<u>Translating Teen Tongue</u>

A Research into the Consequences of the Internationalisation of Young Adult Fiction

by Comparing P.C. Cast's '*Marked*' to the Dutch Translation '*Verkozen*'

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Abstract

This paper explores the difficulties faced when translating American Young Adult Fiction into Dutch. P.C. Cast's *House of Night* series contains many elements of American everyday-life, such as a Western accent, references to American celebrities, to typical American stores, and to the American school system. The cultural identity and the representation of dialect is explored extensively in that the situatedness of the novel in America determines the identity of the novel's characters. It is therefore interesting to compare the first book of the series with its Dutch translation, in order to see how the translator dealt with the specific American elements of the source text. This task has become more difficult for the translator, because apparently there is no consensus on the literary category of Young Adult fiction and the thereto belonging age group. Whereas the original novels are marketed towards a readership of 16 years and older – as they are not suitable for young readers' –, the Dutch translations are marketed towards different audiences, all considerably younger than the original novels. If the translator has taken this intended readership into account, it will have had considerable consequences for the vocabulary use in the novel. My aim is therefore to examine various possible translation-problems in order to see how much the intended readership has influenced the translation-process and therefore the novel as a whole.

Keywords: Young Adult fiction, readership, *House of Night*, translation, teen language

Contents

Introduction

> "On the level of high art, in their common efforts to express human truths, relationships, attitudes, and personal visions, children's literature and adult literature meet and sometimes merge, and we wonder then whether a given work is truly for children or truly for grown-ups. The answer, of course, is: for both."
>
> By Lloyd Alexander

Though a beautiful quote and a lovely notion, it is exactly this thought that lies at the centre of a problem, and consequently at the centre of this thesis. Lloyd Alexander speaks only of children's and adult literature, implying then that literature for teenagers belongs to either of those two categories. Throughout the years, however, literature for teenagers, especially Young Adult Fiction, has become a well-known and widely-read type of literature, and the canon has grown quickly during recent years. As a result of the popularity of the literary category and of English becoming a global language, YA fiction has spread all-over the world, influencing standard literary genres, or even being incorporated as a new one. Unfortunately, there is apparently no clear-cut international consensus on the literary division of Young Adult fiction, and this results in difficulties for a translator to translate a text into the target language, while retaining the initial intention of the source text. This means that if a book is written according to a specific genre and for a specific age group, but that same genre is published and marketed for a different intended readership in another country, the task of translating the book becomes very complex. While Alexander suggests that this complexity does not exist, as children, teenagers, and adults can read the books that have been written specifically for their age-group, I contend that many Young Adult novels are certainly not

suitable for children. Nevertheless, the lack of consensus on this type of literature has resulted in the marketing of teenage books towards younger children. The question remains whether this has had consequences for the translations of those books.

The aim of my thesis is to research how much influence the incongruence of the literary division of Young Adult Fiction can have on the translation. For this research, I will use the first book of P.C. Cast's House of Night series: *Marked*. This series is well-known within Young Adult fiction, being ranked 44 out of 100, with a rate of 4.5 out of 5 (Goodreads). The reason that I chose to focus on the first book of P.C. Cast's *House of Night* series is that I discovered an incongruence between the literary category of the original books and the translated books. The original books are part of YA fiction, a literary category that is marketed towards readers older than those of typical children's literature. The age range of the intended readership of the source text is 14-18, though the books are specified as 'not suitable for younger readers' and they were even sold with a sticker '16+' (Waterstones). In the Netherlands, the intended readership of the translation is apparently 12 years and older, or even 7 years and older, depending on the store. These books are therefore a good example of the possible inconsistency concerning the intended age-group between the YA fiction in America and the Netherlands, which is triggered by the lack of consensus regarding that category

In order to answer the research question, this thesis needs to be subdivided into three parts: the literary category (see chapter 1), the language (see chapter 2) and the case study (see chapter 3 and 4). In the first chapter, I will discuss Young Adult fiction in America, and its comparable literary division in the Netherlands, 'Jeugdliteratuur'. The chapter will include a short historical-descriptive analysis of both literary categories, as well as a discussion of the secondary literature on the translation of these categories. Additionally, the section on Dutch 'Jeugdliteratuur' will be subdivided into 'Kinderliteratuur' and 'Jongerenliteratuur', in order

to show the various characteristics of these two very different age groups. Additionally, I will discuss the theories on translation with regards to these two age groups, to support my contention that these two types of literature should be separated. In chapter two, the language use of teenagers in comparison with children in both America and the Netherlands will be researched, in order to analyse *Marked* and *Verkozen*. The stylistic analysis in chapter three contains factual information on *Marked*, which concerns elements such as lexical and grammatical choices, figures of speech, and data on the context and cohesion, all according to Leech & Short's guidelines (2007). In the final chapter, the lexical, grammatical and stylistic characteristics of *Marked* will be compared to those in *Verkozen*. Chapter three thus serves as a framework for the comparison in chapter four, in which I will discuss lexical characteristics such as the title, names, dialect, profanities, cultural references, but also grammatical characteristics like adjectives and pragmatic markers, and stylistic elements such as capitalisation, formulaic phrases and rhyme. Additionally, the translation will be analysed by referring back to the previous chapters, and by adding secondary literature, in order to support a conclusion.

The importance of this research within the field of Translation Studies is that the category of Young Adult fiction is growing rapidly, in popularity as well as in size, and clear agreements are thus necessary as to create a vast international canon of YA literature to which other countries can contribute. In order to reach clear agreements, it is important to realise that irregularities within a literary category – such as marketing to different age groups depending on the country – could cause inaccuracies and mistakes. By raising awareness of the fact that international inconsistencies can cause incorrect translations, or even adaptations instead of translations, the importance of creating specific agreements when it comes to literary categories becomes self-evident.

The research on YA fiction in translation can produce several findings. On the one hand, it is possible that the Dutch translator, Henny van Gulik, has translated the novel with regards of the language of the intended target readership, that is, children between the age of 7 and 12. This would mean that she will have omitted references towards sex, drugs, and alcohol, and omitted or neutralised profanities, and that she will have simplified vocabulary, such as those words referring to the cultural references. On the other hand, it is possible that she has translated the novels with the intended source readership in mind, remaining faithful to the vocabulary and style in the original novel. In this case, the translation would not be suitable for its intended readership anymore. Naturally, the language in the translation could also have become a mixture of the language used by both readerships. These findings are all possible, and this thesis will research which one applies to the case study.

The findings will be analysed by using relevant theories in the field of literary studies, teenage language, and translation studies, with the purpose to establish a broad theoretical framework. These theories include cultural identity in translation, theories on children's language and that of teenagers, and the intention of the source text versus the intention of the target text. The next chapter, the Methodology, will elaborate on these theories, as well as on some uses of terminology.

Methodology

This section will discuss the terminology and theories that I have used to conduct the research set out in the introduction. The information on what will be discussed in which chapter can be found in the introduction to this thesis; this chapter will merely refer to the theories and terminology in those chapters.

Genre. According to John Frow (2015), a genre is category in literature, film, or other forms of entertainment, which is formed by common conventions. Additionally, Martin Gray states that "up until the end of the eighteenth century genres were regarded as relatively fixed entities that were categorised according to similar characteristics" (1992, p.127). This meant that works that for instance contained a detective in the process of solving a mystery, murder, or a similar type of event, could be classified as belonging to the detective genre. In an ever-changing world, however, literary genres are subject to change, which means that the conventions that form genres can change over time and that either a literary genre will change accordingly, or that a certain genre is discontinued while another one is invented. The enormous increase of Young Adult fiction has resulted in the fact that this literary category is more frequently regarded as a new literary genre. However, not all the books that belong to the category of YA fiction are similar in literary technique, tone, or content, such as Science Fiction or Fantasy novels, which is why YA fiction should not be categorised as a literary genre, especially as it combines various features from other genres. This is why this thesis will refer to this literary category as simply YA literature or YA fiction.

Register. In linguistics, 'register' refers to "a variety or level of usage, esp. as determined by social context and characterized by the range of vocabulary, pronunciation, syntax, etc., used by a speaker or writer in particular circumstances" (OED). The storyline in *Marked* focuses on a group of American teenagers who try to get through the process of becoming a 'vampyre'. Their language use is not only based on the state where they come

from, which is Oklahoma, but also on their social setting. In the case of the latter, it means that the register of the instances of direct speech should be informal and casual, as the book deals with a number of teenagers together. In some instances, however, the register is higher than usual, as there are also teachers and goddesses present in the story. The use of register is dependent on the individual characters, and in chapter three, I will analyse the differences in language-use between various characters, in order to see if the difference, if there is one, is also clearly present in the Dutch translation.

Dialect. As I mentioned, the book is set in Tulsa, Oklahoma, and the characters come from various places within this state. In *Marked*, Cast has used references to dialects because the "regional [Oklahoman] dialect [serves] to delineate social class and manners. Each principal character is given a distinctive form of speaking to denote his or her social standing" (Frederici, 2011). In *Marked*, only one of the main characters has such a distinct manner of speaking, namely Stevie Rae, and this is because not all Oklahomans have an Okie accent (see Bailey). Nevertheless, it is very interesting to see how this instance of a dialect is transferred to the translation. In the Netherlands, dialects are often regarded as more informal in the Netherlands, and consequently, dialect speech is increasingly replaced by the standard variety (Mijnwoordenboek, 2012). Whether or not this has been done will be researched in chapter four.

Culture in translation: Domesticating versus foreignizing. Culture in translation often brings an important moment in the history of translation studies to mind, namely the Cultural Turn, inspired by André Lefrevre. Lefevre's work has made translators aware of the "interaction between translation and culture" by stressing the influence of not only the translator, but also other institutions involved (Munday, 2008). The ideology that dominates society at the time of the translation can greatly influence the translation decisions that are made (Munday, 2008). This thought is extremely interesting, especially, as of Young Adult

fiction is still dominantly English, and the English language and culture have a great global influence. In this thesis, I compare the Dutch translation *Verkozen* to the original novel *Marked*, and in comparing translations, two terms are crucial to establish how a translator has adapted the source language to fit the target culture: foreignising and domesticating. According to Lawrence Venuti, "domestication and foreignisation deal with 'the question of how much a translation assimilates a foreign text to the translating language and culture, and how much it rather signals the differences of that text'" (Venuti, 1998). As a result, these two terms will play a very important role in the fourth chapter of this thesis, and therefore they need clarification first. 'Foreignisation' entails that the cultural norms references of the source text and language should be conveyed in the translation, which means that the closer the translator remains to the original text, the more the translation is foreignised. 'Domestication', on the other hand, means that the foreign cultural norms and references are cut by adapting them to the cultural values of the target language (1998). Which of these two methods is used depends on the target readership, the text type, and on the personal method of the translator. In fact, literary texts should be foreignised, primarily because a translator should never become the author of the translation. However, in this thesis it is interesting to see which method has been used, as a foreignizing approach would not fit a young readership, as "young readers will find it difficult to assimilate foreign names, coinage, foodstuffs or locations, and [...] they may reject a text reflecting a culture that is unfamiliar" (Lathy, 2006, p.7). Which approach the translator has chosen, and thus which age group the translation is targeted at, will be discussed in chapter four.

Teenagers versus children. Within this thesis, literature for children and teenagers has been separated, in order to research whether this merge has influences on translations. According to Lathy, however, "one of the primary difficulties in defining what is meant by 'children's literature' is the enormously inclusive scope and potentially vague nature of the

semantic fields covered by the concepts referred to using the nouns 'children' and 'literature'" (2006, p.16). In order to prevent confusion, I hereby state that when the word 'children' is used, I refer to those people younger than twelve years old. 'Teenagers' then refers to those between the age of twelve and eighteen, and this term will be used interchangeably with the term 'adolescents'.

    Additional theories. Within this thesis, I discuss various topics in order to build a framework upon which I can analyse the case study. In order to build these frameworks, a large variety of researchers and theories are dealt with. These include theories on Young Adult fiction (Bucher & Manning, Cart, Hunt), the translation of children's literature (Lathy), children's literature (Buijnsters, Falconer), Dutch 'jeugdliteratuur' (Ghesquiere), the innovation of teenage language (Martínez, Coyne, Eckert, Macauley), the analyses of style in fiction (Leech & Short, Boase-Beier), the use of dialect in translation (Bailey), as well as various theories on translation in general (Langeveld, Munday, Newmark, Vandepitte, Venuti). Discussing all these theories here would be make this methodology too elaborate. Instead, these theories will be dealt with and explained within the chapters themselves.

1. Establishing the Boundaries of a Genre

In an ever-changing world, literary genres are subject to change as well. Apart from the fact that individual readers experience a literary genre in various ways and that those genres can create significance in themselves in ways that transcend the cultural and political context in which they were created, societal contexts can also have an important impact on a genre and on the literary works that are produced. In this thesis, the boundaries of one literary category in different countries play an important role, because I will argue that the lack of a clear-cut international consensus on the intended readership of Young Adult fiction can result in the fact that translated novels are either marketed towards a different readership than their original, or that the translations are inappropriate for the intended target readers. This will be researched by looking at a case study in chapters three and four. In order to determine to what extent the intended readership has influenced the translation process of YA fiction and therefore the translation as a whole, I will first discuss the conventions, characteristics, and the readership of YA fiction in both America and the Netherlands. These analyses will be important to eventually establish to what extent the incongruence within Young Adult Fiction has influenced the translations of the books that belong to that literary category.

1.1 Young Adult Fiction in America

Young Adult fiction is a relatively recent literary phenomenon that finds its roots in the United States of America. Its enormous increase in popularity across the world has even resulted in the fact that the age category is more frequently regarded as a new literary genre. As mentioned in the Methodology, however, not all the books that belong to the category of YA fiction are similar in literary technique, tone, or content, and thus YA fiction should not be categorised as a literary genre. Nonetheless, difficulties with this category continue. According to Cart (2011), "the term [Young Adult literature] is inherently slippery and

amorphous," not in content but in "the target readership for the literature: the young adults themselves" (p.3). This is where the roots of the categorisation can be found, and additionally the problem at the centre of this thesis.

The division of the world's societies into "two categories of citizens: children and adults" up until the 1900s ensured that the existence of an adolescent period in between childhood and adulthood was acknowledged, but not experienced or researched (Cart, 2011, p.4). Additionally, adolescents set off to work instead of going to school (Mondale & Patton, 2001), and consequently there was no time "to establish a culture of youth" (Cart, 2011, p.4). The moment this culture developed, a massive change came into progress, and this could only happen after 'adolescence' was being viewed as a real "new category of human being" (as cited in Cart, 2011, p.4). The existence of a social life for adolescents was key to the later emergence of specific young adult literature, because "putting young people into one another's company every day led to the emergence of a youth culture centred on high school social life" (p.5). Unfortunately, "because adolescents, teenagers, or young adults were – at least until the late 1930s – still widely regarded as children […] there was no separate category of literature specifically targeted towards them (p.8). Nevertheless, simultaneous with the establishment of a new young adult social culture, scientists such as Erikson, Piaget and Kohlberg continued to define "specific stages of human development" (p.7). They used the term 'young adulthood', which has "been instrumental in the American Library Association's decision to form, in 1957, the Young Adult Services Division," when they "made the professional discovery of the adolescent – the 'young adult' – as a special kind of library client [by] expand[ing] and strengthen[ing] library service for teens" (p.7). And so, the awareness and recognition of "a new category of human being with its own distinct life needs, and books aimed at these 'new' humans began to emerge" (Cart, 2011, p.8).

Since its official establishment in the second half of the twentieth century (Cart, 2011, p.11), YA fiction has gone through many changes – from the first golden age of YA fiction in the 1970s with books on the "dilemmas of today's teenagers" (p.26), past a period of realistic novels including "money, cars, jobs, and also drugs, liquor, sex, and the assorted difficulties arising therefrom" (p.32) to the second golden age in 2000, which coincided with the publication of J.K. Rowling's *Harry Potter* series. This particular series "inspired a whole generation of fantasy series novelists," and this is what YA fiction is most famous for nowadays, together with the realistic romance novels (Cart, 2011, p.96). According to J.L. Barnes, the reason behind the change in subject matter is that "teens are caught between two worlds, childhood and adulthood, and in YA, they can navigate those two worlds and sometimes dualities of other worlds" (2015). The success of the vampire sagas, futuristic dystopias, and romances has led to a literary division that encompasses a wide spectrum of subgenres. It is certain that the popularity will keep increasing in the future as, according to Skurnick, "[i]t's not surprising that YA is always dealing with transformation, whether it be realistic or supernatural. It's the only genre that can always be both. It shows teen life in full chaos. And that means constant change" (In: Strickland, 2015, n.p.).

The short history of young adult fiction shows two important aspects. Firstly, the overview offers a good indication of the readership of YA fiction. As to gender, originally it were mostly females that read the books, though nowadays it is read by males as well. According to Setelius, "boys and girls can fall in love with the same books" (In: Strickland, 2015, n.p.). As to age, YA fiction originated specifically to respond to the question of literature by teenagers who wanted literature of their own. Yet, the problem that lies at the centre of this thesis – namely that of the intended readership – is one that was also present in American YA fiction. As a result of the "rise of the middle school movement," the younger children of the age of eleven to fourteen desired their own literature. Publishers tried to create

literature for this new group, but they "continued to call [it] young adult [though] target[ing] this new, younger age range" (Cart, 2011, p.52). As a result, the subject matter of the literature was appropriate for the younger students, but the category was incorrect. Nowadays, there is a special category for the aforementioned group, and YA fiction is now specifically published for teenagers. Nevertheless, adults still read the books as well. Actually, YA literature has become popular with readers of all ages. According to Bowker Market Research, 55% of young adult books that were purchased in 2012 were bought by people of 18 and older (Dempsey, 2012). In fact, "surely the term [Young Adult] no longer embraces only twelve- to eighteen-year-olds – it must now also include nineteen- to twenty-five-year-olds" (Cart, 2011, p.119). Still, it must be kept in mind that the subject matter can always be read by those who are older than the intended readership, but for younger children the books are often unsuitable.

Secondly, the historical background gives a clear idea of to what extent YA fiction has changed in terms of subject matter. From producing books about romance, it now encompasses a wide spectrum of subgenres such as dystopian fiction, fantasy fiction, and romance novels. "Because young adult fiction is always changing, anything goes," according to Elissa Petruzzi (In: Strickland, 2015). In the 1970s, the belief was that YA fiction needed to be realistic in order to be relatable to the readership. Around 2000 that belief changed. As long as the characters, their personalities, and their emotions remained realistic, the story was realistic enough. In fact, YA literature needs to contain believable and empathic characters and elements that relate directly to real-life situations in which young people can end up. It thus contains books that have connections to a large variety of other genres, though the books remain Young Adult due to their readership, the characters, and other characteristics, which will be discussed now.

Despite the fact that Young Adult fiction encompasses so many different subgenres, there are characteristics that occur in all YA books. Firstly, and most importantly, the protagonist. He or she needs to be a teenager as well, as the reader must to be able to relate to the character. Additionally, the protagonist should be on an adventure, discover new abilities, their own identity or their world. The tasks that the protagonist need to fulfil "personif[y] the confusion of identity, as well as empowering characters as they realize they are more than average" (Strickland), which is relatable to teenagers who both search for their own identity and have a feeling of uniqueness (Slot and Van Aken). The search for identity is even stronger when the absence of one or both parents plays an important role. "Usually through tragic or mysterious circumstances, parents are often absent in young adult fiction, leaving their children to fend for themselves" (Cart, 2011). Quite a few teenagers can relate to that, and it is also a good plot tool to compel a feeling of empathy from the readership.

Secondly, there are some characteristics concerning the feeling and tone of the book. Primarily, YA fiction needs to be realistic (Peck, 1994, p.159), not necessarily in events but mainly in terms of emotions, as they need to be relatable (Levithan, qtd. in Strickland). Moreover, YA literature can have a happy ending as well as a sad or open one, in contrast to children's literature in which the ending must have a happy tone (Ghesquiere, p.166). The various possibilities in ending a book correspond to the reflective nature of adolescent literature, in which the author should "write about the best and worst of adolescence fearlessly and honestly, building a trust within readers" (Peterson, qtd. in Strickland). Only writing happy endings is thus not honest and realistic, especially since life does not exist on happy events only. Furthermore, romance is an important element in YA fiction. There is often a love triangle present, not only in the romance novels, but also in the fantasy or supernatural division. Finally, many of the plots are based on the age-old struggle between good and evil. This struggle often raises doubt in the character, and due to the relatability of the character,

the reader follows the character in the decision-making process, simultaneously being implicitly challenged to think about one's own life and what to do in a similar situation. All conventions thus go back to two simple aspects, empathy and identification.

In style, Young Adult fiction often has either a first person narrator or an "omniscient third person" narrator (Cart, 2011, p.9). The result of the former narrator is that the reader knows what is going on in the head of the protagonist, and so they learn everything about the character and the motives. The omniscient third person ensures that the readership remains as objective as the narrator pleases. This narrator was especially predominant in older Dutch teenage literature (Ghesquiere, 2009, p.167). Nowadays, however, the first person narrator is more popular, though it remains to the author to choose the best-fitting style of narration for the book. Additionally in style, authors of YA fiction "write the way people really talk - often ungrammatically sometimes profanely" (Nilsen and Donelson, 1988, p.275). The books are therefore interesting for the teenage readership, as the style of writing emphasises the possibility of identification; the style and language use of teenagers will be discussed further in the next chapter.

1.2 'Jeugdliteratuur' in The Netherlands

Bookshops in the Netherlands are acquainted with the division Young Adult Fiction, and when examining the books in this category, it becomes clear that American and British influence is extreme. Practically all the books are Dutch translations of American, and sometimes British, books. The judges of the Dioraphte Jongerenliteratuur prize, an annual Flemish-Dutch prize for the best book for youngsters, also came to this conclusion. In an article in the NRC, they mentioned the following:

> Graag hadden wij hier willen concluderen dat het 15+ boek in het Nederlands
>
> taalgebied in volle bloei staat en net zo stevig wortel geschoten heeft als in de

> Angelsaksische wereld. […] Young Adult Fiction is in Amerika, Engeland en
>
> Australië al decennialang een goedlopend genre. Nederland en Vlaanderen zijn bezig
>
> om op dit gebied een inhaalslag te maken, maar helaas moeten we constateren dat het
>
> Nederlandstalig aanbod sterk achterbleef bij het vertaalde werk. (Kort, 2013)

For Dutch teenagers, the translations of YA fiction is thus the best available way to read the books that are written especially for them. This is an important reason that the conventions of the literary categories in the Netherlands are not as clear cut as they are in the Anglo-Saxon world, which has consequences, especially with regards to marketing.

In the Netherlands, 'Jeugdliteratuur' is the literary branch that is closest to English YA Fiction as far as content and readership are concerned. However, in contrast to the Anglo-Saxon world in which the terms 'children's literature' and 'young adult literature' refer to separate readerships, the Dutch branch 'Jeugdliteratuur' is used as an umbrella term for its subdivisions 'kinderliteratuur' (children's literature) and 'jongerenliteratuur' ('literature for teenagers') (Ghesquiere, 2009, p.10). As a result, confusion in terms of marketing is an obvious problem. A simple solution would be the preservation of the two terms, which is desirable in order to maintain a sharper focus on the specific readerships, especially as the older age groups undergo a major psychological and linguistic development during their adolescent years. In this paragraph, the two divisions will be explored, together with literature on the translation of children's and teenage literature.

1.2.1 Dutch 'Kinderliteratuur'. Children's literature in the Netherlands refers to books and texts that have been written for toddlers to children of the age of 11 to 12 years old (Ghesquiere, 2009, p.10). According to P.J. Buijnsters, the term 'kinderboek' denotes "oorspronkelijk voor kinderen bestemde of op den duur vooral door hen genoten lectuur" ('reading material originally intended for children or eventually enjoyed by them in

particular') (1989, p.169). As to subject matter, the first children's books, such as Hieronymus van Alphen's *Proeve van kleine Gedigten voor Kinderen*, were books in which Dutch children with Dutch problems were described for the first time, in simple child language. The books that existed before that time were translations of foreign children's books, and despite the fact that Dutch authors wrote children's literature as well, translations of foreign children's books never lost their popularity. Nonetheless, the purpose of the books was similar, as they were mainly didactic, "a vehicle for educational, religious and moral instruction and the teaching of literacy" (Lathy, 2006, p.6). It is still true nowadays that each poem or story for children is about a recognisable situation in and around the house, which teaches children how to ideally behave in order to become civilised and tolerant citizens. Each children's story therefore has a wise lesson to teach.

