instead of *epicure* it contains the word *relatief* (*relative*). In the TT, Matilda explains what *relatief* means without using complex vocabulary: *dat is dat het er maar vanaf hangt hoe je iets bekijkt*. The back translation results in the following phrase: *it means it depends on how you look at something*.

Finally, in the third example Matilda says that there are no *funny bits* in C.S. Lewis's books. Here, the childish phrase *funny bits* emphasizes that she is only a five year old girl whom wants to read books that are funny and not just serious. The contrast between the complex words from the prior examples and the unspecific vocabulary from the current example emphasizes that, on the one hand, Matilda is extraordinarily knowledgeable for her age, but on the other she still is only a young girl who wants to enjoy the *funny bits* in a book. Turning to the TT, Matilda says that Hector Malot's books (note the shift in author) does not contain any *grapjes* (English: *jokes*). *Grapjes* is a more general and broad term than *funny bits*, in that the former does not contain the same sweet and innocent connotation as the latter. In other words, while the latter is a phrase that would be typical for children's register, the former is not specifically restricted to a certain age group.

All in all, the distinction between complex and simple vocabulary has been entirely omitted in the TT, which results in a text that is less diverse and does not emphasize the contrast between Matilda's extraordinary intellect and her young age enough. This affects Matilda's character portrayal, in that the linguistic correlates no longer contribute to the portrayal of Matilda as imaginative figure who is an intellectual genius with supernatural powers.

4.3.4   Statement of Quality

The comparison of ST and TT resulted in mismatches along the following dimensions: Medium, Participation, Social Role Relationship, Social Attitude, and Province. First, Medium demonstrated that there is a gap in the language pair English-Dutch, in that the contracted forms used in the ST, cannot be transferred into the TT since Dutch does not have contractions.

According to House, this cannot be considered an error, due to the fact that the TT does not offer an equivalent (*A Model* 182).

Secondly, Participation illustrates how a cultural filter was applied to the TT. While in the ST Matilda addresses Miss Honey with her last name, the TT only has *juf* in most instances. However, this is not a true mismatch, because in the target language community (The Netherlands) most children address their teachers with *juf* or *meester* (depending on the sex of the teacher). Thus, the TT is not affected by this translation shift, but rather benefits from it in that enhances the naturalness of the translation. Note that cultural filters are usually only used in covert translations, and not overt translations. The translation typology of Dahl's texts will be further discussed in section 5 – Conclusion below.

Thirdly, there are two mismatches on Social Role Relationship. The first is the omission of parallel structures when Matilda addresses classmates. The analysis demonstrated that the omission of parallelism is the result of ellipsis. The TT has retained ellipsis, enhancing the informal character of the text, but this forces the parallel structures to be omitted. However, this does not affect the TT in that Matilda still is portrayed as authority over her other classmates due to her intellectual genius. The second mismatch is on the use of proper names, discussed in Participation above. It affects Social Role Relationship, in that Matilda's use of proper names is a form of politeness towards authoritative figures. Nevertheless, the TT retained this politeness by using *juf* to address Miss Honey. Therefore, the mismatch does not affect the TT or character portrayal.

Fourthly, the mismatch regarding the omission of contractions concerns Social Attitude in that the contractions contribute to the informal character of the ST. Thus, enhancing the casual text style. Nevertheless, the omission of contractions is the result of a breach in the language pair, which means it cannot be considered a true error.

Finally, there is a significant mismatch on the dimension of Province. It concerns Matilda's varied language use. Taking into account that Matilda is a five year old girl, she occasionally uses words that are atypical for the vocabulary of such a young child. This contrasts with other lexical choices that are characteristic of children's register. The contrast emphasizes Matilda's extraordinary intellect for her age, and portrays her as imaginative figure. Unfortunately, the TT has reduced the alternation between different registers, resulting in a text that is less diverse. The portrayal of Matilda as genius is also affected by this, in that the lexical choices do not contribute to the depiction of Matilda as genius.