Children's books differ from teenage books on various levels, for instance in language, plot, and subject matter. These differences are an important reason to separate Dutch children's literature from Dutch teen literature. In terms of plot, for instance, an open or tragic ending is very exceptional for children's books, whereas teen literature needs to be as realistic as possible (as discussed in paragraph 1.1) (Ghesquiere, 2009, p.166). Children's books need to contain a realistic and wise lesson, but they should also have a good and happy ending in order to not traumatise young children, which implies that the subject matter needs to be appropriate for young children as well. Consequently, topics such as sex, drugs, and physical violence are unacceptable, while they are – to a certain extent at least – more acceptable in books for teenagers. Additionally, the language use needs to be suitable as well. While teenagers invent their own language, children's language is characterised by its simplicity, and this will be discussed further in the next chapter.

The relatively long international history of children's literature, has paved the way for researchers. In fact, a great deal has been written on the translation of children's literature

over the past thirty years. Researchers and theorists have come to the conclusion that translators are allowed to make adjustments to the text in order to "make it appropriate and useful to the child", and they can do this by making adjustments to the "plot, characterisation, and language to prevailing society's perceptions of the child's ability to read and comprehend" (Shavit, in Lathy, 2006, p.26). Adjusting the text to a child's level of comprehension is necessary to let the child enjoy a translation without knowing it is one. In order to reach this, there are several approaches in translating for children.

Firstly, many researchers have examined the translation of names. According to Lathy (2006), "young readers will find it difficult to assimilate foreign names, coinage, foodstuffs or locations, and [...] they may reject a text reflecting a culture that is unfamiliar" (p.7). The function of names in books is primarily to identify the characters, and these names need to be accessible in order for children to easily remember them. Additionally, "names [...] can also have a number of concomitant functions such as [...] imparting knowledge" (Coillie, 2006, p.123). This is especially the case in *Marked*, the case study in this thesis, as some names refer to Greek myths or Native American folklore (see 3.1.2). When translating the names, the translation needs to be "considered 'functionally' or 'dynamically' equivalent (p.124), which means that the underlying references of the original names must remain present in the translation. Translators can choose to leave foreign names unchanged in children's literature, though "this non-translation can have an alienating effect on the reader [...] which some feel could make it difficult for the reader to identify with the character" (p.125). As this is an important aspect in children's literature, most translators choose to translate the names. Whether this has been done in *Verkozen* will be discussed in chapter 4.

Another approach in translating children's literature is the choice between what Venuti describes as the 'domestication' or 'foreignizing' approach (see Methodology). According to Lathy (2006), "localisation or 'domestication' is a frequently used but

contentious tactic in children's texts" (p.7), because scholars believe that "children should be able to find the foreign in the translated texts and learn to tolerate the differences, the otherness, the foreign" – a view with which I wholeheartedly agree (Coillie, 2006, p.43). The foreignising approach is usual when translating teen literature, as teenagers are often aware that they are reading a translation, and that they immerse themselves in foreign cultures anyway. However, "the child reader may very well be unwilling to read the translated text, finding it too strange" (p.43). The choice therefore remains with the translators, who are always domesticising to a certain extent as they "act[...] on the basis of their own child images" (p.43). In the case of *Marked*, the socio-historical roots of the novel in Greek myths and Native American legends make a domesticising approach difficult, because many references would be lost when these backgrounds would be omitted. Nevertheless, the chosen approach is dependent on the readership of the translation, and this will be discussed in chapter four.

The final approach to be discussed is that of simplifying the language. As will be shown in chapter 2, the language of children differs greatly from that of teenagers and adults. The translator needs to be aware of the style of the language in the original book in order to translate the story correctly into the target language. In the case of children's literature, this means that the language needs to be simple, just as the language of real children. According to Coillie (2006), "the most important translation difficulty turned out to be the search for the correct register for each communicative situation and for each character" (p.120). This is also the case in *Marked*, as the style of language depends on the character speaking (see. 3.1.1.). As a children's book, all characters in *Verkozen* should have a low register and use simple vocabulary, though those who already had a higher register in the original, such as teachers and geniuses, could use more difficult vocabulary in order to maintain the difference in

intelligence. The analysis of the Dutch translation in chapter four will shed a light on how the language use and difference in register has been dealt with.

1.2.2 Dutch 'Jongerenliteratuur'. The subdivision 'jongerenliteratuur' contains books for the age range twelve to eighteen, and in terms of age, this division is the closest to the YA fiction. However, the Dutch 'jongerenliteratuur' has been a neglected literary category since the eighteenth century. According to Ghesquiere (2009), the Dutch subdivision for teenagers came to existence in the second half of the eighteenth century, when books were written especially for the youth, though it took a long while for teenagers to be offered real teenage literature that did not only have didactic purposes, and without the subject material of adults (p.12). In fact, only since the 1970s has 'jongerenliteratuur' been moving towards the literary centre of Dutch literature (p.21). Still, the literary category had an image problem, with the texts being regarded as inferior in comparison to adult literature, and consequently the authors as well as the translators of youth fiction "kampen met eenzelfde imagoprobleem. Ze vinden dat ze te weinig gewaardeerd worden" (p.45). The reason is that people feel that writing for teenagers is an easy task, and therefore the authors of teen fiction feel inferior to others (p.21). Additionally, "translation for children and teenagers is not a prestigious occupation, and financial rewards are frequently even lower than for translating adult literature" (Lathy, 2006, p.8). Fortunately, the image of Young Adult fiction in the Anglo-Saxon world has triggered a change in the Netherlands (Coillie, p.62), and the popularity as well as the position of Dutch 'jongerenliteratuur' in the literary area and in relation to the adjacent areas of pedagogy and philosophy has changed considerably (Ghesquiere, 2006, p.7). Hopefully, this change will result in more originally Dutch YA fiction and an increase in research in this field.

In contrast to children's literature, not much has been written on the translation of literature for teenagers. In fact, in the encyclopaedia for 'Jeugdliteratuur' called *Encyclopedie*

voor Jeugdliteratuur by J. Coillie, the majority of the entries is about children's literature, even though both youth literature should technically be present. The same applies to Lathy's *The Translation of Children's Literature*, even though she uses 'children' as the umbrella term for the ages till 18 years old. Youth literature "was very much a genre in development (as it still is today)," which perhaps makes it difficult to research it in the field of translation. The lack of research presumes that literature for teenagers should be translated as literature for adults. As will be discussed in chapter two, however, teenage language is very different from children's and adult language. More research on the translation of teenage literature would therefore be wise.

The subject matter and style of Dutch 'jongerenliteratuur' do not differ significantly from that of YA fiction. The information in paragraph 1.1 on the characteristics in YA books also applies to a certain extent to Dutch teenage fiction, with only a few differences. For instance, Dutch teen fiction focuses for the most part on the lives and experiences of teen protagonists in high school. Additionally, Dutch fantasy books are practically non-existent, whereas these books form a large part of American and British teen fiction. Still, the authors of Dutch teen fiction aim for identification between reader and characters as well. As for style, there a quite a few differences, and these will be discussed in the next chapter as well as in chapter four.

2. Theoretical Framework on the Language of Children and Teenagers in Translation

Language is a crucial part of a person's identity – especially for teenagers. According to A. Stenström (2009), teenage language "is composed of a great variety of youth styles, which are due to social, cultural and geographical factors" (p.2). This is a valid statement, considering the fact that in their adolescent years, teenagers discover and develop their identity, finding friends, experimenting with what they do and do not like. Accordingly, they experiment with their language as well, either consciously or not (Slot en Van Aken). It is important to research the language of teenagers both in America and the Netherlands separately, in order to see how teen language in both countries compare, especially as societal situations have an impact on language, and "the teenagers' cultural and economic background needs to be taken into account" (Martínez, p.5). Additionally, it is important to keep in mind that the information in this chapter is mostly based on theories about spoken teen language, because the case study includes only spoken (or thought) teen language, not written[1]. Subsequently, it is also crucial to remember that teen language does not have a standard variety, while often "with the focus on adolescence as a unified life stage, comes an assumption that adolescents are a homogeneous category" (Eckert[2], 2004, p.8), though this is naturally not the case. Therefore, in this chapter, the information will be limited to the most important characteristics in both American and Dutch teenage language. This chapter is essential in order to analyse *Marked* in chapter three and *Verkozen* in chapter four of this thesis, and to be able to draw conclusions on the language use in the translation in comparison with its original.

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[1] Apart from the presence of a time schedule and one tekst message (see chapter four).

[2] P. Eckert believes that "adolescence is not a natural life stage" (2004, p.1). In fact, she contends that the phase is made up by industrialised nations, and that the psychological change through which adolescents go is caused by confinement to schools by adults. In this thesis, I support my claim that adolescents are a true separate age group owing to the changes they go through – psychological as well as social and physical. Despite the fact that I strongly disagree with Eckert's statement, as I believe that adolescence certainly is a natural life stage, I do agree with her perspective on the perception of YA fiction. This is why her work is cited within this thesis, though also refuted when necessary.

2.1 The Language of Teenagers in America

Teenagers are language innovators. At least, that is what researchers believe and why research

into the language of teens has been steadily growing since the 1970s. According to Stenström

(2009), "adolescents are the linguistic movers and shakers and as such a prime source of

information about linguistic change" (p.1). Indeed, teens often create their own language,

because "adolescence is a period when young people increasingly distance themselves from

parents and the parental generation (p.2). In fact, as they are "placed in the transition between

childhood and adulthood, but isolated both from children and adults, adolescents have to

construct their own world for this life stage" (Eckert, 2004, p.15). The most important lexical

and grammatical characteristics of American teen language will be discussed in this section,

in order to see how teenagers disassociate themselves from children and adults. Additionally,

this section serves as a theoretical background that is needed to thoroughly analyse the

language of this thesis' case study, *Marked,* in chapter three.

2.1.1 Lexical Characteristics. People regard the language of adolescents as

"apparently sloppy in its imprecision, rebellious in its supposed use of slang and profanity

(Eckert, 2004, p.1). According to Stenström (2009), the so-called 'teen-language' is above all

characterised "by the use of slang [indeed, and also by] the rich use of taboo words, especially

words with sexual references, and an overuse of pragmatic markers," and these claims are

accurate (p.2). In fact, teenagers are regarded as language innovators as they "mold it to suit

[their] purposes – to emphasize, to elaborate, to bring new things into being" (Eckert, 2004,

p.5). This section will discuss these lexical characteristics, to see to what extent the language

innovation goes.

Compared to the word choice of adults, teenagers often use words that are easy to

understand and frequent in use. So whereas an adult would use 'asset', for instance, a teenager

would probably choose 'advantage' or 'strength', depending on the context. However, when the language of teens is compared to that of children to the age of eleven, teen language is already more complex, both in vocabulary and syntax (see 2.1.2). The adolescent period is definitely an intermediate stage between childhood and adulthood, and therefore the language use reflects a mix between these phases as well. Nevertheless, during this period, teenagers become "engaged in a fierce negotiation of the social landscape, social values, differences, tolerances, and meanings" and thus they "are continually making new distinctions and evaluations of behavior" (Eckert, 2004, p.6). As a result, teenagers invent many new words in a variety of categories.

Firstly, teenagers are extremely imaginative in their creation of new words in their endeavour to become part of the world. Apart from using words that have recently come into fashion, such as 'selfie' and 'contactless', teenagers mostly "come up with new terms for evaluation and social types" (Eckert, 2004, p.6). Just as Dutch teenagers (see 2.1.2), American teens define themselves by comparing themselves to and describing others. It is part of high school life, and consequently peer pressure, to belong to groups, and these groups are characterised by how they function compared to others (Slot en van Aken, 2014). As a result of this comparison, mostly evaluative nouns and adjectives are coined, such as 'dweeb' and 'homie', and 'moronic'. Furthermore, teenagers invent new terms for greeting each other, such as 'yo', 'laters', and 'whazza', though the latter has fallen out of use. In contrast to salutations by adults, who are for the most part more eloquent, the words teenagers use are often informal, short and bold. It seems as if their aim is to get the message across in as few words as possible, an aspect that can also be seen in Young Adult fiction, as "the language of young adult literature are similar to what [teenagers] are accustomed to finding in reality, television, movies, and popular culture (Bucher and Manning, 2006, p.328). This will further be discussed in chapter three.

Another characteristic of teen language is the overuse of intensifiers. According to Macaulay (2006), "intensifiers have historically been unstable and there is evidence that teenagers have recently been developing their own preferences for such items". On the one hand, teenagers use intensifiers to put emphasis on words they modify, thereby enhancing the modified and adding emotional context (Eckert, 2004, p.6). However, teenagers use intensifiers more often than adults, as they add more urgency and importance to their messages. According to Martìnez (2014), "findings indicate that teenagers opt for *so*, *really* and taboo words [such as 'hella', 'bloody' and 'fucking'] when they want to intensify their spoken language, whereas adults prefer *very* and also some *-ly* adverbs [such as] *totally*, *absolutely*, *completely*" (n.p.). Nevertheless, teenagers also use 'totally' and 'absolutely', though not only as intensifiers. In fact, these words are more flexibly used in teenage language, as they are put in new syntactic places and therefore perform new discourse-oriented functions, by being used as emphatic, affirmative response items (Martìnez, 2014, n.p.). By doing this, teenagers can convey their message without using too many words, as with the coinages for salutations. In terms of syntax, teenagers use intensifiers both attributively and predicatively, though in literature the predicative intensifier is more used in dialogues between characters, whereas in the narrative parts by the first-person narrator, the attribute intensifier is used more, as narratives in general are often more descriptive than the dialogues. The presence of intensifiers in both parts shows that their use is not limited, and therefore teenagers in fiction can use them as freely as in reality.

Teenagers have become freer in their use of taboo and curse words. In fact, recent studies have concluded that 34 percent of video games contain swearwords, whereas 88 percent of books aimed at teenagers contain at least one instance of profanity (Coyne, 2012). According to Coyne, the presence of profanity in books is an important source, because "from a social learning standpoint […], adolescents are more likely to imitate media characters," as

they feel that "the language they use are a normal and acceptable aspect of everyday language" (Compton, 2013). The media and peers are thus places where teenagers get acquainted with the use of profanities. The reasons for use of profanities lie in this exposure. For instance, teens frequently use swear words as the result of peer pressure. In order to fit in, teenagers need to, and automatically do, adapt to their surroundings, which means that when friends often swear, a teenager loses respect and 'awesomeness' when he or she does not. Additionally, "many young people resort to swearing as a means to try to demonstrate their level of maturity" (Compton, 2013). Teenagers want to express themselves and show that they are not young children anymore, and they believe that use mature language by using profanities. In fact, "teens equate swearing to a rite of passage" (Pearlman, 2013, n.p.). Since that is has become normal to use swear words, many such words have become much less 'bad' than they initially were, such as 'shit' and 'crap', and these have made place for newer words like 'fuck'. It does not seem likely that profanity will disappear from Young Adult fiction and subsequently from teen language. How the translator of *Marked* dealt with profanities will be discussed in chapter four.

'The language of teens is also characterised by short words that are classified as pragmatic markers and interjections, and they are especially common in spoken language (Eckert, 2004, p.2). As a result, they often appear in Young Adult fiction as well, or perhaps the relation is opposite. Nonetheless, their function is to support interaction, while they often do not add any specific semantic meaning to the message. Well-known examples of pragmatic markers are 'you know', 'actually', 'I mean', 'so', 'like', 'right', and 'okay', and these markers appear throughout sentences. Frequently, teenagers use these kind of words as fillers, as they add a break to a sentence without having an additional purpose. In Young Adult fiction, pragmatic markers are mostly found in the dialogue parts of the narrative, as these parts represent the spoken language of teenagers. In chapter three, the presence of pragmatic

markers in *Marked* will be discussed to see what happened with the translation of these words, as pragmatic markers are language-dependent and sometimes do not have equivalents.

Apart from the innovative character of teen language, the roots of the English language also determine the word choice of teenagers. English is a Germanic language and as a result it has inherited its grammar and vocabulary for the most part from Proto-Germanic. Nevertheless, a significant proportion of the English vocabulary comes from Roman and Latinate sources, and these words are usually of a higher register than the Germanic words, for example the Latinate 'fraternal' versus the Germanic 'brotherly' (OED). As mentioned, teenagers are inclined to use existing words that are not too difficult to simply convey their message. As a result, teens prefer to use words with Germanic roots or the simple words with Latinate roots. This aspect will also be discussed in chapter 3, in terms of register and the difference in language use between the various characters.

2.1.2 Grammatical Characteristics. Teen language is "irresponsible in its greater use of non-standard grammar," despite the fact that grammar is much less easily influenced and changed by changes in society than vocabulary (Eckert, 2004, p.1). Still, there are certain parts in the American teenage language in which there is an obvious difference between teen, child, and adult language. In general, the language of teenagers is short and bold, but still full of information. They achieve this by using short and simple sentences, conversing in statements as well as questions, and combining words as to make a whole sentence in meaning by using only a few words.

The sentence types that teenagers use are mostly statements and questions. These two types keep conversations going, even though a statement can consist of only an intensifier used as an affirmative response item (see 2.1.1). Orders are also used by teenagers, though mostly as advice, for instance 'Go talk to that guy then!'. This contrasts with the use of orders

by parents, who would use 'Go to your room' not as advice but as a punishment. In addition, the sentences that teenagers use are quite simple and short. Additionally, teens mostly use main clauses, even when they could combine sentences, for example, 'Hey, come! We saved you a seat'. As mentioned in 2.1.1, the main focus of teenagers is to get the message across, preferably in as few words as possible. Compared to children's language, the sentences uttered by adolescents are already more coherent and interdependent, though in length they remain shorter than those uttered by adults.

The English sentence structure is generally Subject-Verb-Object, and this order is usually kept by teenagers. Nevertheless, there are exceptions, and those usually occur with the use of contractions and ellipsis. So instead of 'how are you', they use 'howya', and 'what is up' becomes ''sup'. This same strategy is used in inventing new words, and with the same intention, namely to be as concise as possible. The effect is thus quick conversations that have the same content as those with full sentences containing words from all syntactic categories. The language use in YA fiction usually represents that of real teenagers, especially in dialogues, which is why translator need to ensure that the language in the translation reflects that language as well. In the next section, Dutch teen language will be analysed, so that in chapter four a conclusion can be drawn on the quality of the translation and how it compares to the original novel.

2.2 The Language of Teenagers in the Netherlands

The language of Dutch teens is dependent on their listener, at least according to Dutch teens. This means that when they converse with an older person, they use standard Dutch, but with their peers, especially when they are familiars, their language changes: "Als je iemand pas leert kennen, dan praat je normaal. [...] Maar als je elkaar beter kent, ga je helemaal los" (If you just meet someone, you speak normally. […] But if you know each other better, you go

nuts) (Oppier, p.11). This section discussed Dutch teen language, which is referred to as 'jongerentaal' ('youth language'). The difference between the language of adults and that of teenagers is that the former rather choose standard vocabulary, whereas teenagers are often more innovative. They invent new words or they combine words that have never been combined before. Sometimes they tinker with the pronunciation, syntax, and spelling. (Daniëls, 2005, p.7). This is what characterises the language of Dutch teenagers, though American teenagers do the same thing. In fact, "some of the teenage language aspects [mentioned in paragraph 2.1] might be universal" (Zimmerman, 2002, p.150). In this paragraph, the characteristics of Dutch teen language will be discussed briefly, often with references to American teen language, as there are many similarities.

2.2.1 Lexical Characteristics. Dutch teen language has several lexical characteristics that distinguish it from children's and adult language. These characteristics vary from the presence of English words to the use swear words, and from the use of intensifiers to sentence complexity. Similar to the Americans, Dutch teenagers are language inventors, and they enrich and use their language in such a way as to match their aims. Many characteristics are therefore similar to the American teen language, for instance the use of profanities, intensifiers, and coinages (see 2.1.1). This section focuses on those lexical characteristics that are derive from American language, or that are entirely different.

Dutch is a Germanic language, which means that many Dutch words are of Germanic descent, though the language contains Latinate words as well. Still, the Germanic words are more often used and frequently of a lower register than the Latinate ones, for the same reasons as discussed in 2.1.1. Because American and English belong to the same language-family, however, and because English is a world language, a major part of the modern Dutch language consists of English words as well. While Germanic words are often easier and more

frequently used than the Latinate ones, relatively new English words are often more quickly used by teenagers than standard – or according to those teenagers 'old-fashioned' – Dutch terms. This means that the Latinate 'vulgair' is more difficult and less-frequently used than the Germanic 'goedkoop' (English: 'cheap'), while 'shoppen' is more popular than the Dutch 'winkelen' (English: 'to shop'). The Dutch vocabulary has become a mixture of words from many languages, and usually these foreign words enter into the language through teenagers.

The content of Dutch vocabulary continually changes, and this change is triggered by the addition of foreign words to the Dutch language, usually through teenagers, According to Daniëls (2005), the Dutch teen language gets strongly refreshed every ten years, so that there can be spoken of a new language (p.16). The reason for this refreshment is that every year new words come to light, whereas others fall out of use. Sometimes the new words remain popular for a long time, such as 'cool', which entered the Dutch language in the 1970s, and which is still used by teenagers, though many adults use the words as well (Daniëls, 2005, p.16). Some words, however, that are popular for a while, but then fall out of use, such as 'lauw' (English: 'cool'), which is used less frequently now than it was a couple of years ago. Apart from these smaller adjectives, teenagers often invent new words or they combine existing words. Again, those words are often not completely Dutch. According to Stenström, "youngsters whose native language is not English tend to adopt English words and expressions" (2009, p.3), which is indeed true for the Dutch language, in which teenagers enthusiastically incorporate many English words, such as 'panja' (English: 'drunk') and 'yolo', which stands for the popular expression 'you only live once'. This non-stop addition of foreign words to the Dutch language keeps the language alive, though it also becomes a melting-pot of various languages – a melting pot of which teens seem to be in charge. This continually addition of foreign words makes translating American and British YA fiction both easier and more difficult, as a translator needs to choose whether to translate 'to shop' with

the Dutchified 'shoppen' or still with the Dutch 'winkelen'. This process does create a very interesting research area.

Dutch teenagers invent many words that relate to saluting each other, for instance the word 'laters' (Daniëls, 2005, p.16). This tendency shows a clear similarity to the situations in which American teens coin words. Additionally, many words are invented to categorise each other, as teenagers find themselves in a period in which they define themselves by describing and categorising others (Slot en van Aken). According to Daniëls (2005), various words with an insulting or disparaging tone have entered the language since 1970, as also happened in the English language. The fact that this happened in both languages demonstrates how intricately the language of adolescents is connected to the social factors with which they grow up, as these factors are generally similar in the Netherlands and America. Since these factors continuously change, the same can be concluded with regards to the language of teenagers.

2.2.2 Grammatical Characteristics. Dutch teenage language disassociates itself from adult and children's language to a small extent, at least in terms of grammar, which is because syntax is far less changeable than vocabulary. The latter needs to adapt to the changes in society, whereas the former does not. The same applied to the American language in section 2.1.2. Additionally, there are not many differences between the grammatical characteristics of American teen language and those of Dutch teen language. The characteristics that are discussed in this section, are the most important ones.

The Dutch sentence structure often follows the usual word order of Subject-Verb-Object, just like the English language. This word order is generally maintained by all age-classifications of the society – not taking sociolects into account – though teenagers create exceptions by using contractions and ellipsis. An often-occurring example is 'hoestie', which is a contraction of 'hoe is het' (English: how are you). This question should contain a wh-

word, a verb and a noun – in this case the empty 'het'. In the contraction, however, all is left is one word containing all these lexical categories, and the meaning of the phrase remains the same. More contractions like this exist, both in Dutch and in English, but this characteristic is not limited to teen language, though it is less habitual in children's and adult language. The use of contractions by Dutch teens demonstrates that just as American teens, they like to communicate with as few words as possible.

Secondly, the sentence complexity of Dutch teen language is more complex than that of children, though easier than that of adults – truly a midway. Children utter simple and short sentences that only contain a main clause. The sentences of teenagers are also short, but they are often more complex in that they include a full message in as few words as possible. Adults, on the other hand, use full sentences and written out words to convey their message, often combining several clauses. With regards to sentence length, children's books should have sentences of averagely 8-10 words or less, whereas books for Young Adults may contain 17 words or less (Flesch, 1995). Adults can easily cope with sentences of 21 words or less. The teen language is thus indeed an intermediate phase when considering sentence complexity and sentence length.

Dutch teenagers use intensifiers in conversations as often as American teens, as the intensifiers have the same function and are used in similar instances. The pragmatic markers, however, differ in use. Whereas pragmatic markers in American teen language can be placed throughout the sentence while retaining their purpose and meaning, Dutch markers – more commonly known as modal particles – are preferably placed at the end of a sentence, for instance with 'weetjewel' or 'toch'. The translation of these markers is also complex, as not only does a translator need to find a good equivalent for a foreign pragmatic marker, but the placement of that marker in the target language also needs to be taken into account, especially as the language in the translation must represent the real teenage language.

2.3 Conclusion

The purpose of this chapter was to analyse the language of both American and Dutch teenagers in order to see how they compare. It can be concluded that many of the characteristics of American teenage language can also be seen in Dutch 'jongerentaal'. One the one hand, this can be explained by the fact that teenagers in Western countries go through the same phase, from childhood to adulthood, and have similar experiences when going through secondary school. Additionally, these Western countries experience similar socio-economical developments, which have their influence on the societies. On the other hand, the English language is an important source for the Dutch language, as a result of the exposure to and use of English media, and the subsequent incorporation of many elements of English into the Dutch language. Nevertheless, language use remains dependent on the country, the period, the area where, and the person by who it is used, and this means that despite the presence of a vast foreign lexis in the Dutch language, it remains Dutch (Eckert, 2004, p.9). As a result, the job of a translator has only become more interesting and challenging than it was without all the foreign influences to the target language. How the translator of *Marked* dealt with all this foreignness, will be examined in chapter four, after the language of the original book has been analysed in the next chapter.

3. Stylistic Analysis of P.C. Cast's *Marked*

This chapter aims to analyse the style of P.C. Cast's *Marked*, and this analysis is necessary before the Dutch translation, *Verkozen*, can be analysed in chapter four. As discussed in the introduction, *Marked* has been chosen because of two reasons. Firstly, the book is typically and completely American in its vocabulary and language use, which makes it interesting to research if and how this culture has been translated into Dutch. Secondly, there is a lack of consensus on the readership of YA fiction, as the intended readership of the translated text differs from that of the original, which could result in the fact that the translation is either true to the source audience or to the intended target audience. In order to compare the *Verkozen* with *Marked* in the final chapter, a thorough stylistic analysis of the original book is thus necessary. The analysis in this chapter has been made with the help of Leech & Short's checklist of linguistic and stylistic categories (2007), and the chapter has been structured accordingly. After the analysis, I will briefly discuss to what extent the language used in the original novel caters for the age group the novel claims to be written for. The information in the stylistic analysis will be confined to factual information only. The effects of the analysis will be discussed in more detail in chapter four, along with the translation.

3.1 Lexical

In this paragraph, the vocabulary and writing style will be analysed on the basis of the following elements: general, nouns, verbs, adjectives, and adverbs. Elements such as interjections and markers will be discussed in chapter four.

 3.1.1 General. P.C. Cast's *Marked* is written in Standard American English, which can be seen by looking at words such as 'pickup trucks' (Cast, 2007, p.8) and 'realize' (p.53), though there are instances of slang too, such as 'ho' (p.9). The American language fits the setting of the book, which is Tulsa, Oklahoma. As a result of this setting, there is one main character whose language variation is conform her origin, namely Stevie Rae from Henrietta,

Oklahoma, and this origin is clear in her accent, her use of grammar, ad her lexical choices. Though most characters are from the same state, she is the only one with a thick "Okie accent" (p.79). Additionally, she uses dialect-specific vocabulary such as "Hi, y'all!" (p.79), though these instances are rare. Her language variation makes her stand out among the other characters, and it is interesting to examine which approach the translator used in *Verkozen*.

The vocabulary that is used in P.C. Cast's *Marked* also corresponds to the background, as simple vocabulary is used to emphasise the American feeling of the book. In addition, the book is narrated by Zoey, the protagonist. She is a sixteen-year-old teenager and the language used in the book needs to represent that age. This does not mean, however, that the whole book is written in simple language, In fact, Cast also uses complex vocabulary in some cases, for instance when Damien, the genius of the group of friends, speaks. He often uses words that, in terms of formality, are of a higher register than that of his friends, for instance in the use of formal and complex words, like 'vulgar' (p.140) and 'consuetudinary' (p.93). Another instance of more complex vocabulary is when the teachers speak, or when rituals are performed, as they use words like 'perceived deficiencies' (p.143), 'assets' (p.143), and 'sequential' (p.143). The same division applies to the use of formal and colloquial language. Since the book is told from a teenager's perspective, the language used in those parts is primarily colloquial. This can be seen by the use of contractions and informal words, for example the first sentence "Just when I thought my day couldn't get any worse I saw the dead guy standing next to my locker" (p.1). Additionally, teenagers often use slang and profanities, such as 'ho' (p.9) and 'fucking bitch'. Formal language is used as well, but again only in rituals or when the teachers speak and use more complex vocabulary. In addition to formal and colloquial language, there are also instances of jargon in this book, for instance when Dragon speaks of fencing, Lenobia of equestrianism, or when rituals are performed. The scarce presence of the jargon and the complex and formal style of vocabulary ensures that

these parts stand out, and it establishes a clear contrast between the language of the teenagers and that of the adults.

Throughout the book, two types of account can be identified, namely the descriptive parts in which Zoey describes what happens – narrative parts – and the conversations between her and the other characters – dialogue. Initially, some of the narrative parts were extremely descriptive, and those parts became "too long, too complex and too detailed" for YA literature (Wagner, 2009). As a result, Cast discovered that "not all of the skills she had acquired […] were readily transferable to young adult fiction," which is why she asked her daughter to help with those parts (Wagner, 2009). Instead of descriptive, the descriptions became shorter and more evaluative, with the effect that the descriptive fragments that were too objective have become more subjective and evaluative, like real teen chatter. For example:

> Kayla was talking *nonstop* in her usual *K-babble*, and she didn't even notice him. At
> first. Actually, now that I *think* about it, no one else noticed him until he spoke, which
> is, *tragically* more evidence of my *freakish* inability to fit in. (p.1, emphasis added)

The specific YA vocabulary, indicated by the emphasis, have the effect that the protagonist's opinion can be felt. Only in a few instances are these fragments completely objective, but these instances are rare. Despite the fact that the descriptive fragments are mostly evaluative, their primary function is being interior dialogue for the protagonist. Additionally these narrative parts help the readership visualise the world, by demonstrating how Zoey defines herself in contrast to her surroundings. For the reasons that this book deals with teenage life and that the readers experience that life through the eyes of a teenager, it can be concluded that the book often adds emotive connotations to words. Most examples can be categorised as teen slang, for instance 'step-loser', 'trashed' and 'hag from hell', and again, this is the result of the first person perspective. After all, "teenagers experience life with much more emotion"

(Slot & van Aken, 2014) and therefore this must be reflected in the language of the protagonist.

There are only a few words in *Marked* that are uncommon that can be classified as rare, namely 'u-no-le' and 'u-we-tsi-a-ge-ya', which mean 'wind' and 'daughter' respectively. These words are Cherokee, a Native American Iroquoian language, and this culture plays an important role in this series. Especially 'u-we-tsi-a-ge-ya' is used often as a term of endearment for Zoey by her grandmother. The Cherokee elements should be foreignised, and chapter four will examine whether this was done. The other important rare word is 'vampyre', which is not rare in denotation, though nowadays it is in spelling. Both the spellings have been around since the early to mid-eighteenth century, but in modern Young Adult books with which the intended readership might be familiar, such as *Twilight, The Vampire Diaries*, 'vampire' has become the common spelling. Nevertheless, there is a specific reason for this spelling, and in part 3.3.3 this particular word will be more thoroughly discussed.

3.1.2 Nouns. *Marked* is the first book in a series of twelve and thus it is the beginning of the story in which the main character is thrown into a new world[3]. Consequently, the book includes many descriptions, which is why it is not surprising that the author has used mostly concrete nouns in her descriptions of this new world, such as 'narrow halls', 'windows', 'brick', 'rooms' (p.57). Nevertheless, the author alternates concrete and abstract nouns, as many other aspects of the new world need to be described, for instance the many kinds of processes, events and rituals, such as 'the Change'. Additionally, the book contains a rich variety of collective nouns, such as 'group', 'herd', 'flock', and 'class'. Often these words are used in a demeaning way, for instance 'Nerd Herd'. Although 'herd' usually denotes "a

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[3] This 'new world' entails a world in which vampyres have always existed, though they go to a different school, the House of Night, which is located within a real-existing city, like Tulsa. Young human teenagers are selected by the Goddess, and as 'fledgling' they receive the unfilled mark of a crescent moon. They must enter a four-year transformation to an adult vampyre. At their local school they are helped by adult Vampyres to survive 'the Change'.

number of animals kept together" (Dictionary), in *Marked* it refers to Zoey's group of friends: Stevie Rae, Damien, Shaunee, and Erin, and it is a demeaning nickname given by Aphrodite, the antagonist. The rich presence of collective nouns reflects teenagers' tendency of categorisation (see 2.1.2). The effect is thus that the use of vocabulary reflects the language habits of the intended age group.

The proper names in *Marked* are in general of only two origins, namely Greek or American, which corresponds to the idea of the author to combine Greek myths with Native American legend and stories. In fact, P.C. Cast said that the series is "heavily pagan and Wiccan based, with a huge influx of Native American myth and legend" (Wagner, 2009). The names of the stores, the school, and the sport teams in Tulsa are authentic. The characters, however, are

Name	Origin
Zoey	Greek
Stevie Rae	British
Nyx	Greek
Neferet	Egyptian
Damien	American
Kayla	American
Heath	British
Shaunee	American
Erin	Irish
Aphrodite	Greek
Erik	British
Linda	British
Sylvia	Greek

Table 1

fictional, though some are based on mythical characters, such as the goddess Nyx. When looking at the characters and the origins of their names, a striking division becomes clear (see table 1). The majority have English names, and those names belong to the secondary characters. The primary characters who are good and who (eventually) play a prominent role in saving the world have names from Greek origin: Zoey, Nyx, Sylvia, and Aphrodite. The truly evil character in the whole story is Neferet, and her name is of Egyptian origin. The presence of various cultures in the book, such as Greek and Cherokee, has thus had its influence on the naming of the characters as well.

3.1.3 Adjectives. In general, adjectives do not occur very often in fiction, as "too many adjectives in writing may leave the reader feel uninvolved with the story" (Shirley, n.d). In YA fiction, however, the use of adjectives is a tool for the narrator to describe the point of view (Hardy, 2011). The frequent use of adjectives in *Marked* is thus unmarked. In the first chapter, the adjectives are mostly evaluative or visual, the latter especially in colour and

physical attributes. Throughout the book this remains the same. The evaluative adjectives in the first chapter are rather negative: *freakish, more-than-slightly-insane, stupid, long-suffering, ridiculous, frustrated, disgusting*. These adjectives emphasise the hard life of the American teenager, especially in her transition from human to vampyre. The visual adjectives mostly describe colour and physical attributes: *sapphire-blue, blue, long-white, colorless, troll-like*. These types of adjectives are necessary to give the reader an image of the setting and the appearance of the characters. In addition to these kinds of adjectives, the book also contains auditory adjectives that describe how characters sound and with what accent they speak: *'low, flat voice', 'high-pitched giggles',* and *'Okie accent'*. The presence of these adjectives is self-evident, because on the one hand they help the reader visualise the new world and the characters in it, and on the other hand teenagers are focussed on physical appearance and they easily express their opinions. The use of adjectives thus correctly reflects the real language of teenagers.

3.1.4 Verbs. The verbs in *Marked* are dynamic, as they refer to the actions by humans and vampyres. In the first chapter, most verbs indicate perceptions and speech acts: *think, notice, spoke, looked up, said, blinked, rubbed*. Additionally, quite a few verbs refer to movements: *lifted, sat up, cringed, moved away*. These verbs ensure that the reader 'sees' everything that happens through Zoey's eyes. In the rest of the book, the verbs are alternatingly static and dynamic, and mostly the former occur in the dialogues, whereas the latter occur in the evaluative fragments. The two types of fragments also differ in terms of tense. All the descriptive and evaluative fragments are in the past tense, while the conversations are usually in present tense. This is normal in terms of direct and indirect speech, which will be discussed in part 3.2.2.

3.1.5 Adverbs. In addition to the adjectives, adverbs are also frequently used in *Marked,* especially when compared to other types of fiction. According to Noble (2008),

however, "frequently, [adverbs] are not important" and "many times they add little to what is already on the page". Even though Zinsser agrees (2008), stating that "most adverbs [...] are unnecessary", adverbs are important in teen fiction as the language of teenagers is also full of them (see 2.1). The most common type of adverbs in *Marked* are degree adverbs: *really, almost, too, pretty, so, quite,* and *very*. These adverbs are equally used in combination with adjectives as well as adverbs. The use of degree adverbs fit the descriptive and evaluative narrative of this book. There are also many adverbs that describe time and place in relation to the deictic centre, for instance *next, still, already, finally, now,* and *there*. The continuous presence of deixis is understandable, as the protagonist suddenly shifted from her normal teenage life to a new life as a vampyre. As a result, she often compares her new life with her old life, and therefore also the places and the people. Additionally, most adverbs appear in the narrative parts, because instead of using adverbs in speech, the characters use stronger nouns or adjectives. An example of this is the use of 'trashed' instead of 'completely drunk'. As to sentence adverbs, most are conjuncts, such as *so, still, then, until* and *but*. Conjuncts appear more often than disjuncts such as *certainly, obviously, clearly,* and *hopefully*. This is probably done to represent the teenage colloquial language, in which simple connections are used more regularly than the more complex disjuncts. The presence of adverbs is thus conform real-life teen language, which is more important than writing conform Nobles' and Zinsser's idea that an author should use as few adverbs and adjectives as possible. Chapter four will discuss the translator's decision regarding this subjects.

3.2 Grammatical

In general, there are no major irregularities in grammatical structure compared to real YA language. The book is predominantly written in such a way that it accurately represents teenage speech and thought. The sentence structure varies greatly throughout the novel,

though the descriptive parts contain mostly long and complex sentences with sub-clauses, which are alternated with simple and short sentences. The structure of the direct speech-parts varies significantly, as it depends on whether the character has a lot to say, or if he or she only gives a short response.

3.2.1 Sentence types. In P.C. Cast's *Marked*, all sentence types such as statements, questions, and orders, occur. Table 2 lists the examples of the sentence types, and these types occur in the narrative parts as well as in the dialogues. Though the

Sentence	Type
"Okay, sick"	Minor sentence – opinion
The dead guy	Minor sentence – clarification
"You're so grumpy when you're sick"	Statement
Then I saw him.	Statement
"Ride home with him"	Order
"What are you going to do?"	Question
Do vampyres play chess?	Question

Table 2

former seems odd, it is logical, because the reader follows the protagonist's viewpoint, and she often asks herself questions or gives herself orders. This means that even the evaluative fragments can be seen as a case of internal dialogue, of which the reader is the audience.

3.2.2 Sentence complexity. On the whole, the average sentence length of the passage is 12.2. The ratio of independent clauses to dependent clauses is 1:1.7. When looking at the Flesch-Kincaid Reading Ease of this fragment, which is 85, it can be concluded that the book is not very complex. The Flesch-Kincaid Grade Level is 5.5, which means that students of the age 11-12 should be able to read it. This is not surprising as the first chapter represents the language complexity of a babbling teenager. Nevertheless, much of the complexity that is present in *Marked* occurs when the protagonist has entered the House of Night. From that point onwards, more details with regards to culture, myths and rituals. Consequently, when checking the complexity of the book by using later chapters, the Flesch-Kincaid Reading Ease decreased to 80.7, whereas the Grade Level increases to 6.4, which is between 12 and 13 years old. A small change in complexity occurs indeed, though the book remains easily accessible to the source readership, which is 12-18. However, the chance remains that

younger readers will miss the references to Greek myths, Cherokee legends, and rituals. Nevertheless, the book is easily readable by the stated readership when it comes to language use, because Cast uses the language that the locals themselves use. The effect is that the reader is invited to become actively involved as insiders in the protagonist's life.

3.2.3 Verb Phrases. As mentioned in 3.1.4, the author used the simple past tense in the narrative parts, and mostly present tenses in the dialogues. According to Quarry (n.y.), "narrative tenses are grammatical structures that you use when telling a story, [and] the past tense is the most common" (n.p). The present tense, on the other hand, is customary in direct speech, which occurs in the dialogues. The tenses in *Marked* are thus unmarked. In the first chapter of *Marked*, however, there are some significant variations in the use of the simple past tense, namely in the following fragment:

> She had my eyes […] but my eyes had never been that big and round. […] She had my
> hair [...] as my grandma's had been before […]. But my face had never been that pale.
> I'd always been olive-ish. (Cast, 2007, p.10).

The sudden use of the past perfect involves awareness of the circumstances that, in relation to that point, are in the past. Throughout the rest of the book the change from the simple past remains rare. In fact, in *Marked* a sudden change in tense is an indication the protagonist's consciousness of developments in her life. In other words, it indicates her awareness of a changing life and her tendency to reminisce about the past and the future that could have been. The final chapter will discuss whether or not the translator has taken these changes in tense into account.

3.2.4 Additional grammatical characteristics. Naturally, many more grammatical characteristics can be discussed, such as adjective-forming, syntax, semantics, contractions, and use of determiners. Nevertheless, it is more interesting to discuss these aspects combined

with the occurrences in the translation, as this ensures a more complete discussion. Therefore, see section 4.2 for the discussion of these specific grammatical characteristics.

3.3 Figures of Speech

3.3.1 Grammatical and lexical. Traditions and rituals play an important role in *Marked'*s vampyre world. The rituals are performed daily, and the repetition of these rituals and of rituals in general "contributes to a sense of order and continuity while allowing the flexibility and adaptation" (Rappaport, 1999, p.427). Additionally, "what is involved in rituals is conscious repetition," according to Bloch (2004, p.68). This indeed applies to *Marked*, in which the rituals contain fixed formulaic phrases that re-occur throughout the story. An example of a formulaic phrase can be found during the Full Moon Ritual, in which the five elements are evoked:

> I ask that you hear me, air, and I summon you to this circle. […] I ask that you hear me, fire, and I summon you to this circle. […] I ask that you hear me, water, and I summon you to this circle. […] I ask that you hear me, earth, and I summon you to this circle. […] I ask that you hear me, spirit, and I summon you to this circle. (Cast, 2007, p.278-80)

This particular form of repetition is called anaphora. The aesthetical effect of this kind of repetition is that it sounds quite archaic and it feels otherworldly. Furthermore, repetition also occurs in the recurrence of phrases like 'Merry Meet' and 'Blessed Be' – both phrases of salutation – and in the choice of nicknames such as 'Nerd Herd' and 'Hag from Hell'. The effect of these repetitions is the production of a sense of continuity in the book (Danely, 2012, p.19), and the examples will be further discussed in 3.3.2 and 3.3.4 respectively.

3.3.2 Phonological schemes. In *Marked*, the author has deliberately used phonological schemes, and the function is generally to emphasise the Native American and the Greek elements of the story. Phonological patterns of rhyme appear for instance when characters listen to Cherokee songs like "*Beautiful, see the cloud, the cloud appear / Beautiful, see the rain, the rain draw near…*," of which the two characteristics are repetition in nouns, such as 'rain' and 'cloud', and the presence of precise rhyme (Cast, 2007, p.47). Another phonological scheme that appears in the book is alliteration. It is procedural for vampyres to greet each other with *'merry meet'* and *'blessed be'* (p.160), two phrases that are often repeated. The effect is that the reader becomes immersed in the ceremonial and mysterious world of the House of Night. Alliteration is not reserved for ritualistic salutations only, but it also occurs in nicknames like 'Hag from Hell' and in group names like 'Dark Daughters'. As discussed in chapter 2, teenagers do not focus on lexical meaning only, but the pragmatic import plays a role as well. In other words, the aesthetic pleasure is for teenagers often as important as the literal denotation. In the case of alliteration, for instance, the focus is on the denotation as well as on how it is brought. The effect of the alliteration in 'hag from hell' is that it is clearly a demeaning nickname, but additionally it has a good ring to it and is aesthetically pleasant. The same applies to assonance, for instance 'Nerd Herd' and 'Hag Pack' (Cast, 2007, p.300). Aside from the pragmatic import, the deliberate use of phonological schemes fits the cultural-rich background of the story, in the case of the Native American and Greek elements. The deliberate use is also conform the use of teenage language and profanities, as teenagers find aesthetic pleasure as important as literal denotation (see chapter 2). In translating *Marked* with regards to the source readership, the phonological schemes should be copied. Whether this has happened will be explored in chapter 4.

3.3.3 Tropes. As tropes are the conscious violations of linguistic code, it is interesting to look at neologisms, deviations, and metaphors and similes, especially as these elements are

"the professional translator's biggest problem" (Newmark, 1988, p.140). According to Newmark (1988), "each language acquires 3000 new words annually" and though "a majority of them have a single meaning and can therefore be translated out of context, […] many of them soon acquire new meaning in the TL," causing difficulties in translation (p.140). Although *Marked* introduces the reader to a new world, there are not any neologisms to be found in the text. Words that could be mistaken for neologisms are 'u-no-le' and 'u-we-tsi-a-ge-ya', which are in fact words taken from the Cherokee language. In addition, there are also not any linguistic deviations to be found, except for the spelling of 'vampyre'. As mentioned in 3.1.1, this spelling is less used nowadays as it was in the eighteenth century. The reason Cast chose this spelling is "'cause [she] like[s] the way it looks!" (Wagner, 2009). Additionally, the spelling suites the story as the vampyres in the House of Night are not the bloodsucking human-eating creatures who sleep during the day and come to live at night. The spelling dissociates them to some extent from the Dracula-types, which is a necessary dissociation.

The translation of metaphors is the most important particular problem, and while neologisms and linguistic deviations do not occur, metaphors are prevalent in *Marked* (Newmark, 1988, p.104). In fact, Cast is well-known for her elaborate use of comparisons that give her the opportunity to provide the reader with further descriptions and details. The function of the comparisons is therefore to "describe a mental process or state, a concept, a person, an object, a quality or an action more comprehensively and concisely than is possible in literal or physical language; its pragmatic purpose, which is simultaneous, is to appeal to the sense, to interest, to clarify 'graphically', to please, to delight, to surprise" (p.104). In *Marked*, the metaphors are both 'single' and 'extended', and Cast has indeed used both types. In chapter four of this thesis, the translations of certain metaphors will be discussed.

3.3.4 Profanities. In a vampyre world in which teenagers need to fight for their rightful place, teenage language is still similar to the normal world. Cursing is therefore not an exception, though there is some interesting use in profanities. The following swearwords are just a few examples, with the number of occurrence between brackets: 'fuck' (8x), 'bitch' (11x), 'faggot' (1x), 'ho' (2x), 'hag' (27x). These words are often combined: 'fucking bitch (Cast, 2007, p.265), 'bloodsucking fuck' (p.330), 'fucking faggot' (p.139), 'hags from hell' (p.92), 'hag bitch' (p.221). As the pie chart in appendix B also whose, the instances of profanity are quite nasty. The only mellow one is 'he's such an ass' (p.36). As mentioned in 2.1.1, the use of curses has become normal for teenagers, as they use it to show matureness (Coyne, 2012). Some words have become less insulting, such as 'bitch', though the impact of these words is socially-dependent. It can be concluded, however, that the degree of these swearwords is definitely not suitable for a younger readership.