5. Conclusion

This thesis has analyzed how idiolect is dealt with in translation by focusing on children's novels by Roald Dahl. Dahl is known for his imaginative and humorous narratives, in which he gives his characters idiosyncratic features in their speech. This is found in dialogues and enhances the portrayal of their character. In other words, idiolect is used as a tool for character portrayal. Alsina argues that idiolect is only found in the villains in Dahl's children's narratives. To assess this statement, I included both villains as well as one hero in my research. Alsina discusses how idiolect in utterances by villains is translated in the Spanish and Catalan texts of Dahl's *Matilda* and *The Witches*. In my research, I analyzed how idiolect in utterances by villains as well as heroes in Dahl's children's novels *Matilda* and *The Witches* has been translated into Dutch. The following research question will now be answered:

> How has idiolect in utterances of heroes and villains been translated into Dutch in Roald Dahl's *Matilda* and *The Witches*, and how does the translation affect the way the characters are portrayed?

Before turning to the translation of idiolect in the Dutch texts, I will discuss the distinction between heroes and villains regarding the use of idiosyncratic features in their speech. Alsina argues that villains only have idiosyncratic features in their speech, and that all heroes speak Standard English. To a certain extent, Alsina is correct. While Matilda, the hero analyzed in this thesis, speaks Standard English (Dimension of Language User), a salient idiosyncratic feature was found in the way she uses language (Dimensions of Language Use: Province). Thus, even though a character may speak Standard English, that does not necessarily mean they do not have an idiolect. Hence, Alsina's argument is invalid in that heroes may use idiosyncratic language. However, my findings demonstrate that the idiosyncratic features found in Matilda's dialogue are less explicit compared to the ones found in Miss Trunchbull's or The Grand High Witch's dialogues. In other words, the idiolect of a hero is less noticeable than that of a villain. Nevertheless, Dahl uses idiolect to enhance character portrayal for both villains as well as heroes. Matilda's intellectual genius is emphasized by her use of complex vocabulary, for example.

Regarding the translation of idiolect, the TTs have retained idiolect in the text, although multiple mismatches were found. The mismatches mainly concern features that contribute to the poetic nature of the text, such as occasional omission of sustained metaphors and alliteration. In some instances, the TT seems to have ignored the features completely, as is the case for the

complex vocabulary that is characteristic of Matilda's language use. Alsina argues that in the Spanish and Catalan translations that "the more marked the idiolect feature, the more clearly it has been retained in the translations" ("The translation" 163). This applies to the Dutch translations as well. Highly explicit features, such as The Grand High Witch's German-like accent and the abusive words she and Miss Trunchbull use, have been retained, whereas less explicit features, such as sustained metaphors or register shifts have been translated less accurately. Regarding the abusive words, certain translation choices are too strong, like the abusive word *trut* that is used several times by the Dutch *Juffrouw Bulstronk*. Overall, however, idiolect is retained in the TTs.

Character portrayal, then, is affected by shifts in idiolect in the TT, but not severely. The villains remain villainous, and the hero heroic. Nevertheless, character portrayal is affected mainly regarding humor, especially in the case of villains. As established by the thorough analyses of the STs, Miss Trunchbull and The Grand High Witch are not only hateful characters, they are also caricatures and contribute to the comic effect of Dahl's narratives. In the TTs, Miss Trunchbull becomes slightly more vulgar and rude (specifically due to the occasional strong translation choices, such as *trut*) and less humorous. The Grand High Witch has become a less convincing fantasy figure in the TT as certain imaginative words have been ignored. These imaginative words contribute to the humorous effect of the narrative, in that they sound ridiculous. Hence, *De Opperheks* is less ridiculous than The Grand High Witch. Regarding Matilda, the shift is less noticeable. This is mainly due to the fact that Matilda's idiolect is less explicit than those of the villains. Hence, any changes in idiolect do not affect her character as much as is the case for the villains. Matilda's idiolect in the TT is less diverse, in that the contrast between complex vocabulary and childish phrases is diminished. This affects Matilda's portrayal as genius, in that the linguistic correlates do not contribute to this in the TT. However, the impact is not severe, as this idiosyncratic feature is not very explicit anyway. Concluding, changes and alterations in idiolect in the TT affect character portrayal mainly regarding villains and their portrayal as caricatures.

Turning to translation text typology according to Juliane House's model for translation quality assessment, Dahl's texts can be typified as overt translations. I established that the texts have retained their popularity among school children of all ages. This indicates that Dahl's children's novels have gained a status as established literary works. Applying this to House's model, the texts are typified as overt, timeless texts. According to House, an overt translation often needs a "second level function" (*A Model* 191) to match the ST function. However, in the

case of the Dutch translations of *Matilda* and *The Witches*, the TTs retained the STs functions of entertaining the reader. Thus, there is no second level function in the TTs.

Concerning House's model for translation quality assessment as method of analysis for this thesis, I have proven that it lends itself specifically well for analyzing the translation of idiolect. As discussed in chapter 2, House's model is a combination of different approaches, in which the pragmatic approach is central. House perceives translation as instances of speech acts, which resembles Koch and Oesterreicher's approach to analyzing fictive orality in which the purpose of an utterance (which is the same as a speech act) is central in categorizing it. Gregory also uses a pragmatic approach, and House uses his distinction between different text types regarding Medium in her model. Thus, the pragmatic approach to text analysis is a thread in this thesis and links House's model for translation quality assessment to literature on fictive orality, in which idiolect is perceived as a tool to enhance the auditory experience of the text.

The use of House's model for the analysis of idiolect in narrative dialogue in this thesis has proven that it not only builds a bridge between translation quality assessment and the analysis of fictive orality, but also that it is specifically helpful in analyzing idiolect. The distinction between the Dimensions of Language User and Dimensions of Language Use enable a thorough and elaborate analysis. Specifically the latter category of dimensions has proven to be significant to the analysis and assessment of idiolect in translation, as it enabled me to specify how heroes may have idiosyncratic features in their speech as well. I was able to refute Alsina's argument on the distinction between villains and heroes regarding the use of idiolect due to the Dimensions of Language Use, which Alsina did not seem to incorporate in her analysis. Since House's model focuses on assessing the quality of a translation, it also enabled me to establish how and why translation mismatches in idiolect affect character portrayal. The Statement of Functions for each ST established which dimensional categories were salient for character portrayal and how they contribute to the function of the text. These were used as norm against which the findings from the TT analyses were compared, due to which I could establish precisely how mismatches affected character portrayal in the TTs. Thus, House's model is valuable for future research concerning the assessment of the translation of idiolect.

Although this research has demonstrated how idiolect functions in children's novels by Roald Dahl, further research on the translation of idiolect, perhaps in other literary works and by other authors, needs to be carried out so that a broader understanding of idiolect in translation can be achieved. Due to the scope of the current research, the analysis of heroes has been limited to only one. In order to make more thorough statements on the use of idiolect by heroes in Dahl's children's novels, this specific field needs to be studied more thoroughly. This could, of

course, also be done for heroes from literary works by other authors. Readers of this thesis are encouraged to conduct their own research on the translation of idiolect, with the aim of increasing the attention towards idiolect in translation so that, eventually, a broader understanding of the translation of idiolect can be achieved that is not only applicable to Roald Dahl novels.

Concluding, this thesis has contributed to research concerning the translation of idiolect in that this topic has received limited attention in prior research. Regarding the children's novels of Roald Dahl, there is a distinction between villains and heroes, in that villains use more marked idiosyncratic features in their speech than heroes. However, all characters analyzed used certain idiosyncratic features in their speech that contributed to their character portrayal. In the TTs, these features were mainly retained, although alterations were made. These alterations mainly affected the humorous and comic effects regarding the portrayal of villains. In the case of Matilda, the hero, the alterations were less noticeable due to the fact that her idiolect was less explicit than those of the villains. In the end, the Dutch translations of Dahl's children's novels *Matilda* and *The Witches* are still a great joy to read. *Juffrouw Bulstronk* and *De Opperheks* remain to be despiteful characters in the Dutch translations and *Matilda* is still the heroic little genius whom Dahl depicted in the STs.

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