3.4 Context and Cohesion

Marked follows a clear structure: it starts in medias res with an introduction based on a complication, and then it continues as complication, climax, and end. However, the end of the book is only the beginning, as the book is part of a series. This is indicated by the use of foreshadowing in the sentence "Whatever happens, we're in it together" (p.348). According to Mushens, "foreshadowing is a great tool [in YA fiction] for signposting major events in the novel [and] hinting about things to come in the text" (2015, n.p.). The function of foreshadowing in teen fiction is to create tension and keep the reader in suspense. As a result, the reader will want to continue reading, which is why foreshadowing is a clever and often used tool, especially at the end of one book in a series. Furthermore, *Marked* contains 348 pages divided over 29 chapter that are just indicated by 'chapter' plus the number. The book

starts with an excerpt of Hesiod's poem to Nyx, which introduces the story and sets the tone for the book, as many more references to the personification of Night will be made.

3.4.1 Context. P.C. Cast does not address the reader directly in *Marked*, but instead she tells the story through the words and thoughts of the protagonist, Zoey Redbird. Only from book six, *Tempted*, onwards does the author change the point-of-view per chapter. In this book, the perspective does not change, and as a result, the readership becomes very familiar with Zoey's stream-of-consciousness. The result of a first-person-narrator is that the intended readership can easily identify themselves with the character and her struggles, because she is a teenager as well. This is exactly one of the aims of the first-person-narrator: "de identificatie wordt het sterkst bevorderd door het gebruik van de vrije indirecte reden" (Ghesquiere, p.167). When Zoey's words or thoughts are represented, this is indeed done by indirect speech, in which the first person pronouns *I, me, my,* and *we* are crucial. As a result, the addresser-addressee relationship feels like a relationship between friends. The parts of indirect speech, the narrative fragments, are alternated with those of direct speech, the dialogues. The function of these latter parts is to reflect conversations between the protagonist and the other characters and so providing the readership with an idea of their personalities as well.

3.4.2 Cohesion. As discussed in 3.1.5, the sentences are logically linked by the use of coordinating conjunctions such as *for, and, but,* and *yet*, and linking adverbials such as *finally, besides, therefore,* and *thus*. The latter are far less often used than the former, which is conform teen language (see chapter 2). The reason could be that linking adverbials are of a higher register than coordinating conjunctions, which is why they are used less often in teenage colloquial speech, the language that *Marked* represents.

Although repetition is embraced when it comes to rituals, nicknames, and profanities, it is avoided in cross-referencing. One example can be seen by looking at the variations for

the 'vampyre Tracker' in chapter 1. He is referred to as 'the dead guy' (2), 'him' (4), 'he' (9), 'un-human' (1), 'vampyre' (3), 'Tracker' (4), and 'that guy' (1). These cross-references are quite elaborate. In the rest of the book, there are mostly just three or four manners to refer to one person or thing. Nevertheless, Cast avoids the repetition of one word to refer to someone or something, which keeps the narrative varied and is conform the fact that teen language is represented in *Marked*.

3.5 Conclusion

When examining the findings of the stylistic analysis, it can be concluded that *Marked* is definitely not suitable for younger children. Firstly, the book represents teenage life, and in that teenage language, which is not suitable for younger children. Secondly, though *Marked* is not very complex in terms of vocabulary and grammar, the profanities ensure it is inappropriate. Finally, the background of the book with the references to Greek myths and Native American legends would be lost when read by children. If the myths just had entertaining value, it would not have been very problematic. Unfortunately, these myths form the basis of the vampyre world, and it is therefore important that the reader is aware of the references. Considering these three arguments, it is only logical that Worldcat advises this book for grade 9 and up, which corresponds to the ages of 14 and 15. The next chapter will examine whether the translation fits this age group as well, or if it has indeed been translated for a younger readership.

4. Analysis of the Dutch Translation *Verkozen*

This chapter aims to analyse the translation of P.C. Cast's *Marked*, namely *Verkozen*, by comparing both books. In order to examine to what extent the translation has remained faithful to the original novel in terms of lexical, grammatical, and stylistic elements. *Marked* is an interesting book as it is full with American references, native-American and Greek references, and special vocabulary fitting the world of vampyres. For the reason that there is an incongruence between Young Adult fiction and Dutch 'Jeugdliteratuur', the question is to which extent the difference in intended readership has had an impact on the translation, especially as *Verkozen* is categorised as 'Fictie kinder- en jeugd' (VanStockum), 'Kinderboek' from age 7 (Cosmox), and 'Kinderboek' from age 9 (Bol.com). By analysing the translation, I hope to discover whether or not the translator has remained faithful to the readership and literary category of the original book. By drawing a conclusion on this issue, I might be able to deduce where the real problem lies in terms of the incorporation of Young Adult fiction in the Netherlands, and its influence on Dutch 'Jeugdliteratuur'.

4.1 Lexical Analysis

In this section, the lexical elements of the translation, *Verkozen*, will be analysed by comparing them to the (near-)equivalents in the original book *Marked*. In appendix A, a whole table listing the most important and most interesting vocabulary and the translations can be found.

    4.1.1 The title. The title of P.C. Cast's first book in a series of twelve, *Marked*, remains important throughout the book. Within the context of the book, 'Marked' refers to the first phase in the process of becoming an adult vampyre, namely being 'Marked' by a Vampyre Tracker, and this American title thus clearly "derives its identity from the context"

(Briffa and Caruana, 2009, p.14). In fact, the word 'Marked' occurs 29 times in the whole novel, and for the reader the reoccurrence of the title in the story itself is a point of recognition. This also applies to translating a title: "the translated title should bear some relation to the original, if only for identification, but it should also sound attractive, allusive, and suggestive" to attract readers (Newmark, 1988, p.56). The title of the book has been translated as *Verkozen*, and this fits part of the denotation of its equivalent. The English 'Marked' denotes "having a visible mark or marks; expressed by a mark; distinguished or separated from others by or as by a mark" (OED), whereas the Dutch 'Verkozen' denotes 'uitgekozen' or 'gewenst' (VanDale). When comparing these words, it becomes clear that the Dutch translation is too small in its denotation to incorporate all the denotations that belong to 'Marked', though it does include the sense of being selected. In the rest of the book, however, the Dutch title does not occur again, and as a result recognition is lost. Instead, the first action in the process is translated as 'gemerkt', without a capital (see 4.3.1). This word includes the meaning that was omitted with 'verkozen', namely "van een merk voorzien" (VanDale). As this is the most important aspect of this phase, for all fledgling vampyres have a 'Mark' on their head in the form of a crescent moon, this translation is a good choice with regards to Newmark's statement, though it remains unfortunate that the title does not recur in the rest of the book.

    4.1.2 Names. The names occurring in *Marked* are very important in their contribution to the course of the story, as they all refer to either the setting, for instance 'Oklahoma', or the rich cultural references of the story, for instance 'Aphrodite' (as discussed in 3.1.2). Herein, a difference can be made between geographical names and ethnographical names, though the translation thereof is similar. "Just like cultural references, names denote people or locations," and therefore "[n]ames are usually not translated since different names would identify different people or items and the norm of adequacy would not be conformed to" (Vandepitte,

2010). However, a distinction should be made between names in non-fiction and the names of fictional characters. Nevertheless, only names of "kings, popes, and often [...] characters in children's literature are translated" (Vandepitte, 2010). The translator of *Marked* has retained the English proper names of almost all the characters. In fact, there are only two exceptions: she translated 'Nyx' as 'Nux' and 'Dragon Lankford' as 'Draak Lankford'. The former choice could have been made for the reason that the name of this Greek goddess of night has a different spelling in other languages, as "some prominent figures of classical Greece […] are naturalised in the main European languages" (Newmark, 1988, p.214). However, this is not the case, as the correct and standard Dutch spelling of the originally Greek name is also 'Nyx' (Greek: 'Νύξ'). Even if the translator had opted for the Latin spelling, it would still have been 'Nox' instead of 'Nux'. For this reason, and the reason that the other names have not been translated, it is unexpected that the translator made this choice. The other name, 'Dragon Lankford' has been 'Draak Lankford', and the reason behind this choice might be that his nickname is 'Dragon'. If the translator prefers to translate this nickname, then it is consistent to translate his normal first name as well. Nevertheless, it is a bit odd that only two of the many character and geographical names have been translated. The fact that the translator of *Marked* has chosen to mostly not translate the names of the characters and the geographical places therefore contributes to the conclusion that *Verkozen* is not targeted at young children as the marketing of the book suggests.

4.1.3 Dialect. The characters in P.C. Cast's *House of Night* have been given distinct manners of speaking that correspond to their individual social class, in addition to the type of language they use as teenagers. Only one of the main characters has a very obvious accent, which is a difficult aspect for a translator to translate. Translating non-standard language is often seen as a challenge, for the reason that the range of alternative choices translators have all exclude "a source-text oriented approach and therefore the norm of adequacy can never be

obtained: the impossibility of equivalence results in untranslatability" (Vandepitte, 2010). This means that representing, for instance, the Southern American dialect of one of the characters in Dutch is impossible, as there is no such thing as a Dutch Southern-American-dialect, nor is any of the Dutch dialects an equivalent of the aforementioned American one.

In *Marked,* Stevie Rae is the only main character with a distinct accent, as she comes from Henrietta, Oklahoma, and consequently she has a Southern American dialect, namely the Oklahoma dialect[4]. This dialect "is categorized by linguist as a South Midland dialect," and not all Oklahomans have this dialect, as there are many sub-regional dialects to be found in the Southern United States (Bailey, 2015). Newmark (1988) distinguishes three types of functions a dialect can have within a book: "(a) to show a slang use of language; (b) to stress social class contrasts; and more rarely (c) to indicate local cultural features" (p.195). As the dialect of Stevie Rae corresponds to the geographical setting of the book, it can be concluded that this is a case in which the dialect indicates local cultural features. For this reason, and the fact that the geographical names have been kept as well, the domestication or neutralisation of the dialect would be a shame. It is therefore important that the Okie dialect is translated or transferred into Dutch, and the translator has made some very interesting choices to do so. However, the introduction of Stevie Rae, and accordingly the first reference to her dialect, is not foreignised: "a perky voice with an Okie accent" (Cast, *Marked*, p.79), in Dutch translated as "een opgewekte stem met een boers accent¸duidelijk een meisje van het platteland" (Cast, *Verkozen,* p.81). Unfortunately, the Dutch rural accent is not similar to the American Okie accent, and it gives the Dutch readership a difference idea of the character. Yet, later on in the book, Stevie Rae's accent is foreignised, as "in her Okie twang" is translated as "in haar countrydialect" (see Table 3):

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[4] The reason for the selection of Tulsa, Oklahoma, and the origins of the characters is that the author comes from the same area.

| *Marked* (2007) | In her Okie twang (p.91) | In haar countrydialect (p.92) |
| *Verkozen* (2007) | Her sweet Okie twang (p.337) | Haar gezellige country-accent (p.308) |

Table 3

A Southern-American dialect can indeed be connected to 'country', as the country music genre originated in Southern United States in the 1920s (Peterson, 1999, p.9). Additionally, 'country' is a well-known cultural reference, which gives the reader a clear idea of what the character must sound like. In both instances above, the translator opted again for the country-reference, though there is a difference in the translation of 'twang'. The word denotes "a vocal imitation of the resonant sound produced when a tense string is sharply plucked or suddenly released," which means that it refers to the sound (OED). The same applies to 'accent', which also focuses on sound and pronunciation, whereas 'dialect' refers to the whole form or variety of a language, including sound as one of the aspects. In this case, country-accent would be the best option of the two. Additionally, consistency in translation choices would also be preferable.

Apart from the accent, the Okie dialect also has specific vocabulary. In fact, "the Oklahoma dialect [has] Southern influences [that can be seen by, for instance,] the use of phrases like 'y'all'" (Bailey, 2015). This particular phrase occurs in *Marked* as well, and the translator has translated this phrase in various manners (see table 4):

	Marked	*Verkozen*
1	Here ya go! (p.85)	Alsjeblieft! (p.86)
2	Hi y'all (p.79)	Hallo daar (p.81)
3	Hey, y'all (p.91)	Hoi. (p.92)
4	Y'all (p.106)	Hé, hoor es (p.105)
5	Y'all (p.128)	Hoi! (p.123)
6	Y'all (p.128)	Zijn jullie… (p.123)

Table 4

The techniques that the translator used to translate the phrase are domestication (4), omission (3), and neutralization (1, 2, 5, and 6). Newmark (1988) comments that, "[i]f dialect appears metalingually, i.e. as an example of language, you normally transfer it, translate it into neutral language, and clarify the reasons why it is cited" (p.195). The clarification of the Okie dialect

does not occur every time an Okie phrase is used. By changing the 'standard' and the 'geographical dialect' to a common, standardized variety, the translator is unsuccessful in "produc[ing] naturally slangy, possibly classless speech in moderation, hinting at the dialect, 'processing' only a small proportion of the SL dialect words" (Newmark, 1988). Using the standard language to translate a dialect without any hint at the dialect means that "[t]he semantic and especially pragmatic result of this choice is 'neutralization'" (Vandepitte, 2010). The effect of this translation-choice needs to be compensated in order to maintain a sense of the source culture in the translation. In *Verkozen,* this is done by keeping all the other cultural references, and referring to the Okie dialect once in a while (see Appendix A). The dialect plays an important role in the setting of the book, and by keeping the references, the teenagers will not miss these aspects.

4.1.4 Jargon. Though the story is set in the real world in modern times, it is still a world in which many aspects are different or rare. As a result, *Marked* includes its own specific language, which can also be found in Appendix A[5]. The obvious characteristics of these words are that they have been capitalised by the author, such as 'People of Faith', 'Tracker', 'Marked', and 'Goddess' (see 4.3.1). Additionally, many of these words have either alliteration or assonance, for instance 'Wise Woman', 'Blessed Be', 'Merry Meet', and 'Dark Daughters' (see 4.3.5). Overall, the specific vocabulary is clearly present and has a feeling of importance in the original book, but due to changes in the aforementioned characteristics, these aspects mostly have been lost in translation. This will be discussed later in this chapter, as it concerns choices made in the style of the translation. In this section, I would like to discuss a few interesting and striking translation choices concerning the lexical area.

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[5] In appendix A, I have shortened the label 'specific language' into 'jargon'.

The first interesting translation issue was the translation of the word 'vampyre'. In section 3.3.3, this word was briefly discussed, and it was concluded that although this spelling is old-fashioned nowadays, in the eighteenth century it was as normal as the spelling of 'vampire'. In terms of connotations, the translator needed to find a different translation for 'vampyre'. However, in contrast to its English equivalent, the Dutch word 'vampier' did not use to have a different spelling, which is why the solution was either to coin a new spelling or use the normal one. On the one hand, using a spelling such as 'vampyr' would not be entirely problematic, because it remains clear to the readership what is meant and in the story itself the exact connotations are explained. On the other hand, formulating an own spelling of an existing word is not really the intention. For the sake of clarity, and because the connotations are explained in the story itself, the translator has correctly chosen for the Dutch 'vampier' as a translation of the archaic spelling 'vampyre'.

In chapter 2, the influence of the English language was discussed, with the conclusion that many English words are adopted into the Dutch language, especially by teenagers (Daniëls, 2005, p.16). This can also be used as a translation strategy, and the translator of *Marked* has indeed put this strategy into use:

Marked	*Verkozen*
The People of Faith (p.61)	De People of Faith (p.65)
Vamp Poet Laureate (p.162)	Vampier-poet laureate (p.153)
As a smudge stick (p.251)	Als *smudge*-bundel (p.232)
Smudge stick (p.261)	Smudge-bundel (p.241)

Table 5

The first translation, 'People of Faith', could be understandable for Dutch teenagers, though the choice is striking. It is in fact the only word referring to an association that has not been translated, as the associations, such as the Elder Ones, Tribal Elders, Medicine Men, and Wise Women, all have been translated. According to Newmark (1988), "the translator is entitled to

delete, reduce or slim down jargon, [though only] more or less redundant words or words that are semantically too broad for the features they are describing" (p.209). In this case, however, a translation like 'Mensen van het Geloof' would have fitted perfectly together with the translated 'medicijnmannen', 'ouderlingen', 'stamoudsten', though capitalization would add the feeling of importance that is present in the original (see 4.3.1). Additionally, the jargon used in *Marked* has a large degree of authoritativeness, which means that less linguistic changes should be made (Newmark, 1988, p.210). It is therefore disappointing that the translator has both been inconsistent in the translation of jargon and has disregarded the style (see 4.3).

The other three examples in table 5 have been translated according to the same translation strategy of foreignising, though the translations might trigger a lack of comprehension. A 'Poet Laureate' is "a poet appointed as an officer [...] to write poetry for court and national occasions" (OED). As it is a title, the equivalent in Dutch is also 'Poet Laureate', and the translation choice could be made with "the special purpose of demonstrating the learner's knowledge of the foreign language" (Newmark, 1988, p.210). The possibility is realistic, however, that teenagers do not know what this title refers to, and the book does not contain a phrase to clarify this. In this case, the reference of 'Poet Laureate' would be lost, which is why it might have been wise to add a short explanation to the use of this word. The same definitely applies to the translation of 'smudge-bundel'. This stick is used in a ritual to cleanse all those who are present; so in reality, it is an anti-smudge stick. The translator has kept the English term for 'smudge', even though it could easily have been translated as, for instance, a 'zuiverings-bundel'. After some research, it became clear that 'smudge bundels' are indeed sold in the Netherlands, and these are very specifically for cleansing people, rooms, gems, and other objects. The translation thus perfectly fits the context, though it is the question how many readers immediately understand the reference of

the translation. As practically all vocabulary specific to this series has been translated, the translation of 'smudges stick' to for instance 'zuiverings-bundel' would have been a better understandable and more consistent choice.

Additionally, the translator has used some Dutch words that are not entirely suitable for teenagers. The examples in table 6 are only three of many, and those others have been added to appendix A.

Marked	*Verkozen*
The god Erebus, to whom she is devoted (p.125)	De god Erebus, aan wie ze verknocht is (p.120)
A fledgling vampyre (p.52)	Een halfwas vampier (p.56)
... <u>automatically</u> move closer to the wall. (p.64)	…en <u>werktuiglijk</u> dichter naar de muur toe schuiven. (p.67)

Table 6

In the context of the *House of Night* series, 'devoted' means "appropriated or set apart by a vow or formally; under a vow; dedicated, consecrated" (OED). If an adult vampyre, and definitely a High Priestess or Goddess finds a consort, they become dedicated by an unbreakable and invisible vow. This connotation is not present in the Dutch translation 'verknocht', which only encompasses the affectionate part of the 'devotion'. Additionally, 'verknocht' is a word that is sporadically used by the Dutch teenagers nowadays. A better choice would then be 'gehecht', though this also encompasses only the 'devotion' part. Another option would be 'toegewijd', as this translation fits both requirements. The some difficulty applies to the use of 'halfwas' for 'fledgling' and 'werktuiglijk' for 'automatically'. The latter is a good equivalent as it fits the denotation as well as the connotation of 'automatically'. In terms of teenage language, however, it does not fit at all, as it is definitely not a word that Dutch teenagers nowadays know, let alone use. Instead, a perfectly fine and teen-friendly translation would be 'automatisch' or 'vanzelf'. As regards to 'fledgling', 'halfwas' does mean the same thing, though again it is not a term that teenagers are familiar with. In this case, the synonyms, such as 'onrijp', 'onvolwassen', 'onervaren', do have the

same meaning, though it does not sound as good as 'halfwas vampier'. Additionally, the English term 'fledgling' is also not that common anymore, so in that case 'halfwas' would fit just fine amongst all the other instances of vampyre-specific vocabulary. These cases of unfamiliar or uncommon specific vocabulary, however, do confirm the fact that the Dutch translation is not suitable for younger children, just as the original book, and the same applies to the following topic.

      4.1.5 Profanities. When translators are offered a book for translation, they always need to consider whether the document is their area of expertise and if they are interested in the story told. More importantly, they need to ask themselves whether or not they are comfortable with the language that is used. This question is very important for the research of the translation of teenage language, and especially profanities, in *Marked*. The strong presence of profanities demonstrates that the book is clearly not suitable for younger readers (see 3.3.4), but also that it is fitting for teenagers, whose language is represented (see chapter 2). The incongruence between YA fiction and Dutch 'Jeugdliteratuur' could have had consequences on the translation of *Marked*, though Appendices A and B clearly show that this is not the case. In fact, despite the fact that the book is suitable for young children according to its marketing, the language obviously is not. Still, the translator has made some interesting choices, as some profanities have been translated perfectly, while some are a bit old-fashioned.

      In general, the profanities in *Marked* are rich and various, as can be seen in figure 1 in appendix A. The pie chart shows that 'God', 'Hell', and 'Shit' form the top three of used profanities. Figures 2 to 5 show how the translator dealt with some of these instances, and there are a few strategies to be seen: (1) omitting the swearword; (2) neutralising it; (3) using an equivalent – these strategies are conform Landers' perspective on translating profanities (2011). The omission or neutralisation of the profanities could have been regarded as making

the translation appropriate for younger readers. Instances of this strategy are 'nee hè?' for 'ah hell', 'krachtterm' for 'cuss word', 'wat voor de…?' for 'what the fuck', and 'nou, dat zat dan tenminste een keer mee' for the expression 'hell must be freezing over'. The reason for neutralisation and omission does not lie within the characters, as all the characters have a tendency to curse. The motive behind the inconsistency remains unclear, especially as the translator kept many other profanities, and even used a few where there was none in the original, such as 'Jezus!' for 'Jeesh!', which means that it is not because of the translator's ideology. The omission and the fact that predominantly equivalents of the English profanities have been used in translation, demonstrates that the translator was aware of having an older readership than that the book is marketed for in the Netherlands. Nevertheless, sometimes the translator uses Dutch profanities that might be targeted at a readership that is even older than teenagers, for instance when using 'secreet' for 'bitch', and 'reinste lulkoek' for 'total bullshit'. In both cases, the chosen translations do not suffice as a representative for teenage profanities, as the translations are a bit old-fashioned. In two instances, using 'bitch' and 'bullshit' as translation would also suffice, as Dutch teenagers – as language innovators – have taken over these English terms in their regular vocabulary. The same applies to 'fuck' and 'gay', though this might not have been the case eight years ago, as 'fuck' only entered the Dutch language a few years ago. It can be concluded that many aspects influence the choices a translator makes with regards to translating profanities, though it is clear that, with regards to profanities, the book is unsuitable for children, as well as often inconsistent in reflecting teen language.

4.1.6 Damien's vocabulary. As mentioned in chapter 3, one of the characters is a genius in the field of vocabulary, and he often annoys his friends by using complex words that are not used frequently. His tendency to use words that are, in terms of formality, of a higher register than that of his friends, is immediately introduced to the reader by the sentence "You'll get used to Damien's vocabulary obsession" (Cast, 2007, p.92). In the Dutch translation, the language use of this specific character should be just as difficult for the Dutch readership, as the original is for the English readership. With regards to this fact, there are three consequences that can arise in translating Damien's vocabulary: 1) successfully finding an equivalent that is as difficult for the target readership; 2) using vocabulary that does not fit the character; and 3) omitting the difficult vocabulary. All these cases are visible in the translation, which all have their own consequences.

Marked	*Verkozen*
'Affirmative,' he said in typical Damien fashion. (p.273)	'Ganselijk,' zei hij; weer zo'n echte Damien-woordkeus. (252)
Flock of sycophants (p.92)	Zwerm verwaande sycofanten (p.93)
Actually the consuetudinary way to phrase is [...] (p.93)	Feitelijk moet je zeggen […] (p.94)
Vulgar language (p.140)	Grove taalgebruik (p.134)
Hubris (p.101)	Hybris (p.101)
Prodigious circle-casting (p.284)	Prodigieuze cirkelwerping (p.261)
Penis or no penis (p.95)	Ook al heb ik dan een pik (p.96)
Puissantness (p.263)	Puissantheid (p.243)
Puissant (p.260)	Puissant (p.240)

Table 7

Most of the complex vocabulary used by Damien has successfully been translated into Dutch, see table 7. As can be seen, the translator used the more complex equivalents of the English words to fit Damien's character: 'ganselijk' for 'affirmative', instead of simply 'yes' or even 'toestemmend'; 'sycofanten' for 'sycophants', instead of the 'crude'; 'hybris' for 'hubris', instead of 'kapsones' or 'kontlikker'; and 'puissant' for 'puissant', instead of 'vermogend'. However, there are also two instances in which the used vocabulary in translation does not fit the personality of the character, and these two instances are 'grove' for 'vulgar' and 'pik' for 'penis or no penis'. 'Vulgar' is a word of Latinate descent, and it is an uncommon word in the

vocabulary of American teenagers. The same definitely does not apply to 'grove', though it does apply to the Dutch equivalent 'vulgair'. It is therefore unclear why this obvious equivalent was not selected to fit Damien's vocabulary obsession. The same can be said of 'pik' as an equivalent for 'penis'. The latter is not a complex word, and it was not used by Damien to show off his linguistic intelligence, but merely to express his ability to contribute to women's talk. Nevertheless, 'pik' would not be a word that Damien would use in this case, as it is of lower register than his customary language use. To meet both the requirement of equivalency and that of register, 'penis' would have been the best choice. After all, the selection of words does not only need to encompass the denotations and connotations of the original, but it also needs to fit and transfer the character's personality.

In addition to succeeding and failing to find a good equivalent, the translator can also choose to just omit the complex word. This occurred once, and it is not necessarily problematic, were it not for the fact that it is the instance in which one of the characters reacts to his vocabulary obsession:

"Actually, the consuetudinary way to phrase that would be 'Do not make me cut that Jessica Simpson lookalike blonde hair of yours off in the middle of the day.' Technically day is night for us and so night would be day. Time is reversed here. The black girl narrowed her eyes at him. "Damien, you are getting on my damn last nerve with that vocab shit." (p.93).

('*Feitelijk moet je zeggen: "Je brengt me er nog eens toe om in het holst van de dag je Jessica Simpson-lookalike blonde haar af te knippen." Theoretisch gezien is dag voor ons nacht en dus zou nacht dag zijn. De tijd is hier omgekeerd.'*

Het zwarte meisje keek hem met tot spleetjes geknepen ogen aan. 'Damien, je begint me behoorlijk op de zenuwen te werken met die vocabulaireshit.' (p.94-95))

In the translation the word to which 'vocab shit' refers, namely 'consuetudinary' is omitted, and as a result, the translation 'vocabulaireshit' has no use, as it has no complex word anymore to which it refers. The exact reason for omission is unclear, as the word 'consuetudinary' could be translated as 'conventioneel'. It is not as difficult as the English equivalent, though it is definitely better than 'traditionele', because that translation would nullify Damien's intelligence over the other characters. Additionally, the keeping of the complex word in this context is more important than having an equally complex translation, as the remark by Shaunnee now makes no sense. With the problem of literary categories in mind, the decision of the translator to preserve the complexity of Damien's vocabulary confirms the fact that the translation is not suitable for children, and that the translator has knowingly translated to book for teenagers.

4.1.7 Cultural References. The geographical setting in Oklahoma, America, and the cultural background of the story, with its Native American and Greek elements, can be seen to have added to the culture represented in *Marked*. These are also important elements which govern the shape of the characters, their personalities, and their relationships with one another. The translator has the power to change important aspects with just one decision, and the choices the translator makes can ultimately determine how characters relate to each other. André Lefevre (1992) explains the nature of ideology in translation in the following manner: "Translators function in a given culture at a given time. The way they understand themselves and their given culture is one of the factors that may influence the way in which they translate". The culture in which the translator of *Verkozen* translated this book was already a culture in which teenagers became more loquacious and innovative, and in which English had large influence on the Dutch language. Additionally, both Newmark (1988) and Venuti (1998) argue that translators of teen and adult fiction should keep foreign references as they improve the reader's knowledge or foreign cultures. Consequently, the translation choices were as

follows: 1) omit the reference; 2) domesticate the reference; 3) foreignise the reference. In *Verkozen*, all cultural references have been retained, though sometimes they have indeed been generalized or domesticated. The cultural references in *Marked* have been categorized (see Appendix A), and in this section the most striking choices will be discussed, in order to see to what extent the translator changed to references to cater for the target readership.

In terms of films and music, all the references towards American celebrities and well-known films and franchises have been foreignised. This fact demonstrates that younger children were not the focus of the translation, as the common approach for children's literature is domestication (Venuti, 1998). The Dutch usually keep English titles when it comes to films, TV programmes and music, and only films for children get a Dutch title and are dubbed. That does not apply to those for teenagers and adults, and as a result, the references to films and music in *Verkozen* are not translated. The same applies to most of the references to TV programmes, such as *America's Next Top Model* and *That '70s Show*, though there is one striking exception. When Zoey, the protagonist, refers to the "boot camp Maury sends all of his troubled teen guests to," (p.181), the translator has changed this by referring to Dr. Phil instead: "…dat opvoedingskamp waar Dr. Phil al zijn probleemtienergasten naartoe stuurt" (p.169). It is not a domesticating approach, as Dr. Phil is still an American personality and TV programme, though Dr. Phil definitely is more well-known as a TV personality than Maury.

The references to books and literature are a whole different story. As can be seen in table 8, the translator opts for a foreignizing approach when mentioning Gossip Girls, Bubbles series, and Bram Stoker's *Dracula* – although these could also be the Dutch translations – but in all other cases the titles of the literary works are translated.

Marked	*Verkozen*
Gossip Girls (p.81)	Gossip Girl (p.83)
Bubbles series books (p.81)	Bubbles boekenreeks (p.83)
Bram Stoker's *Dracula* (p.82)	*Dracula* van Bram Stoker (p.83)
Great Expectations (Pip, Estella, *who cares?!*) (p.137)	*Grote Verwachtingen* (Dickens, lekker belangrijk?!) (p.130)
Walter Lord's *A Night to Remember* (p.137)	Walter Lord, *De nacht van de Titanic* (p.131)
Byron's *She walks in Beauty* (p.163)	'Ze schrijdt in schoonheid'van Lord Byron (p.154)
Peter Pan with me (p.277)	Vrijheid, blijheid. (p.255)
The Taming of the Shrew (p.294)	*De getemde feeks* (p.169)

Table 8

The translations of the literary works are all published Dutch translations. All books,

especially the classics, are translated in many languages and thus acquire a title in that target

language, it is clever to use a domesticating approach (Venuti, 1998). Nevertheless, two

striking choices are made. With the reference to *Great Expectations*, the author of that book is

not named in the original. Instead, the protagonist refers to two characters of the book,

between brackets. The translator has chosen to not refer to those two characters, but instead to

the author of the novel, Charles Dickens. The message remains the same, as it was to show

that the story is not as interesting as the story about the Titanic. Therefore, the omission of the

characters and the adding of the author does not change anything in the storyline of *Marked*,

though it clarifies the reference to the Dutch readership who does not know *Grote*

Verwachtingen. The second striking choice is the translation of the reference of Peter Pan.

One of the characters uses this reference to ask her friend to ignore her negative feelings and

go with her and be happy, which is what Peter Pan wants when he visits Wendy. The

translator probably though this reference was too difficult for the Dutch readership, and

therefore she chose to omit the whole reference and instead translate what the reference

signified. These changes do not have a great impact on the story, as the connotation of the

references are still translated.

If there is one thing most teen girls, and some boys, love to do, it is shopping. As YA

fiction is set in the real world, it is often full of references to stores and brands. Owing to

globalisation, most brands and stores are internationally available, which means that translators can often just translate the references by using the cultural equivalent, which is exactly what happened in *Verkozen* as well (Newmark, 1988, p.82). Nevertheless, there are a few exceptions, especially with regards to references to brands. For instance, 'Kleenex' has been translated with 'Tissue', 'Koek' for 'Twinkie', and 'maagtabletten' for 'Tums'. In all these cases, the translator has chosen to 'generalise', as these brands – except for 'Kleenex' are less well-known than 'M&Ms' and 'Ralph Lauren' (Langeveld, 2012). When it comes to the shops, only one shop is domesticated by using generalisation, namely 'koffietent' for 'Quick Trip', which is not a global conglomerate (yet). In all these instances of generalisation, nothing has been lost. All the other store-names have been kept, as they were also more well-known (see Appendix A).

The references to the American school system have been added to cultural references as well, for the reason that school systems depend on the country in which they operate. Many differences exist between the systems in the Netherlands and America, and it is obvious that most of the references concerning school have been domesticated by using what Newmark calls a "functional equivalent" (1988, p.83). Firstly, all abbreviations have either been omitted, like 'AP' in 'AP biology teacher', or they have been translated as full, like 'kamer' for 'Rm.', 'Literatuurklas' for 'Lit class', and 'sociologie' for 'soc class'. The lengthening of the abbreviations ensure a better understanding for the target readership, as the book already focuses on a wholly different schoolsystem. The omission of 'AP' in 'AP biology teacher', also serves the same purpose. The 'AP' stands for 'Advanced Placement', which is "a course and examination offered by the College Board to high school students as an opportunity to earn placement credit for a college-level biology course" (Wikipedia). In the Netherlands, there is no such thing to be offered[6]. For the reason that there is no equivalent, the omission of

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[6] With the exception of Pre-University college at Leiden University.

the abbreviation is the simplest solution, especially as there is no loss to the storyline itself. The choices with regards to abbreviations are thus made for the sake of clarity.

As for the class system, all the American class types have been translated by using the Dutch functional equivalents as it "is the most accurate way of translating i.e. deculturalising a cultural word," despite the fact that on the other hand the translator wishes the immerse the reader in foreign culture (Newmark, 1988, p.83). The American schools work with a system in which you start in first grade at kindergarten and then the grades add up until you graduate from high school (Mauk, 2010, p.277). In the Netherlands, on the other hand, you start in first class each time you finish one school and start the next. As a result 'eight grade' is not similar to 'groep 8', but it is an equivalent of 'De eerste klas van de middelbare school' (p.141) or 'brugklas' (p.183). Whereas the Dutch call a child in this class a 'brugger' or an 'eerstejaarsleerling' (p.103), the American refer to their eight graders as 'Freshmen' (p.104). To ensure the target readership understands which grade, school, and type of student is being referred to, domestication by functional and descriptive equivalents is indeed the best strategy.

The final striking item is the translation of 'dorm'. In the Netherlands, we are not used to a system in which students stay at school, or at a campus, and sleep in dormitories. The analysis of the word 'dorm' has shown that the translator did not wish to explain this system to the target readership, and instead she either omit all references to this fact or she used functional or descriptive equivalents (Newmark, 1988, p.83). The first time 'dorms' are introduced (p.73), the translator uses 'waar de leerlingen gehuisvest waren' (p.264) as a way to explain the system – 'descriptive equivalent'. Afterwards, she either omits the references completely, using 'hier' (p.264/79) or nothing (p.286), or she simply uses the functional equivalent 'meisjesverblijf' (p.107/200). This briefly explains the system of dormitories, without dedicating more time and space to the clarification of the system. The approach is

fine, as "description and function are essential elements in explanation and therefore translation" of cultural references (Newmark, 1988, p.84). All the necessary information is transferred, and the teenagers understand that there is a difference, which ensures that they are still slightly immersed in the foreign culture.

4.1.8 Cherokee. The Cherokee roots that lie at the centre of *The House of Night* series are naturally also a cultural reference. Nevertheless, the fact that this tribe has its own language within the book sets it apart from the cultural references discussed in the previous section. The translator has opted for a foreignising approach, which is appropriate in this case, as the Cherokee characteristics contribute to the personalities of the characters and the cultural background of the whole series. Every time a Cherokee reference occurs, it is accompanied with a small clarification in the form of 'Cherokee' added to the reference; for instance, 'Cherokee meisje' for 'Cherokee girl', or a Cherokee phrase followed by 'Ze sprak Cherokee' for 'She spoke Cherokee'. These clarifications are as often part of the original book as of the translation. With regards to the Cherokee phrases, the translator has just transferred those phrases into Dutch. There is only one phrase in which a change occurred:

Marked	*Verkozen*
Tsi-lu-gi U-we-tsi-a-ge-ya. Welcome, Daughter. She spoke Cherokee. (p.44)	Tsi-lu-gi U-we-tsi a-ge-**hu-tsa**. Welkom, dochter. Ze sprak Cherokee. (p.49)

Table 9

In this instance, the translator split up the word and changed the ending of the Cherokee word for daughter by using 'hu-tsa' instead of just 'ya'. The reason for this change is unclear, as previously and subsequently the translations are exactly the same as the original word. Nevertheless, the fact that all there phrases and references are kept contributes to the mysterious and ancient feeling that is present in the book. While these references would have been lost in a children's book, the focus in this book and its translation ensures that the readers will be aware of the cultural references that are the building blocks of the book, as well as its translation.

4.1.9 Pragmatic Markers & Interjections. As discussed in 2.1.1, teen speech is full of small words that are classified as pragmatic markers and interjections, and these are especially common in spoken language, which means that *Marked* is full with these small words as well (Eckert, 2004, p.2). This also applies to the Dutch language, which often includes modal particles like 'toch', 'nog', 'hoor', 'es', and 'nou' (Daniëls, 2005). It was therefore not surprising to see these words occur as an equivalent for words like 'well', 'aw', 'yeah', 'right'. Other choices include 'o' for 'oh', 'Jegh' for 'eww', 'Watte?' for 'What?', and 'wauw' for 'whoa'. The only instance in which the translation is completely unsuitable is 'Here jee!' for 'Whoa!'. It is an expression that is appropriate when uttered by older adults, or perhaps orthodox people, but in this context and uttered by an unorthodox teenager, the word does not fit. The fact that all the other markers and interjections have been translated with appropriate equivalents ensures that the translation will have the same aesthetic feeling to it as the original.

4.2 Grammatical Analysis

When translating a language, it is impossible to keep all the grammatical categories and characteristics of that source language in the target language for the reason that each language has its own characteristics. In this section, the striking grammatical elements of the translation, *Verkozen*, will be analysed by comparing them to their counterparts in *Marked*. In appendix A, a whole table of the most important and most interesting grammatical changes can be found.

4.2.1 Adjective-forming. American teenagers are language innovators. At least, that is what researchers claim (see 2.1.1). As discussed in 3.1.3, the adjective-use in *Marked* is frequent, and their function is mostly evaluative and visual, as teenagers tend to define

themselves by comparing themselves to others. But apart from the 'normal' and common-used adjectives, teenagers like to invent their own, and in *Marked* they do this in two ways. On the one hand, they create adjectives by simply adding the suffix '-like' to a chosen noun, for instance in 'barbie-like', 'Hag from Hell-like', and 'un-High Priestess-like'. On the other hand, they link words together, using dashes to connect them, for instance in 'Deadly-dangerous-vampyre-warrior guy', 'Holier-than-thou attitudes', and 'Walk-over-your-grave feeling'. The tendency to create new adjectives is much bigger for English teenagers than for the Dutch (OnzeTaal, 2011). The Dutch do take over English-coined adjectives, such as 'dweeb' and 'homie', but they do not often invent their own adjectives. If they do, however, they use the same technique as the English: whereas the English add the suffix '–like', the Dutch add '–achtig' (OnzeTaal, 2011). This is also the technique the translator used in *Verkozen*, and it is effective to translate the pragmatic and aesthetic feeling of the adjectives:

Marked	*Verkozen*
Barbie-like vampyre cheerleaders (p.6)	Barbieachtige vampier-cheerleaders (p.15)
Un-High Priestess-like (p.280)	Onhogepriesteresachtig (p.258)
Hag from hell-like (p.225)	Helleveegachtig (p.209)

Table 10

With regards to the second technique, it is seldom used in the Dutch language, not in speaking and also not in writing. The translator disregarded this and chose to use the same technique in Dutch:

Marked	*Verkozen*
Deadly-dangerous-vampyre-warrior-guy (p.153)	Levensgevaarlijke macho-vampier-krijger-vent (p.146)
Holier-than-thou-attitudes (p.322)	Heiliger-dan-de-paus-houding (p.294)

Table 11

The effect of using this technique is that the readership is aware of the fact that this is a different kind of language, namely teen language, as it is not a technique adults or children use. However, she was not completely consistent in her use of the technique, as in another

instance she changed the grammatical category from adjective plus noun to noun plus an explanatory clause:

Marked	Verkozen
Walk-over-your-grave feeling (p.155)	Dat gevoel alsof ze over je graf lopen (p.147)

Table 12

She could have used the same technique, for instance 'dat loop-over-je-graf gevoel', and then it would have been a typical teenage expression. Now, however, the phrase could also have been uttered by an adult, which is why the sense of language innovation by teens is lost in this instance. Nevertheless, the fact that the frequent use of adjectives, and the innovative character of those grammatical words, has been transferred to the translation displays a clear teenage influence and presence.

 4.2.2 Grammatical changes. When translating a language, it is impossible to keep all the grammatical categories and characteristics of that source language in the target language since each language has its own characteristics (Langeveld, 2012). It is therefore not necessary to discuss all the grammatical changes in this section, although there is one word with which the translator played a lot, and I would like to discuss that one. The word in question is 'totally', and it is one of the most frequent used adverbs by American teenagers. As discussed in 2.1.1, the adverb 'totally' is not a simple adverb anymore, but teenagers use this word more flexibly as they place it in new syntactic places and therefore perform new discourse-oriented functions, as they are used as emphatic, affirmative response items (Martìnez, 2014, n.p.). The effect is that the translator cannot use one equivalent in each context in which the word appears, but she needs to find a new fitting equivalent for each different use. As can be seen in table 13, she mostly retained the grammatical category, though sometimes omitting the word completely. In two instances, however, she chose to change the category from an adjective functioning as noun to a phrase 'wat heet!'.

Unfortunately, this phrase has been out of use for quite a while, and additionally the phrase has never been used to denote 'yes'.

Marked	*Verkozen*	
Totally. (As answer yes) (p.81)	Wat heet! (p.83)	
I totally remembered (p.53)	Ik wist dat precies. (p.57)	Table 13
Were you totally freaked (p.223)	Wat je niet panisch? (p.207)	
… would totally die … (p.216)	…zouden het besterven… (p.201)	
Totally ugly (p.151)	Afschuwelijk lelijk (p.143)	
Totally. Fine. (p.207)	Prima. (p.193)	
Totally (p.223)	Wat heet (p.207)	
.. totally changed (p.239)	…volslagen veranderd (p.222)	
Totally amazing (p.280)	Totaal verbijsterend (p.257)	
Totally gross me out (p.324)	Me met walging vervullen (p.296)	
A totally hot boyfriend (p.325)	Een helemaal te gek vriendje (p.297)	
I totally get it (p.108)	Ik begrijp het volkomen (p.107)	

The grammatical change into an 'old-fashioned' phrase, and the omission in other instances, demonstrates that the author was not always able to find translation choices that fit the age-group of the characters, nor the age-group of the readership. Still, the instances in which she succeeded are more prominently present, providing the translation with the correct feeling of the life and language of teenagers.

   4.2.3 Determiners. Translation has the same consequence for determiners as it has for grammatical categories, namely that the target language determines the form and use of words. In Dutch, the use of determiners is more common than in English, as the lack of determiners in English is normal and therefore unmarked. Examples of this grammatical change are: 'Ze is de nacht' for 'She's Night', and 'bekendstaat als de personificatie van de nacht' for 'known as Night personified'. In the first example the omission of 'de' would indeed sound strange, though in the second it could have been an option. Nevertheless, as Dutch is a determiner-rich language, it is only consistent that the translator chose to add the articles.

4.2.4 Contractions. In speech, all age groups use contractions, though teenagers use them more frequently, and in other places (Martìnez, 2014, n.p.). Additionally, contractions such as 'kinda' and 'sorta' are illustrative of the Oklahoman accent, as discussed in 4.1.3, and since *Marked* represents spoken language and also the Okie accent, these contractions occur frequently. The Dutch language does not contain phrases like these, so it was interesting to analyse what the translator did in these cases, as contractions are a complex element to translate. The conclusion is that the translator has either translated these phrases as if they were not contracted or has omitted them completely:

Marked	Verkozen
Kinda like those girls who ... (p.42)	Zo'n beetje als die meisjes die … (p.47)
I dunno (p.102)	Weet ik het (p.102)
Kay (p.113)	Oké (p.111)
Wanta (p.153)	Wil je (p.146)
Kinda (p.153)	Best wel (p.147)
Kay (p.174)	Ja (p.162)
Dunno (p.181)	Weet ik veel (p.169)
kinda personal (p.213)	Nogal persoonlijk (p.198)
Kinda cute (p.232)	Alleen maar leuk (p.215)
Ya think … ? (p.235)	Denk je…? (p.218)
Kay (p.277)	Oké (p.255)
Dunno (p.2)	-- (p.11)
I dunno (p.146)	Dat weet ik niet (p.139)

Table 14

These are, naturally, the only two techniques to be used in this case, as coining new contractions would mean taking over the steering wheel, and additionally Dutch teenagers would then not know what is meant, as it is not there real language use. Nevertheless, the phrases that are used, such as 'weet ik veel' and 'weet ik het' are indeed used often by Dutch teenagers, and therefore represent their language properly.

4.2.5 Verb Phrases. The variety in verb tense was very basic *Marked*, as the author used the simple past tense in the narrative parts, and mostly present tenses in the dialogues. This verb tense is similar in Dutch, in which authors use the 'preteritum' as the common verb tense to tell a story (Clement, 2003, p.87). In one instance, however, the past perfect tense

was instead of the past simple, with the purpose of raising awareness of current changes in comparison to the past (see 3.2.3). The translator has remained faithful to this sudden change in tense:

> Ze had mijn ogen […] maar mijn ogen waren nooit zo groot en rond geweest. […] Ze had mijn haar […] als het haar van mijn oma voordat dat zilvergrijs was geworden […] Maar mijn gezicht was nooit zo bleek geweest. Ik was altijd olijfkleurig geweest. (Cast, 2007, p.19).

The use of the Dutch 'voltooid verleden tijd' compares to the use of the past perfect, and the effect is a clear indication the protagonist's consciousness of developments in her life (Clement, 2003, p.89). The translator has thus accurately taken this grammatical change into account.

4.3 Analysis of Stylistic Aspects

The style that is used in *Marked* contributes to the storyline and to the aesthetic feeling that the reader experiences. The stylistic elements, such as the use of capitalization, rhyme, alliteration and assonance, in *Marked* are thus functional and important. It is therefore a bit questionable that so many of these phrases have been 'Dutchified' without taking the original style into account. This section will analyse the Dutch translations of words and phrases that have these stylistic elements in the original, in order to see how much the translator has changed the style, and what the effect has been.

4.3.1 Capitalisation. In YA fiction, authors have the tendency to "put capitals on everything" (Brown, 2015, n.p.). A stylistic characteristic in *Marked* is thus the presence of capitals in the specialised vocabulary. In the Dutch translation, this capitalisation poses a

severe problem, as Dutch 'jeugdliteratuur' does not have the same tendency and as a result the

capitals only occur at the beginning of the sentence:

Marked	*Verkozen*
Mark (p.3)	merkteken (p.13)
House of Night (p.4)	Huis van de Nacht (p.13)
Vampyre Tracker (p.4)	vampierspeurder (p.14)
The Change (p.7)	De Verandering (p.17)
He was an <u>Elder of the People of Faith</u> (p.25)	Hij was een ouderling van de People of Faith. (p.34)
You are a unique mixture of the <u>Old Ways and the New World</u> – of ancient tribal blood and the heartbeat of outsiders. (p.45)	Je bent een unieke mengeling van de oude gebruiken en de nieuwe wereld – van eeuwenoud stambloed en de hartenklop van buitenstaanders. (p.49-50)
The vampyre <u>Goddess</u> (p.45)	De vampiergodin (p.50)
Zoey Redbird, <u>Daughter of Night</u> (p.46)	Zoey Redbird, Dochter van de Nacht[7] (p.51)
High Priestess (p.52)	De hogepriesteres (p.56)
Her Goddess Mark (p.61)	Haar godinnenmerkteken (p.65)
Dark Sons (p.96)	Duistere Zonen (p.98)
Full Moon Ritual (p.99)	vollemaanritueel (p.100)
Intro to Equestrian Studies (p.116)	Inleiding tot de rijkunst (p.114)
Vamp Vets (name for clinic) (p.118)	De Vampierkattenkliniek (p.115)
The Dark Daughters' Full Moon Ritual (p.119)	Het vollemaansritueel van de Duistere Dochters (p.116)
Sons of Night (p.125)	Zonen van de Nacht (p.121)
Vamp Poet Laureate (p.118)	Vampier-poet laureate (p.153)
The Elder Ones (p.187)	De alleroudsten (p.175)
Tribal Elders (p.250)	…stamoudsten (p.231)
Medicine Men (p.250)	…medicijnmannen (p.231)
Wise Women (p.250)	…wijze vrouwen (p.231)

Table 15

The capitals have a stylistics purpose, as they set out the specialised vocabulary that refers to

people, associations, institutions, and phases in the progress of becoming a vampyre.

Compared to the other words, the capitals ensure that these words command respect. It is

noticeable that the translator is very inconsistent in the omission or preservation of the

capitals. For instance, the process through which a fledgling goes is translated with a capital,

'De Verandering' for 'The Change', whereas the phases through which he or she goes is not,

like 'gemerkt' for 'Marked'. A similar inconsistency can be found in the translation of

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[7] Very inconsistent use of capitals in the Dutch translation.

associations and people. The 'Dark Daughters and Sons' association retains the capitals, whereas the 'High Priestess', the leading vampyre of the school, is deprived of the capital. As a result, the feeling of importance and respect is also omitted. The reason for this translation choice is unclear, especially as the specialised vocabulary in English remains specialised in Dutch. The effect is that the words seem less important, which has a negative influence on the aesthetic feeling of the story.

4.3.2 Italics. All stylistic characteristics in *Marked* have a purpose, and the same applies to the use of italics. According to Brenda Gregoline (2007), "italics within a text indicates foreign vocabulary" (n.p.). In *Marked*, however, there are three different reasons: 1) to emphasis a word in a sentence; 2) to emphasise a whole phrase; 3) to indicate speech by the Goddess or by spirits. Because all the narratives and dialogues represent spoken or though language, italics is an effective manner to transmit these uses. The translator has used various techniques to transfer these functions of italics, though she has not been consistent in her methods. In order to emphasise a word in a sentence, she has either omitted the style, or she used accents:

Marked	*Verkozen*
Huh. Jeesh. (p.136)	Huh. Jezus. (p.130)
The *love* god The *love* class (p.104)	De god van de líéfde De líéfdesklas (p.103)
Yeah, *right* (p.114)	Ja hoor! (p.114)
Serious close-out (p.198)	Voor een prikkie (p.198)

Table 16

The table above shows that omission is the most used technique, and this also applies to the other two reasons for the presence of italics:

Marked	*Verkozen*	[Function]
Yeah, okay, talk about ridiculous. (p.59)	Ja, zeg dat wel, over bespottelijk gesproken. (p.63)	Emphasise phrase
Shut up! (p.54)	*Kop dicht!* (p.58)	Emphasise phrase
Go! [...] *Get out of there!* (p.65)	Wegwezen! [...] Maak dat je weg komt! (p.68)	Emphasise phrase
I felt good! (p.166)	*Ik voelde me goed!* (p.156)	Emphasise phrase

Ha! Got you now. (p.307)	Ha! Je bent erbij. (p.280)	Emphasise phrase
This is an abomination (p.312)	*Dit is een gruwel!* (p.284)	Speech by Spirit
Oh, thank you Nyx! (p.334)	*O, dank u, Nux!* (p.305)	Emphasise phrase
They are pearls of great price (p.261)	*Het zijn parels van grote waarde* (p.241)	Speech by Goddess
I was turning into a vampire. Oh my God. (p.48)	Ik veranderde in een vampier. O mijn god. (p.52)	Emphasise phrase

Table 17

When representing speech by spirits or the goddess, the translator fortunately has very consistently kept the italicised style, making it clear to the readership that the phrases are uttered by a metaphysical being or entity. The other emphasised phrases, however, have been translated very inconsistently, and it is unclear why some phrases are still italicised in Dutch whereas other are not. The effect of the inconsistency is not noticeable when reading the Dutch translation, though when comparing it becomes clear that many phrases are in fact uttered by an instinctive voice within the protagonist's head, such as 'Shut up!' and 'Go!'. It would therefore have been better to keep all these types of phrases italicised, for the sake of clarity and consistency, and to remain faithful to the style of the original.

4.3.3 Formulaic phrases. To represent the otherworldly and ritualistic character of the series, *Marked* contains various formulaic sentences, such as 'merry meet', 'blessed be' (see 3.3). These sentences occur throughout the book, and should be translated similarly each time they occur. The same applies to the repeated formulaic phrases that can be found within the Full Moon Ritual:

> I ask that you hear me, air, and I summon you to this circle. […] I ask that you hear me, fire, and I summon you to this circle. […] I ask that you hear me, water, and I summon you to this circle. […] I ask that you hear me, earth, and I summon you to this circle. […] I ask that you hear me, spirit, and I summon you to this circle. (p.278-80)

> *Ik vraag dat u me hoort, lucht, en ik roep u naar deze cirkel. […] Ik vraag dat u me hoort, vuur, en ik roep u naar deze cirkel. […] Ik vraag dat u me hoort, water, en ik*

roep u naar deze cirkel. […] Ik vraag dat u me hoort, aarde, en ik roep u naar deze

cirkel. […] Ik vraag dat u me hoort, geest, en ik roep u naar deze cirkel. (p.256-57)

The Dutch translation has remained faithful to the original form of repetition, which is called

anaphora, and as a result the aesthetical effect of these kind of repetition has been kept, which

means that the translation also sounds quite archaic and it feels otherworldly.

    4.3.4 Rhyme. The fact that *Marked* is based on Native-American and Cherokee roots

results in the presence of songs and rituals (see 3.3). The occurrence of phonological pattern

of rhyme has already been discussed in section 3.3.2, and here I would like to demonstrate

how the translation has dealt with these patterns. The book contains only two instances of

rhyme, one in a Cherokee song, and one in the Full Moon ritual:

Marked	*Verkozen*
Beautiful, see the cloud, the cloud appear. Beautiful, see the rain, the rain draw near... (p.47)	*Prachtig, zie de wolk, de wolk verschijnen. / Prachtig, zie de regen, de regen naderbij komen… (p.52)*
She walks in beauty, like the night / Of cloudless climes and starry skies. / And all that's best of dark and bright / Meet in her aspect and her eyes / Thus mellowed to that tender light / Which heaven to gaudy day denies (p.162-63)	*Ze schrijdt in schoonheid, als de nacht / van wolk'loos weer en sterrengloed. / Van zwart en wit, vereende macht / die oog en schoonheid stralen doet… / Vervloeid tot teed're glans, zo zacht / en meer dan 't valse daglicht zoet. (p.154)*

Table 18

In the Cherokee song, which does not exist outside of this book, the pattern of rhyme is so-

called perfect single rhyme, which is a rhyme in which the stress falls on the final syllable of

the words: \ə-ˈpir\ and \ˈnir\. It is evident, however, that the translator has not taken this

rhyme into account as 'verschijnen' and 'komen' do not rhyme at all. Naturally, it is

extremely difficult, as the translator also needs to take the meter into account, which she also

did not. Additionally, it is the question whether 'beautiful' indeed is an evaluative adjective,

or that it is a term of endearment. Nevertheless, as long as the sentences in Dutch are similar,

the translation has succeeded, for instance:

    Prachtig, zie de wolk, de wolk opdagen. / Prachtig, zie de regen, de regen uitdagen

Prachtig, zie de wolk, de wolk opduiken. / Prachtig, zie de regen, de regen ontluiken[8].

In my opinion, these options are better than the chosen translation, as the lines are parallel to one another. If faithfulness to the number of syllables, the rhyme, and the denotation of the original is crucial, then 'regen' should be replaced by 'bui', as then number of syllables would be ten instead of twelve. Nevertheless, the two translations above show that the translation could have been more accurate, without losing any characteristics. It is therefore unfortunate that the translator chose not to do so. With regards to the second example, the poem is the first stanza of Lord Byron's *She Walks in Beauty*, and it has an ABABAB rhyme scheme and is written in iambic tetrameter. The translation is, in this case, perfect, as it is an official Dutch translation of the poem, and it adds to the ritualistic character of the book, which was also contributed to by the formulaic patterns (see 4.3.3).

4.3.5 Alliteration and assonance. The phonological patters of rhyme in 4.3.4 are not the only instances of rhyme. In fact, alliteration and assonance are clearly present as well, and this section will discuss a number of occurrences.

Alliteration is unmarked in children's and teen literature, as it is commonly used "designed to please the senses" (Newmark, 1988, p.43). This aesthetic function is also clearly present in *Marked*, as alliteration is overly present in the specialised vocabulary, namely in salutations, associations and people. The two alliterated phrases that are used as salutation are 'Merry Meet' and 'Blessed Be'. It is procedural in the vampyre world to greet each other with these terms, and to add more importance to these phrases, the author has added capitals as well. These are omitted in the translation (see 4.3.1), and the deliberate alliteration has only been kept in 'Merry Meet', namely 'wees welkom'. The greeting 'blessed be', however, does not have alliteration in its Dutch counterpart 'wees gezegend', as a result of the imperative

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[8] 'Ontluiken' is here used with is denotation 'zich ontwikkelen', not 'opengaan', as 'draw near' suggests a 'shower' in the near future, but not yet (VanDale).

nature of the phrase. Imperatives in Dutch are formed with a past participle, and usually these verbs start with 'ge-'. An option could be 'zijt gezegend', as then the consonant sound returns in the following word, changing alliteration to assonance and thus keeping the aesthetic pleasure. In any case, alliteration would be lost in this instance, due to opposing grammatical characteristics in the two languages.

Other instances of alliteration are found in nicknames like 'hag from hell' and in group names like 'Dark Daughters'. The effect of the alliteration in *'hag from hell'* is that it is clearly a negative nickname, but additionally it has a good sound to it and is aesthetically pleasant. The translation, however, has lost this sound, the alliteration, and the capitals, as it is translated as 'helleveeg'. It is unclear why this decision has been made, and not, for instance, 'Heks uit de Hel', as this translation keeps the alliteration, denotation and possibility to capitalise[9]. Naturally, 'hag' is used less often, though the person or people it refers to is/are arrogant teenagers, which is why 'witch' would suffice as well. The reference suggests that Cast chose 'hag' to be able to use assonance, so changing the rareness of a word is then less severe than omitting all instances of alliteration. In fact, the only instance in which the translator has kept the alliteration in the translation is with 'de Duistere Dochters' for 'The Dark Daughters'. In all other cases, such as 'Vampierkattenkliniek' for 'Vamp Vets' – which is also a concretisation[10] –, 'wijze vrouwen' for 'Wise Women', instead of 'Verstandige Vrouwen', and 'zuiveringsgebed' for 'Purification prayer', the importance of alliteration has been ignored. According to Newmark, deliberate alliteration in the source text is often not as important in the translation, which is when the connotations of the words are more important than the alliteration (1988, p.239). For instance, 'wise' and 'wijs' both connote more ancient knowledge than 'verstandig'. Nevertheless, *Marked* can be characterised by the rich presence

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[9] Additionally, it gets a determiner for the reasons discussed in section 4.2.
[10] See Langeveld, A. (2012).

of stylistic elements, which is why it is a shame that so many instances of alliteration have been lost in the translation.

The same conclusion can be drawn for the instances of assonance. In all but one instance, the translator has opted a functional translation, instead of a stylistically faithful one:

Marked	*Verkozen*
Gloom and doom (p.317)	Somberheid en doemdenken (p.290)
Easy-peasy (p.105)	Een makkie (p.104)
Easy peasy (p.147)	Eitje (p.140)
Miss Priss (p.146)	Juf Nuf (p.139)
Hag Pack (p.300)	Meute hellevegen (p.275)

Table 19

Only Damien's nickname 'Miss Priss' has successfully been translated while keeping the assonance ('Juf Nuf'), and the denotation of being prudish. All the other cases show the complexity of transferring assonance, and the fact that the translator found functional translations more important than keeping the style of the original. Then again, the Dutch readership would not even be aware of the missing assonance, and with this in mind a functional translation is the best option. Still, it is a shame that so many of the stylistic elements have gotten lost in translation.

4.4 Conclusion

The aim of this chapter was to analyse *Verkozen* by comparing the translation with its original, *Marked*, and it can be concluded that the translator has remained faithful to the original novel in terms of the intended readership, despite the fact that the translation was not accurately marketed towards this readership.

With regards to the lexical aspects, the translator has kept most of the cultural references, profanities, and foreign names. Additionally, she has tried to transfer the Oklahoman dialect into the Dutch language. The translation of the grammatical characteristics was visibly a difficult task, as differences in languages made it impossible to keep all the

grammatical characteristics of that source language in the target language. What can be concluded is that the translator was quite inconsistent in her translation choices and her use of strategies. The same can be said of the translation of the stylistic aspects, and many stylistics characteristics have been lost in translation. Children would be unaware of stylistic characteristics, so for translating for children, the style would be less important. Nevertheless, the analyses of the lexical and grammatical characteristics have shown that the book has definitely been translated with teenagers in mind, so the disregard of style has had no functional reason in terms of readership, and is therefore a shame.

In the next part, the conclusion, it will be discussed what the results mean in terms of the incongruence in literary categories, the research that already existed on the topic of the problem in terms of the incorporation of Young Adult fiction in the Netherlands, and its influence on Dutch 'Jeugdliteratuur'.

Conclusion

The research question of this thesis was to what extent an incongruence between two literary categories could influence the translations of YA fiction, and in order to find out, I analysed and compared P.C. Cast's *Marked* with its translation *Verkozen*.

The conclusion is that the translator has remained faithful to the original novel in terms of the source readership, while this was not the intended readership of the target text. The conclusion has been drawn on the basis of the various aspects on which the translation has been analysed. With regards to the lexical aspects, for instance, the translator has kept most of the cultural references, profanities, and foreign names, and she has tried to transfer the Oklahoman dialect into the Dutch language. What can be concluded in terms of grammatical aspects is that the translator was quite inconsistent in her translation choices and her use of strategies, and the same can be said of the translation of the stylistic aspects, as many stylistics characteristics have been lost in translation. Nevertheless, the analyses of the lexical and grammatical characteristics have also shown that the book has definitely been translated with teenagers in mind, as many inappropriate references and difficult words have been translated. This conclusion means that the incongruence of the literary category 'Young Adult fiction' has had no real influence on the translation itself, only on the marketing of the translation.

Nevertheless, in the process of answering the research question I encountered some interesting facts. In the first chapter, I researched the boundaries of children's literature and literature for teenagers in America as well as in the Netherlands, with the purpose of comparing the literary categories. This research has shown that the literary boundaries in the America are much more specific and clearly defined than those in the Netherlands. Within the same chapter, however, I found an interesting niche in the research of translating children's literature and literature for teenagers. In fact, despite the growing literature on the area of

Dutch 'jeugdliteratuur', there is still need for detailed research into its subdivision 'jongerenliteratuur'. More research on the translation of teenage literature would also be wise, especially since this subdivision keeps growing. In fact, based on the differences in literary category and in language, I would advise to separate the Dutch children's literature from 'jongerenliteratuur', and treat them as full categories on their own.

This idea on separation can be supported by the research in the third chapter. The analysis of American teen language compared to that of Dutch teenagers demonstrates that the Dutch teen language is highly influenced by the English language. I concluded that on the one hand this has to do with teenagers going through the same phases in the process of reaching adulthood, while on the other hand, the English language is an important source for the Dutch language as a result of the exposure to and use of English media, and the subsequent incorporation of many elements of English into the Dutch language. The presence of English cultural references as well as English vocabulary in the Dutch language has made the job of a translator only more interesting and challenging than before, as the translation of teen tongue now means that quite a few words can remain untranslated. This too is an extremely interesting field to be examined.

I thus stand by my initial contention that the umbrella term 'children's literature' should be replaced by 'children's literature' and 'teenage literature', creating two full literary categories out of these two subdivisions. Naturally, this does not mean that I do not believe in Lloyd Alexander's statement at the start of this thesis, which stated that "each work can be read by a variety of people". After all, it is the book that attracts the reader, and the reader who chooses whether or not to read it. Whether it be wise, however, remains the question.

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Appendix A: Table of Words

English	Page	Dutch	Page	Notes
Marked		*Verkozen*		
Chapter 1	1			
AP biology teacher	2	biologieleraar	11	American reference – schoolsystem
I felt like crap	1	Ik voelde me klote.	11	Profanity
K-babble (noun)	1	K-gekwebbel	11	YA vocab
K-babble (person)	3	K-kwebbel		YA vocab
Teen Plague	2	'tienerpest'	11	YA vocab
Step-Loser	2, 24	Stief-loser	11	YA vocab
Union	2	Union	12	American reference – sports
Broken Arrow	2	Broken Arrow	12	American reference – sports
Quarterback	2	quarterback	12	American reference – sports
dunno	2	--	11	YA vocab
It's been like a million years	2	Het is zo'n beetje duizend jaar geleden	12	Exaggeration
K	2	K	12	Nickname
Whatever	2	Wat dan ook	12	YA vocab
				General extender
Eww	3	Jegh!	12	Interjection
No frickin'way	3	Onmogelijk	13	Profanity
Mark	3	merkteken	13	Jargon
Lost-puppy-like	3	…zat erbij als een hondje…	12	Expression as adjective
Vampyre	3	vampier	13	Jargon
Tracker	3	speurder	13	Jargon
House of Night	4	Huis van de Nacht	13	Jargon
Night has chosen thee...	4	Nacht heeft u uitverkoren	13	Ritual
Ceremonial words	3	Plechtige woorden	13	Ritual

He Marked you Zoey!	4	Hij heeft je gemerkt Zoey!	13	Jargon
Vampyre Tracker	4	vampierspeurder	14	Jargon
Oh my God	4	O. Mijn. God	14	Profanity
Football games	5	Footballwedstrijden	14	American reference
Geometry Test from Hell	5	Vervloekte meetkundeproefwerk	14	Profanity
… who went to Broken Arrow's South Intermediate High School waiting for …	5	… die de SIHS – de South Intermediate High School – in Broken Arrow bezochten, …	15	American reference – schoolsystem
Barbie-clone sister	5	Barbiekloon van een zus	15	American reference
'Big yellow limos'	5	'de grote gele limo'	15	American reference – schoolsystem
..like I'd just given birth to a litter of flying pigs.	6	…alsof ik zojuist een stel vliegende biggetjes het leven had geschonken.	15	Expression
The dork	6	De lange lummel	15	YA vocab
Vampyre dorks	6	Vampier-lummels	15	YA vocab
Barbie-like vampyre cheerleaders	6	Barbieachtige vampier-cheerleaders	15	American reference
Vampyre Emos	6	Vampier-emo's	15	Jargon
Freaky Goth kids	6	Excentrieke goths	15	YA vocab
Madonna's 'Material Girl'	7	Madonna's 'Material Girl'	16	American reference – music
Rabbit in the head lights expression	7	De uitdrukking op haar gezicht, die me deed denken aan die van een in de koplampen gevangen konijn	16	Expression
The Change	7	De Verandering	17	Jargon
Forever.	7	Einde verhaal.	17	
College at OSU	8	Ohio State University	17	American reference – schoolsystem

…the last kid a Tracker had Chosen at SIHS	9	…de laatste keer dat een speurder bij ons op school een leerling had gemerkt.	18	Abbreviation American
I just hadn't wanted to be labeled as that-one-girl-who's-friends-with-those-freaks.	9	Ik had alleen niet het etiket opgeplakt willen krijgen van dat-meisje-dat-bevriend-is-met-die-wandgedrochten.	19	YA style Adjective
Chapter 2	**12**			
Gang wanna-be baggy pants	12	Zo'n stomme flodderbroek die bij bendes zo in trek waren	21	YA style Assonance
My little Bug.	12	Mijn kevertje	21	American reference – cars
Oh crap crap crap	13	O shit shit shit!	21	Profanity
An outcast bloodsucking monster	13	Een verguisd bloedzuigend monster	22	Profanity Endearment
Yes I am crazy, 'bout you, baby!	13	Ja, gek op jou, schatje!	22	Grammar (contraction)
A couple of very Okie 'Whoo-hoo!' and 'Yeah!' yelss	14	Een paar luide jubelkreten	22	Dialect
What the --	14	Wat voor de	23	Profanity
The latest Toby Keith CD	14	De laatste cd van Tobie Keith	23	American reference
You know <u>she don't</u> make...	15	Je weet toch dat ze niet rookt?	23	Grammar
Well, shit. Zoey's a fucking freak!	15	Ah shit. Zoey is verdomme een freak!	23	Profanity
Shut the hell up	15	Hou verdomme je kop!	23	Profanity
Power. I felt power.	16	Macht. Ik ervoer macht.	24	
What the fuck	16	Wat voor de ...?	24	Profanity
Leave him alone freak!	17	Laat hem met rust, freak!	25	Profanity Endearment
…, and truly ginormous.	17	… en een reus van een vent.	25	Exaggeration
…for the zillionth time	18	…voor de tigste keer	26	Exaggeration

My cool Maui Jim sunglasses	18	Mijn coole Maui Jim-zonnebril	26	American reference
(p. 61 – explanation)		(p. 64 – explanation)		
Delta Force: Black Hawk Down video game	27	Delta Force: Black Hawk Down-videogame	27	American reference
Ah hell	19	Nee hè!	27	Profanity
Um....ew	19	Hmm…vreselijk	27	Interjections[11]
What a turd	19	Wat een eikel	27	Profanity
Chickensoup for woman's soul	19	*Chickensoup for woman's soul*	27	American
Mom	18	Mam	27	
Mama	18	Mama	27	
Oh, God!	20	O god!	27	Profanity
The Tracker Marked me.	20	De speurder heeft me gemerkt.	28	Jargon
No, Mother	22	Nee, moeder	29	
A sneaky, spoiled slut who's screwed half of the footballteam	22	Een achterbakse, verloederde slet, die de helft van het footballteam heeft geneukt.	29	Profanity
The Problem.	22	Het Probleem.	29	Style: capitalisation
Classes like Ripping Peoples' Throats Out 101	23	Cursussen als 'Hoe rijt je iemand de keel open?'	30	American Reference - Schoolsystem
Chapter 3	24			
An okay guy	24	Een prima vent	32	Adjective use
The Hurt Hysterical Mother	25	De gekwetste hysterische mammie	32	Style: capitalisation in English
Get thee behind me. Satan	25	Ga terug, achter mij, Satan!'	33	Ritual
Hon	25	Lieverd	33	Endearment
Vampyrism	25	Vampirisme	33	Jargon
He was an Elder of the People of Faith	25	Hij was een ouderling van de People of Faith.	34	Jargon

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[11] Non-lexical conversational sounds

...to play the Elder card	26	De ouderlingtroefkaart	34	Jargon	
blasphemous	27	godslasterlijk	34	Adjective use	
Perfect.	28	Toppie.	35		
NyQuil	29	Hoestdrank	29	American Modern references	
Chapter 4	31				
People of Faith prayer tree	31	gebedsboom van de People of Faith	38	Jargon	
My Mark would be considered a Really Big and Embarassing Problem	31	Mijn merkteken zou worden beschouwd al seen gigagroot genant problem	38	Style: capitalisation in English	
Cyclops-sized zit	31	Cycloopachtige puist	38	Exaggeration	
Charlie's Angels	33	Charlie's Angels	40	American reference – film	
My cute Bug (car)	33	Mijn snoeperige kevertje	40	American reference – cars	
Hell must be freezing over	33	Nou, dat zat dan tenminste een keer mee	40	Profanity	
A vintage VW	34	Een vintage Volkswagen	40	American reference – cars	
Jeesh	34	Jezus	40	Profanity	
A monster, or a freak or a really awful person	34	Een monster of een wangedrocht of een freak	40		
Muskogee Turnpike	34	Muskogee Turnpike	40	American geography	
My Borg Invasion 4D hoodie	35	Mijn Borg Invasion 4D-sweatshirt met capuchon	41		
Star Trek: The Next Generation	35	*Star Trek: The Next Generation*		American reference – film	
Star Trek nerd	35	*Star Trek*-nerd	41	American reference – film	
My old OSU trucker's hat	35	Mijn oude OSU-pet	41	American reference – schoolsystem	
Grandma was 'a witch and going to hell'	36	Oma 'een heks was en naar de hel zou gaan'	42	Profanity	

Such an ass	36	Echt gestoord	42	Profanity
Whoa!	36	Wauw!	42	Interjection
Chapter 5	37			
Gazillion times	37	Tig duizend	43	Exaggeration
Meg Ryan in the movie *French Kiss*	37	Meg Ryan in de film *French Kiss*	43	American reference – film
(Gross)	37	(Getver)	43	
Cherokee-heritage	38	Cherokee-roots	43	Jargon
The tribal knowledge of ancestral Wise Women[12]	38	De stammenkennis van de voorouderlijke wijze vrouwen	43	Ritual Alliteration
Cherokee-magic	38	Cherokee-magie	44	Jargon
The Great Buzzard	39	De grote kalkoengier	44	
Zoeybird	39	Zoeybird	45	Endearment
U-no-le … the Cherokee word for wind	40	U-no-le… het Cherokee-woord voor 'wind'	45	Cherokee
Join us, u-we-tsi-a-ge-ya. Join us, daughter	40	Kom erbij, u-we-tsi-a-ge-ya. Kom erbij, dochter	45	Cherokee
Kinda like those girls who have sex with everyone and think that they're not going to get pregnant or a really nasty STD that eats your brains and stuff.	42	Zo'n beetje als die meisjes die met Jan en alleman naar bed gaan en denken dat zíj niet zwanger zullen raken of zo'n akelige soa zullen oplopen die je hersens en zo aanvreet.	47	Taboo
Cherokee ghosts	42	Cherokee-geesten	47	Cherokee
Not the I that was me (Talk about confusing pronoun usage). And I/she didn't look good.	42	niet de ik die ik was. (Over verwarend voornaamwoordgebruik gesproken). En ik/zij zag er niet best uit.	47	Style: word choice
Am I patriotic or what?	42	Ik leek de Amerikaanse vlag wel!	47	American reference
Wow	42	Wauw	48	Interjection
Whoa!	44	Here jee!	49	Interjection

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[12] The use of alliteration and capitalisation in *Marked* is functional and important. It is therefore a bit questionable that so many of these phrases have been Dutchified without taking the original style into account.

Tsi-lu-gi U-we-tsi-a-ge-ya. Welcome, Daughter. She spoke Cherokee.	44	Tsi-lu-gi U-we-tsi a-ge-hu-tsa. Welkom, dochter. Ze sprak Cherokee.	49	Cherokee (very inconsistent)
No, U-we-tsi-a-ge-ya	44	Nee, u-we-tsi-a-ge-ya	49	Cherokee (inconsistent)
Realm of the Nunne'hi (spirit people)	44	Het rijk van de Nunne'hi. (Het geestenvolk)	49	Jargon
u-s-ti Do-tsu-wa	45	u-s-ti Do-tsu-wa		Cherokee (consistent)
You are a unique mixture of the Old Ways and the New World – of ancient tribal blood and the heartbeat of outsiders.	45	Je bent een unieke mengeling van de oude gebruiken en de nieuwe wereld – van eeuwenoud stambloed en de hartenklop van buitenstaanders.	49-50	Jargon
Changing Woman	45	Veranderende Vrouw	50	Name
Gaea	45	Gaea	50	Name
A'akuluujjusi	45	A'akuluujjusi	50	Name
Kuan Yin	45	Kuan Yin	50	Name
Grandmother Spider	45	Grootmoeder Spin	50	Name
Dawn	45	Dageraad	50	Name
Nyx	45	Nux	50	Name
The vampyre Goddess	45	De vampiergodin	50	Jargon
U-we-tsi-a-ge-ya v-hna-I Sv-no-yi ... Daughter of Night	46	u-we-tsi-a-ge-ya v-hna-i Sv-no-yi … dochter van de nacht	51	Cherokee
Zoey Redbird, Daughter of Night	46	Zoey Redbird, Dochter van de Nacht[13]	51	Jargon
The magic blood of ancient Wise Women and Elders	46	Het magische bloed van eeuwenoude wijze vrouwen en alouden	51	Jargon Alliteration
The Goddess Nyx, the ancient personification of Night	46	De godin Nux, de eeuwenoude personificatie van de nacht	51	Name Jargon

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[13] Very inconsistent use of capitals in the Dutch translation.

Chapter 6	46			
Beautiful, see the cloud, the cloud appear. Beautiful, see the rain, the rain draw near...	47	Prachtig, zie de wolk, de wolk verschijnen. / Prachtig, zie de regen, de regen naderbij komen…	52	Style: - Rhyme (in English) - Parallel (both)
Huh. Odd.	47	Hè? Raar, hoor.	52	Interjection Style: Punctuation
...dreaming about Grandma Redbird	47	...dromen over oma Redbird	52	Name Style: Capitalisation
I was turning into a vampire. Oh my God.	48	Ik veranderde in een vampier. O mijn god.	52	Style: italics in English
<u>Man</u>, my head hurt	48	Man, wat deed mijn hoofd pijn	52	
Little Bird	48	Vogeltje	53	Term of endearment
House of Night	49	Huis van de Nacht	53	argon
Promise.	49	Dat beloof ik.	53	Grammar: adding referent and subject
Hee hee	49	---	53	Interjection
...you were Tracked and Marked.	50	...je bent opgespoord en gemerkt.	54	Jargon Style: capitalisation
The crescent	50	De maansikkel	54	Jargon
Barbie beautiful	51	Barbie-mooi	55	American reference
'That's Hott'. Yeah, okay, whatever.	51	Ja hoor, wat je bet cool noemt.	55	General extender
Huh	51	Huh?	55	Interjection
Boobs	51	Borsten	55	
A fledgling vampyre	52	Een halfwas vampier	56	Jargon
Omen	52	Teken	56	
High Priestess	52	De hogepriesteres	56	Jargon
eesh	53	Getver!	57	Interjection

...known as Night personified	53	…bekendstaat als de personificatie van de nacht.	57	Style: - capitalisation - adding article in Dutch
I totally remembered	53	Ik wist dat precies.	57	YA vocab Adjective use
The Goddess Nyx	53	De godin Nux	57	Name
A ginormic fight	54	Een gigantische ruzie	57	Exaggeration
An <u>okay</u> person	54	Een oké persoon	58	Adjective (YA use)
Matter-of-factly	54	Nuchter	58	Adverb (YA use)
Shut up!	54	*Kop dicht!*	58	Profanity Style: italics
Solemn oath	55	Plechtige woord	59	Jargon
Chapter 7	**58**			
Nyx's temple	58	De tempel van Nux	61	Jargon
A squee sound	58	Een gilletje	62	
A total retard	58	Een vollagen debiel	62	
A terrible bully	59	Een verschrikkelijke bullebak	62	
Yeah, okay, talk about ridiculous.	59	Ja, zeg dat wel, over bespottelijk gesproken.	63	Interjection Style: italics
The affinities can be unusual cognitive skills	60	De affiniteit kan een bijzondere gave zijn	63	Jargon (Less specific in translation)
That's cool too.	61	Ook cool zeg.	64	YA vocab
Tip of the 'cool' iceberg	61	Het topje van de 'coole' ijsberg	64	YA vocab
Oh God	61	O god (neem me niet kwalijk)	65	Profanity
Her Goddess Mark	61	Haar godinnenmerkteken	65	Jargon Style: capitalisation
Hell, would it offend Nyx? Oh, God. What about saying 'hell'. It	61	Jezus, zou ik Nux daarmee kwetsen? O god. Kon ik wel 'jezus'	65	Profanity

was my favorite cuss word ever.		zeggen? Dat was mijn meest favoriete krachtterm ooit.			
The People of Faith	61	De People of Faith	65	Jargon	
				(No translation)	
Straight to hell	62	Linea recta naar de hel	65	Profanity	
...that I should keep my mouth shut	63	…dat ik mijn mond moest houden.	66		
Okay, no problem	63	Goed hoor, geen probleem	66		
Determined not to freak myself out...	64	Vastbesloten mezelf niet aan te stellen…	67		
...I saw something that made me stop and <u>automatically</u> move closer to the wall.	64	…zag ik verderop iets wat me deed stoppen en <u>werktuiglijk</u> dichter naar de muur toe schuiven.	67	Lexical: - Non-YA vocab	
Go! [...] *Get out of there!*	65	Wegwezen! [...] Maak dat je weg komt!	68	Style: italics	
My eyes got huge	65	Mijn ogen warden zo groot als schoteltjes	68	Adding in Dutch - metaphor	
Her voice was all husky and trying to be sexy	65	Haar stem was <u>omfloerst</u>, ze probeerde sexy te klinken	68	Lexical: - Non-YA vocab (1) - English in Dutch (2)	
'Oh, quit pretending.	66	'O, hou toch op met die komedie.	69	Lexical: - Non-YA vocab	
Piss me off	66	Ik begin nu echt nijdig te worden	69	Profanity	
Cut it out!	66	Schei uit!	69	(Kappen?)	
Oral sex thing	67	Oraleseksverhaal	70		
I was utterly grossed out	67	Ik was gechoqueerd tot in mijn ziel.	70	YA vocab	
Blow jobs	67	Pijpbeurten	70		
Suckers	67	'lolly's'	70		
Bullshit	67	Onzin	70	Profanity	
'Cool'	67	'cool'	70	YA vocab	

...doing the nasty...	68	…dat obscene zuigwerk…	70	Sexual (D. more specifi)
Hell!	68	Jezus!	70	Profanity
Cool	69	Cool	71	YA vocab
Augustine monastery for the People of Faith	70	Augustijnenklooster voor de People of Faith	72	Jargon
Herd of kids	70	Bende leerlingen	73	Collective noun
Drugs	70	drugs	73	
Uh	72	O ja	74	Interjection
Goth black	72	Gothic-zwart	74	
Great. (Sarcastic)	72	Lekker dan.	75	
It sucked	72	Wat zwaar klote was.	75	Profanity
Chapter 8	**73**			
The dorms	73	…waar de leerlingen gehuisvest waren…	76	American reference – schoolsystem
Campus	73	Campus	76	American reference – schoolsystem
I was absolutely, totally not thinking about the disturbing scene	73	Ik dacht echt absoluut geen moment aan het verontrustende tafereel	76	YA vocab: adverb Non-YA vocab
Blow job	74	Pijpbeurt	76	Taboo
M&Ms	74	M&M's	77	American reference – brands
MTV's *Real World*	74	MTV's *Real World*	77	American reference – film/TV
Well	74	Nou	77	
I wanted to die of new-kid mortification.	75	Ik voelde me zwaar opgelaten; alle ogen op mij als nieuwkomertje.	77	YA vocab (English: easily coining new adverbs – Dutch: less easily)
Sarah Jessica Parker	75	Sarah Jessica Parker	77	American reference – film

SJP lookalike	75	S.J.P.-lookalike	77	America reference – film	
Aphrodite	75	Aphrodite	77	Name	
Please.	75	Kom op zeg.	78		
Delusions of grandeur	75	Grootheidswaan	78		
... and I recognized the sound of it.	76	*...en ik herkende dat geluid.*	78	Style: italics	
Humongously huge boobs	76	Gigantische borsten	78	Exaggeration Taboo	
Pamela Anderson	76	Pamela Anderson	78	American reference – film	
Oh, hell	76	Verdomme.	79	Profanity	
Sure as hell	77	Echt niet	79		
The dorm seems nice.	77	Het lijkt me hier gezellig	79	American reference – schoolsystem	
Amazing	77	Fabelachtig	79	Non-YA vocab	
Cool	77	Cool	79	YA vocab	
Oh my god	77	O Mijn God	79	Profanity (God with capital)	
A fight	77	Bonje	79	Non-YA vocab	
Slutty Ms Thinking-She's-All-That	77	Die ingebeelde slet	79	profanity	
What the fuck	78	Wat in godesnaam	80	Profanity	
She sounded really silly and gushing.	78	Zodat ze opeens als een onnozel, <u>dweperig wicht</u> klonk.	80	Non-YA vocab	
Fabulous powers	78	Fabelachtige krachten	80		
World of shit	78	Heel wat narigheid	80		
Ah, crap	78	Wat een gezeik	80		
Piss me off	78	Behoorlijk zat	80		
Huh?	78	Huh?	80	Interjection	
A perky voice with an Okie accent.	79	Een opgewekte stem met een boers accent<u>, duidelijk een meisje van het platteland</u>.	81	Dialect	

Hi y'all	79	Hallo daar	81	Dialect
Ohmygosh, come on in.	79	Jeetje, kom maar binnen, hoor	81	Dialect
A little countrified tornado	79	Een kleine boerse tornado uit de provincie.	81	Dialect
A fake Oklahoma accent.	79	Een overdreven, nepboers accent	81	Dialect
Stevie Rae	79	Stevie Rae	81	Name
Corns on a cob	79	Kleine maïskolfjes bij elkaar	81	Expression
She's a bitch!	79	Wat een secreet!	82	Profanity (Non-YA)
Kenny Chesney	80	Kenny Chesney	82	American Reference – Music
Cowgirl	80	Cowgirl	82	
Oh, nu uh	80	O jee.	82	Interjection
A total Okie	80	Een rasechte countrychick	82	Dialect
Totally. (As answer yes)	81	Wat heet!	83	YA adjective (what?)
Henrietta, Oklahoma	81	Henrietta in Oklahoma	83	Geographical place
Ralph Lauren comforter	81	Ralph Lauren-dekbed	83	American reference – brands
Gossip Girls	81	Gossip Girl	83	American reference – books
Bubbles series books	81	Bubbles boekenreeks	83	American reference – books
Bram Stoker's *Dracula*	82	*Dracula* van Bram Stoker	83	American reference – books
Oh my dear sweet lord	82	Ach lieve hemel nog aan toe	84	
Monsters Inc. figurines	82	*Monsters Inc.*-beeldjes	84	American reference – film
She is brave as hell to have faced my mom and her stupid husband	82	Dat ze zich in het hol van mijn moeder en haar lul van een man heeft gewaagd wil zeggen dat	84	Profanity

		ze zo moedig is als een leeuw.			
Vampire chicks	82	Vampierchick	84	YA vocab	
Kick butt	82	Flinke trappen uitdelen	84		
'field-tripping' with her	83	'excursies' met oma	85	Neologism in English	
Utica square	83	Utica square	85		
Utica's Gap	83	Utica's Gap	85	American reference – Store/Brand	
Starbucks	83	Starbuck	85	American reference – Store/Brand	
Hell!	83	Jezus!	85	Profanity	
Shoot!	83	Oeps!	85		
Freaky	84	Bizar	85		
Honest-to-God	84	Echte	86		
Roper jeans	84	Roper-spijkerbroek	86	American reference – Brand	
Those ag-kids	84	Die meiden op het platteland	86		
Saks	84	Saks	86	American reference – Store/Brand	
Neiman Marcus	84	Neiman Marcus	86	American reference – Store/Brand	
Abercrombie	84	Abercrombie	86	American reference – Store/Brand	
slutty	84	Hoerig	86	Profanity	
Here ya go!	85	Alsjeblieft!	86	Dialect Okie Teen	
Formers	85	Klassers	86	Jargon	
Yeah	85	Ja	86	Vocative Teen	

Path of Night	85	Pad van de Nacht	87	Jargon	
Vampyre Sociology 101	85	Vampiersociologie 101	87	Jargon	
She's way the coolest	86	Ze is ook nog eens de coolste docent hier op school	87	Dialect Okie	
Yea for that (Okie	86	Joepie!	88	Okie	
Chapter 9	**88**				
Cool	88	cool	90	YA vocab	
Oops	88	Oeps	90	Interjection	
Huh?	89	Huh?	90	Interjection	
What?	89	Watte?	90	Interjection	
Wine at school?	89	Wijn op school?	90	Taboo	
Behind …. thingies	89	Achter … gevallen	91	YA vocab	
That is total bullshit – pardon my French	90	Dat is reinste lulkoek – sorry voor mijn taalgebruik	91	Profanity Expression	
Whatnot	90	Enzo	90	YA vocab	
Okie twang (describing accent)	91	In haar countrydialect	92	Dialect	
Hey, y'all	91	Hoi.	92	Dialect Okie	
Well, hell	91	Jezus, man.	92	Profanity	
The token guy of the group	91	De obligate jongen in onze groep	92	Vocab	
Her matter-of-fact Okie voice	91	Haar nuchtere countrytoon	92	Dialect	
Boobies	91	Tieten	92	Taboo	
Flock of sycophants	92	Zwerm verwaande sycofanten	93	Damien vocab "Vocabulary obsession"	
She twanged proudly.	92	Zij ze trots.	93	Dialect – omission	
The Dark Daughters	92	De Duistere Dochters	94	Name Alliteration	

A sorority	92	Een meisjescorps	94	American reference – schoolsystem	
Hags from Hell	92	Hellevegen	94	Profanity Alliteration	
Hey y'all	93	Hé kom op.	94	Okie	
Fuck that	93	Gelul	94	Profanity	
Er Bear (=Erin)	93	Meisje	94	Term of Endearment	
Quick Trip	93	Een koffietent	94	American reference – shop → no longer specific	
Wake me the hell up	93	Me waker te maken	94	Profanity (Omission)	
Actually the consuetudinary way to phrase is [...]	93	Feitelijk moet je zeggen […]	94	Damien vocab (omission)	
Vocab shit	94	Vocabulaireshit[14]	95	Profanity	
Whatever	94	Kom op zeg	95	General extender	
Huh	95	Mwah	96	Interjection	
Bitches	95	Secreten.	96	Profanity	
You're confusing the crap outta Zoey.	95	Jullie maken Zoey's verwarring alsmaar groter.	96	Okie	
Penis or no penis	95	Ook al heb ik dan een pik	96	Damien-vocab (difficult words, wouldn't use 'pik')	
P-word	95	p-woord	96	Profanity (by Stevie Rae)	
Disgusting.Gross.Crude	95	Walgelijk. Vulgair. Grof.	96	Vocabulary: high register	
I may be <u>gay</u>, ...	96	Ik mag dan wel <u>gay</u> zijn, …	96	Vocab: English in translation	
Freakishly	96	Griezelig	97		

[14] In the translation the word to which 'vocab shit' refers is gone as the difficult word 'consuetudinary' was omitted. As a result, the translation 'vocabulaireshit' has no use.

Pro-vamp organization	97	Pro-vampiervereniging	98	Jargon
Vamp society	97	Vampierkringen	98	Jargon
Et cetera, blah, bla	97	Enzovoort, enzovoort, blablabla	98	Interjection
Think National Merit Scholar in charge of the Honor Society	97	Je moet het zien al seen intellectueeltje in de dop die de baas spelt over een stelletje uitslovers	98	American reference – school system
Band fags	97	Rocknicht	98	Profanity
Dark Sons	97	Duistere Zonen	98	Jargon
				Style: Capitalisation
Uh-huh	97	Wat je zegt	98	Interjection
Dork	98	Malloot	98	YA vocab
Stuck-up bitches	98	Opgeblazen secreten	98	Profanity
Full Moon Ritual	99	vollemaanritueel	100	Jargon
				Style: capitalisation
Hag bitches from hell	100	Secreten van hellevegen	100	Profanity
Chapter 10				
Hubris	101	Hybris	101	Damien's vocab
Seem almost okay, but	102	Bijna oké lijken	101	YA vocab (in translation)
Full moon thing /thingie	102	Vollemaandsgedoe	101	Jargon
Oh, nu uh	102	Geen denken aan.	101	Interjection (full sentence in translation
Neferet okayed it	102	Neferet heeft er haar fiat aan gegeven	101	YA vocab (not in translation)
I dunno	102	Weet ik het	102	Grammar: contraction
Honey	102	Schattebout	102	
				Too ancient?
Their bad bullshit	103	Hun rottigheid	102	Profanity

Freshmen	104	Eerstejaarsleerling	103	American reference – school system
The *love* god	104	De god van de líéfde	103	Style: italics
The *love* class		De líéfdesklas		
That shut everyone up.	104	Dat snoerde iedereen de mond.	104	
Easy-peasy	105	Een makkie	104	YA vocab
				Assonance
Y'all	106	Hé, hoor es	105	Dialect
				Okie
Hell High	106	Hell High	105	Profanity
				Nickname
				Alliteration
				Reference to Am. schoolsystem
Fag	107	Flicker	106	Profanity
Thor was way out of line	107	Thos was over de schreef gegaan	106	YA vocab (not in translation)
Thor the Homophobe	107	Thor de homofoob	106	Name + Nickname
Bleck	108	Getver	107	Interjection
I totally get it	108	Ik begrijp het volkomen	107	YA vocab: adjective use
That '70s Show reruns	109	Herhalingen van *That '70s Show*	107	American reference – TV show
The door to the dorm	109	De deur van het meisjesverblijf	107	American reference – school system
Pop (soda):	109	Prik:	108	American reference – brands
Diet Coke		Cola light		
frescas		Fresca		
Twinkies	109	Koek	108	American reference – brands
				– Generalised
Eeesh	110	Getver	109	Interjection

Chapter 11					
Psycho hatefulness	112	Gestoorde kwaadaardigheid	110	YA vocab: -adjective	
A ginormic zit	112	Een gigantisch pukkel	110	Exaggeration	
My first day of vamp school	112	Mijn eerste dag van vampierschool	110	Jargon	
Hot boys	113	Spannende jongens?	110	YA vocab	
Cool new vampire powers	113	Coole nieuwe vampierkrachten	110	Jargon	
Oh, hell	113	Jezus	110	Profanity	
I am totally, completely blind	113	Ik zie geen hand voor ogen	111	YA vocab – adjectives	
Kay	113	Oké	111	Grammar: contraction	
I <3 cereal shirt	113	I <3 cereal-shirt	111		
				English in translation	
Count Chocula	113	Count Chocula	111	American reference – brands	
				Alliteration	
Vampyre irony	113	Vampier-ironie	111	Jargon	
Yeah, *right*	114	Ja hoor!	112	Style: italics	
Cherokee cheekbones	115	Cherokee jukbeenderen	112	Cherokee	
Cherokee girl	115	Cherokee meisje	112	Cherokee	
Thankfully	116	Godzijdank	113		
Rm.	116	Kamer	113	American reference – school system	
101	116	101	113	American reference – school system	
Intro to Equestrian Studies	116	Inleiding tot de rijkunst	114	Jargon	
Kenny Chesney	117	Kenny Chesney	114	American reference – film/tv/music	

Faith Hill	117	Faith Hill	114	American reference – film/tv/music
Shania Twain	117	Shania Twain	114	American reference – music
Heck	117	--	114	Interjection
I liked it okay	117	Dat vond ik hartstikke leuk	114	YA vocab (Dutch too positive?)
The girl <u>twanged</u> so bad	118	Het meisje knauwde zo erg	115	Dialect
Nicole Kidman	118	Nicole Kidman	115	American reference – film
Hee hee	118	--	115	Interjection
Vamp Vets (name for clinic)	118	De Vampierkattenkliniek	115	Jargon Alliteration
Frosted Flakes	119	Frosted Flakes	115	American reference – brands Alliteration
The Dark Daughters' Full Moon Ritual	119	Het vollemaansritueel van de Duistere Dochters	116	Jargon Alliteration
Rec hall	119	Recreatiezaal	116	American reference – schoolsystem
Chapter 12				
The rich sociology of the Amazons	123	De rijke sociologie van de Amazonen	118	Jargon
The ancient vampyre warriors	123	De vampierkrijgers in de oudheid	119	Jargon
whatever	123	En zo	119	General extender
Some turd boy told me to suck his cock	124	Een lul van een jongen zei dat ik hem moest pijpen	119	Profanity Taboo
Bitch-slapped	124	Lel in zijn gezicht	120	Profanity
The god Erebus, to whom she is devoted	125	De god Erebus, aan wie ze verknocht is.	120	Jargon
Sons of Night	125	Zonen van de Nacht	121	Jargon

One of the coolest lectures I ever had	125	Een van de coolste colleges die ik ooit had gehad.	121	YA vocab
Cubbie (a.k.a cabinets)	126	Kastje	121	American reference – schoolsystem
				Omission
No way in hell	127	Zeker	122	Profanity
Y'all (2x)	128	Hoi!	123	Dialect
		Zijn jullie…		Okie
A serious Texas twang	128	Een zwaar Texaans accent.	123	Dialect
Oh my sweet dear lord	128	o-mijn-god	123	Profanity
Oh. Hell! Hell! Hell!	129	O. Nee hè! Shit! Shit, nee!	124	Profanity
Zillions of monologue books	130	Honderden boeken met monologen	125	Exaggeration
He's so f-ing hot	131	Wat is het toch een lekker ding	125	Profanity
				(Elizabeth – less harsh)
I turned and, shockingly, Ms Perfect Student Elizabeth was staring after Erik and fanning herself.	131	Ik draaide me om en zag dat juffertje bolleboos Elizabeth zich koelte toewuivend Erik nastaarde.	125	Nickname
				Style: Capitalisation
				Trans.: too 'archaic', no capitals
The first monologue on the page was from *Always Ridiculous* by Jose Echegaray	132	De eerste monoloog op de bladzij was uit *Siempre en ridiculo* van José Echegaray	127	Reference – literature
Chapter 13				
Lit class	133	Literatuurklas	128	American reference – school system
				Abbreviation
So, so, so	133	En, en, en?	128	
A juicy tidbit	134	Een sappige roddel	129	

Becauuuuse?	134	Omdaaaaaat?	129	Representing speech	
Sci-Fi channel	135	Sciencefiction-kanaal	129	American reference – TV	
Celtic knots	135	Keltische knopen	129	American reference – culture	
Huh. Jeesh.	136	Huh. Jezus.	130	Interjection	
				Profanity	
				Style: italics	
The newsies (=newsagents)	136	De krantenjongens	130		
Great Expectations (Pip, Estella, *who cares?!*)	137	*Grote Verwachtingen* (Dickens, lekker belangrijk?!)	130	American reference – literature	
Walter Lord's *A Night to Remember*	137	Walter Lord, *De nacht van de Titanic*	131	American reference – literature	
Something red and bushy	138	Iets roods en borsteligs	131	Vocab (old-fashioned)	
The flappers	138	De vrijgevochten jonge vrouwen in de jagen twintig	132	Vocab: concretisation	
Today's zero	139	De nul van vandaag	132	American reference	
				Grade	
Fucking Faggot	139	Vieze flikker	133	Profanity	
Jerk	140	Hufter	133	Profanity	
Poopie for brains	140	Poep als hersenen	133	Profanity	
Vulgar language	140	Grove taalgebruik	134	Damien Vocab:	
				- Register	

Chapter 14

Dragon (=Dragon Lankford)	141	De Draak Draak Lankford	135	Nickname – no translating names, butthis o	
Vin Diesel	142	Vin Diesel	135	American reference – film	
Épée	142	Floret	135	Jargon	

Foil	143	Floret	135	Jargon	
Perceived deficiencies	143	Waarneembare ontoreikendheid	136	High register	
Assets	143	voordeel	136	High register	
(In other words)	143	Met andere woorden	136	Difficult language by teachers being dumbed down	
Cute little but	144	Lekkere kontje	137		
Eesh	144	getver	138	Interjection	
Blow-job	145	Pijpincident	138	Taboo	
He keffft loookn at mmm	145	Hij bweef vooduwend naa me kijke.	138	Representing speech	
Hottest damn thing	145	De grootste spetter	139	YA vocab	
Country obsession	146	Obsessie voor country	139	American reference – culture	
Ah, crap	146	Ah shit	139	Profanity	
I dunno	146	Dat weet ik niet	139	YA vocab	
Miss Priss	146	Juf Nuf	139	Nickname Damien	
				Style: Assonance	
Piss off	147	ontploft	140	YA vocab	
Easy peasy	147	eitje	140	YA vocab	
				Assonance	
Profesora Garmy	148	*Profesora* Garmy	141	Name	
Eight grade	148	De eerste klas van de middelbare school	141	American reference – school system	
Equestrian Studies	148	rijkunst	141	Jargon	
				Register	
God, did he irritate *everyone*?	148	Jezus, wat een mispunt!	141	Profanity	
				Style: emphasis	
equestrians	149	ruiters	142	Jargon – high register	
Ancient vampyre queen	150	Aloude vampierkoninging	143	Jargon	
Yeah, uh, yes	150	Ja…eh…ja	143	Interjection	

Ma'am	150	Mevrouw	143		
Totally ugly	151	Afschuwelijk lelijk	143	YA vocab: adjective	
Enya	151	Enya	143	American reference – music	
Bugs Bunny	151	Bugs Bunny	144	American reference – TV	
Persephone	152	Persephone	144	Name	
Mad as hell	153	razend	145	Profanity	
Deadly-dangerous-vampyre-warrior-guy	153	Levensgevaarlijke macho-vampier-krijger-vent	146	YA vocab: adjective	
Wanta (= want to)	153	Wil je	146	Grammar: contraction	
Ohmygod!	154	O-mijn-god!	146	Profanity	
Ah, *hell*!	154	Ah, shit!	146	Profanity	
Chapter 15					
Walk-over-your-grave feeling	155	Dat gevoel alsof ze over je graf lopen	147	YA vocab: adjective	
Kinda	155	Best wel	147	Grammar: contraction	
Blessed be	158	Wees gezegend	149	Jargon Style: Alliteration	
Heck	158	Jeetje	150		
The truth is that <u>like a</u> zillion years …	159	In werkelijkheid staat het al eeuwenlang …	150	Like Exaggeration	
Huh?	159	Watte?	150	Interjection	
Readier	159	…meer dan klaar voor.	150	YA vocab	
Merry Meet	160	Wees welkom	151	Jargon Style: alliteration	
Blessed be	160	Wees gezegend	151	Jargon	
Th-thank you	160	D-dank u	151	Representing speech	
A marble statue of the Goddess	161	Een marmeren beeld van de godin	152	Jargon	

				Style: capitalisation
Sssh!	162	Sst	152	Interjection
Ohmygod	162	o-mijn-god	152	Profanity
Loren Blake	162	Loren Blake	153	Name
Vamp Poet Laureate	162	Vampier-poet laureate	153	Jargon
				Style: capitalisation
She walks in beauty, like the night / *Of cloudless climes and starry skies. /* *And all that's best of dark and bright /* *Meet in her aspect and her eyes /* *Thus mellowed to that tender light /* *Which heaven to gaudy day denies*	162/163	Ze schrijdt in schoonheid, als de nacht / van wolk'loos weer en sterrengloed. / Van zwart en wit, vereende macht / die oog en schoonheid stralen doet… / Vervloeid tot teed're glans, zo zacht / en meer dan 't valse daglicht zoet.	154	Rhyme
Byron's *She walks in Beauty*	163	'Ze schrijdt in schoonheid'van Lord Byron	154	American reference – literature
The Goddess's celebration of the full moon	163	De vollemaansviering van de godin	154	Jargon
From the [east/south/west/north] I summon [air/wind/water/fire] and ask that you …	164/165	Uit het [oosten/zuiden/westen/norden] roep ik [lucht/wind/water/vuur] aan en ik vraag u …	154/155	Jargon Style: repetition
I felt good!	<u>166</u>	*Ik voelde me goed!*	<u>156</u>	Style: italics
This is the time for weaving the ethereal into being, of spinning the strands of space and time to bring forth Creation.	167	Dit is een tijd waarin de sluier tussen de wereld van alledag en de zonderlinge, prachtige domeinen van de godin ragfijn wordt.	157	Jargon

All hail, O Goddes of Night and the full moon	169	Heil en voorspoed, o godin van de nacht en de vollemaan	159	Jargon
All hail Night	169	Heil en voorspoed, Nacht	159	Jargon
Sure as hell	169	--	159	
Cabernet (wine)	170	cabernet	159	American reference – food
Merry meet and merry part and merry meet again! (twice)	170	Wees welkom, wel tuis, en tot weerziens!	160	Jargon
Hell!	171	Jezus!	160	Profanity
Moo goo	171	Geroerbakte kip	160	American reference – food
Ah, crap	171	Ah shit	161	
Hags from Hell	171	Hellevegen	161	Term of endearment Alliteration
It think I have a Tums somewhere in my purse	172	Ik geloof dat ik nog maagtabletten in mijn tas heb	161	American reference – brand
Chapter 16				
Kay	174	Ja	162	Grammar: contraction
Barbie sister	174	barbiezus	163	American reference
Easy peasy	174	eitje	163	YA vocab
Merry meet	174	Wees welkom	163	Jargon Style: alliteration
Oh. My. God	174	O. Mijn. God	163	Profanity
Clark Kent	174	Clark Kent	163	American reference – film
Superman	175	Superman	163	American reference – film
Blessed be	175	Wees gezegend	163	Jargon Alliteration
Ah, man!	175	God, man.	163	YA vocab

Oh, uh, thanks	175	O, eh, bedankt	164	Interjection
Well	175	Nouja	164	Interjection
Great	176	Geweldig	165	
Sigh	176	Zucht	165	
Which bugged the crap out of me	178	Wat me mateloos irriteerde	166	Vocab (old-fashioned)
Psycho girl scene	178	Neurotische scene	166	YA vocab (old-fashioned in translation)
Bitch [in comparison with dog-context]	178	teef	166	Profanity
Whatever	179	Wat dan ook	167	General extender
Hags from hell	179	hellevegen	167	Profanity
				Alliteration
Naughtiness...	181	Verdorvenheid	169	Vocab – old-fashioned in transl.
Well, hell!	181	Jezus!	169	Profanity
Pot smoke	181	marihuana	169	Taboo
Homemade joints	181	Zelfgedraaide joints	169	Taboo
Whatnot	181	En zo	169	YA vocab
Pot smoke	181	Marihuanarook	169	Taboo
Pot invasion	181	marihuanainvasie	169	Taboo
Dunno	181	Weet ik veel	169	Grammar: contraction
... like the boot camp Maury sends all of his troubled teen guests to.	181	… dat opvoedingskamp waar Dr. Phil al zijn probleemtienergasten naartoe stuurt.	169	American reference – TV
Illegal marijuana incense	181	Illegale marihuanawierook	169	Taboo
Pot heads	181	Potrokers	169	Taboo
Hags	182	Oude vrouwen	170	Profanity
Bullshit	182	onzinnige	170	Profanity
Bootie-humping songs	182	Akelige bonke-bonk nummer	170	YA vocab – omission of 'bootie'

Human men suck	182	Menselijke mannen zijn goed waardeloos.	170	YA vocab – old-fashioned
Catherine Zeta-Jones	182	Catherine Zeta-Jones	170	American reference – film
Chicago	182	*Chicago*	170	American reference – film
'Some Ho Grind Her Bootie'	183	'Een hoer draait met haar kont'	170	Style: rhyme ('She Walks in Beauty')
The Elder Ones	187	De alleroudsten	175	Jargon Style: capitalisation
Merry Meet and Merry Part and Merry Meet again	188	Wees welkom, wel thuis, en tot weerziens	175	Jargon
Godiva dark chocolate truffles	188	Pure chocoladetruffels van Godiva	175	American reference – food
What the….?	189	Wat voor de …?	176	Profanity Omission
Loser	189	loser	176	YA vocab
Oh, come on!	190	Jeetje, kom op zeg!	177	
Freak	190	Freak	177	YA vocab English in transl.

Chapter 17

Meow	192	miauwtje	179	Onomatopoeia
Me-eeh-uf-me-eeh-uf-snort	192	Mi-iii-uf-mi-iif-uf-*snuf*	179	Onomatopoeia
How did you get up there?	193	Hoe ben je daar in jezusnaam beland?	179	Profanity (added)
Nala	195	Nala	181	Name
Fledgling ability	195	Halfwas-vermogen	182	Jargon
Jeesh	196	Jezus	183	Interjection
Yep! Whoo-hoo!	196	Ja! Joepie!		Interjection
We found ya, baby!	196	We hebben je gevonden, schatje!	183	YA vocab

Ex-infatuation	197	Ex-dweperij	183	YA vocab (not in transl.)
Retards	197	Sporen niet	183	YA vocab
Eight grade	197	brugklas	183	American reference – schoolsystem (Domesticating)
The brightest crayola in the pack	198	Niet bepaald een helder licht	184	Expression
Bakers	198	Bakers	184	American reference – store
Serious close-out	198	Voor een prikkie	184	Style: italics
Boob Shirt	199	gleufshirtje	185	Taboo
Boobies	199	borsten	185	Taboo
Beers	199	Biertjes	184	Taboo
You've been drinking *and* smoking?	1991	Heb je gedronken én geblowd?	185	Style: emphasis Specific vocab
Little bitty joint	200	Een klein jointje	186	Taboo
Smoking pot	200	blowen	186	Taboo
Zo	200	Zo	186	Nickname
Clit	201	Clitoris	187	Taboo
You look seriously hot	203	Je bent hartstikke sexy	189	YA vocab
Ow! Damn!	204	Au! Verdomme!	189	Profanity
Shit.	204	Shit	189	Profanity
Oh my *God*!	205	O mijn god!	190	Profanity
Stupid cheating cow body	205	Domme achterbakse koeienlijf	190	Profanity
Kleenex	206	Een papieren zakdoekje	191	American reference – brand - generalisation
Chapter 18				
Totally. Fine.	207	Heus	193	YA vocab: adjective
What the hell.	207	Ach wat	193	Profanity
No-damn-body	209	Niemand had verdomme	194	Profanity

Sixth former	209	zesdeklasser	194	Jargon
Z	209	Z	195	Nickname
Hell	210	Jezus	195	Profanity
Vampyre slut	212	Vampierenslet	197	Profanity
God	213	God	198	Profanity
It freaked her out	213	Ze schrok zich wel een beroerte	198	YA vocab – not in transl.
kinda personal	213	Nogal persoonlijk	198	Grammar: contraction
Freaky	214	bizars	198	YA vocab
High	214	high	199	Taboo
				English in transl.
Blood-drinking dork	214	Een bloeddrinkende malloot	199	Jargon
Entranced	215	Exaltatie	199	Vocab
				High register
Hee hee	215	--	199	Interjection
Complex vocab	215	Hoogdravende woordgebruik	199	
Gay soap opera star	215	Homofiele soapster	200	YA vocab
Uh, by the way, ...	215	Eh, à propos, …	200	YA vocab – not in transl.
Dorm	216	Meisjesverblijf	200	American reference – school system
… would totally die …	216	…zouden het besterven…	201	YA vocab – not in transl.
Wet Seal	217	Wet Seal	202	American reference
Vamp Sociology 312	218	Vampierensociologie 312	202	Jargon
Infatuated	218	Hoteldebotel	202	Vocab – old-fashioned in transl.
Really suck	218	Zwaar klote	101	Profanity
Chapter 19				
America's Next Top Model	220	*America's Next Top Model*	205	American reference – TV

Hag bitch	221	Secreet	206	Profanity
Like a country jack-in-the-box	222	Als een duveltje-in-een-doosje in countrystijl	206	Expression
Shit puppies (verb)	222	Niet wist hoe ze het had	207	Expression
Were you totally freaked	223	Wat je niet panisch?	207	YA vocab
Totally	223	Wat heet	207	YA vocab: adjective
Slut!	224	Slet	208	Profanity
Aww	224	Ach	208	Interjection
Ho	224	Hoer	209	Profanity
Hag from hell-like	225	Helleveegachtig	209	Profanity as adjective
Warlike, Terrible, and Wasp	225	Oorlogszucht, Verschrikkelijk en Wesp	209	Nicknames
They are already the 'in-group'	226	Ze zijn al de 'in'-groep	210	YA voab
Oh, heck no!	226	Nee, echt niet!	210	Interjection
What the hell?	226	Dat meen je niet!	210	Profanity
Denver airport	227	Luchthaven van Denver	210	Geographical place
Darn well	227	Voor honderd procent zeker	211	
Total b.s.	227	Bullshit	211	Profanity
Demon from hell	228	Een demon uit de hel	212	Profanity
Star Wars	228	*Star Wars*	212	American reference – film
Anakin Skywalker	228	Anakin Skywalker	212	American reference – film
Tattletale-like	228	klikken	212	YA vocab
Hateful bitch	228	Akelig stuk vreten	212	Profanity
Soc class	230	sociologie	214	American reference – school system Style: abbreviation
Herd	231	bende	214	Collective noun
Kinda cute	232	Alleen maar leuk	215	Grammar: contraction

Bully	232	dictatortje	216	
Bullies	232	dictator	216	
Ah, crap	232	Ah shit	216	Profanity
N.	233	N.	217	Nickname
Chapter 20				
Psycho	235	gek	218	YA vocab
Yeesh	235	Jakkes	218	Interjection
Ya think … ?	235	Denk je…?	218	Grammar: contraction
She's a serious pillow-hogger	235	Ze eigent het hele kussen toe	219	Grammar: noun → verb + object
Gosh	236	Jeetje	219	Interjection
Really?	236	Zonder gekheid?	219	YA vocab
				(Old-fashioned in translation - Dutch: serieus?)
Samhain celebration	236	Samhain-viering	220	Jargon
Shell-shocked	236	shocktoestand	220	Vocab
				Grammar: adjective → noun
Hags from Hell	237	Hellevegen	220	Profanity
Crap	237	---	220	Profanity
Oh, gosh	238	O, jeetje	221	Interjection
Zoeybird	238	Zoeybird	221	Nickname
.. totally changed	239	…volslagen veranderd	222	YA vocab: adjective
I am not just spouting platitudes	239	Ik zeg niet zomaar iets.	222	High register teacher
The young	240	De jongeren	223	Vocab
Sociology 415	241	Sociologie 415	223	American reference – schoolsystem
Jeesh	241	Jeetje	224	Interjection
Wasted, high, and drunk	242	Dronken, high, en dronken	225	Taboo
				Variety in original

Totally freaked	243	Werd hysterisch	225	YA vocab
Mom-like	243	moederlijk	226	Grammar: adjective-forming: like vs -achtig?
You probably didn't Imprint with him.	243	Waarschijnlijk heb je niet je stempel op hem gedrukt.	226	Jargon Grammar: verb → noun Style: capitalisation
Imprint?		Mijn stempel?	226	Jargon Grammar: verb → noun Style: capitalisation
If he began Imprinting...	244	Als hij wel je stempel draagt…	226	Jargon
Marijuana	244	marihuana	227	Taboo
Nyx has touched you...	246	Nux heeft je beroerd…	228	YA vocab
Chapter 21				
Little bird	247	Vogeltje	229	Nickname
Flip-flopped	247	omgedraaid	229	Vocab choice
Your cell	248	Je mobiele nummer	229	Vocab
My cell phone	248	Mijn mobieltje	229	Vocab
I feel like a freak	249	Ik voel me een freak	231	YA vocab – English in Dutch transl.
u-we-tsi-a-ge-ya	250	u-we-tsi-a-ge-ya	231	Cherokee
Cherokee word	250	Cherokee-woord	231	Cherokee
Goddess-given	250	Door een godin gegeven	231	Jargon
Tribal Elders	250	…stamoudsten	231	Jargon Style: capitalisation
Medicine Men	250	…medicijnmannen	231	Jargon

				Style: capitalisation / alliteration
Wise Women	250	…wijze vrouwen	231	Jargon
				Style: capitalisation / alliteration
purification prayer	251	zuiveringsgebed	232	Jargon
				Style: alliteration
As a smudge stick	251	Als *smudge*-bundel	232	Jargon
				?
U-we-tsi-a-ge-ya (no explanation)	252	u-we-tsi-a-ge-ya	233	Cherokee (no explanation)
The Twins	253	De tweeling	234	Nickname
				Style: capitalisation
Cherokee People	253	Cherokee-volk	234	Cherokee
Dark Son	254	Duistere Zoon	235	Jargon
				Style: capitalisation
Broadway	254	Broadway	235	American reference – place
LA	254	LA	235	American reference – place
Dork	254	sul	235	
Star Wars	255	*Star Wars*	236	American reference – film
See ya	255	Tot kijk.	236	YA vocab
Shush!	256	Hou op, jullie!	237	Grammar: interjection → imperative simple sentence
Chapter 22				
Hell!	257	Vergeet het maar	238	Profanity
Cherokee ritual	258	Cherokee-ritueel	239	Cherokee
Cherokee	258	Cherokee	239	Cherokee

Crap	259	Rottigheid	239	Profanity	
What the F?	259	Als we wat wisten?	239	Profanity (Erin)	
Puissant	260	Puissant	240	Vocab Damien	
Purification thingie	260	Zuiveringsdinges	240	Jargon	
They are pearls of great price	261	*Het zijn parels van grote waarde*	241	Style: italics (Goddess-speech)	
Smudge stick	261	Smudge-bundel	241	Jargon Vocab: English in Dutch	
The seven sacred directions	262	De zeven heilige richtingen	242	Jargon	
She's Night	262	Ze is de nacht	242	Style: capitalisation Grammar: article in dutch?)	
Zillions of candles	262	Massa's kaarsen	242	Exaggeration	
Get the hell away from the hags	263	Zo snel mogelijk bij die hellevegen wegkomen	243	Profanity	
Puissantness	263	puissantheid	243	(No correct form – trying to fit Damien's smartness)	
'Your mom' joke	263	'je moeder'-grap	243		
Later, Z	263	Tot later, Z.	243	YA vocab + Nickname	
El-hag-o	264	El kreng-o	244	Profanity	
God	264	god	244	Profanity	
You scared the hell outta me	264	Ik schrok me te pletter.	244	Profanity	
Ah crap!	265	Shit	244	Profanity	
Haggish	265	Veel van een helleveeg weg had	245	Profanity	
Bullshit	265	onzin	245	Profanity	
Suck his dick	265	afzoog	245	Profanity	
Fucking bitch	265	Vuil secreet	245	Profanity	

Totally, completely upset	266	Volslagen van de kook raak	246	YA vocab - adjectives
She scares the bejezzus outta me.	267	Ik krijg de kriebels van die meid!	246	S.R. profanity
Chapter 23				
Heck	269	--	248	Interjection
Nala	269	Nala	248	Name
Fiiine boy	270	Gewééééldige jongen	249	Representing speech
Stevie Rae drawled	270	…, zei Stevie Rae, het woord uitrekkend	249	Dialect
All Things Penile	270	Op gebied van peniszaken	249	Taboo
Well, hell	273	Jezus	251	Profanity
'Affirmative,' he said in typical Damien fashion.	273	'Ganselijk,' zei hij; weer zo'n echte Damien-woordkeus	252	Damien – instead of yes
Cool	274	Cool	252	YA vocab
Please. Just please.	275	Alsjeblieft zeg	253	YA vocab
Cherokee spirits	275	Cherokee-geesten	253	Cherokee
Non-Native Americanness	275	Niet-indiaans-zijn	253	Jargon
High Priestess's Cherokee-ness	275	De Cherokee-roots van onze hogepriesteres	253	Jargon
Bunch of bullies	275	Stelletje pestkoppen	253	
Spoiled brats	275	Verwende krengen	253	Profanity
Kick ass	276	Een pak op de sodemieter geven	254	YA vocab – not in Dutch translation
Smudging	276	Smudgen	254	Lexical: English in Dutch
Kay	277	oké	255	Grammar: contraction
Peter Pan with me	277	Vrijheid, blijheid.	255	American reference – literature
[...] I summon you to this circle (5x)	278-279	[…] ik roep u naar deze cirkel	256-57	Ritual Repetition

Cool!	279	Cool!	256	interjection
Really, really awesome	279	Te gek, gewoon	257	YA vocab: adjective
Totally amazing	280	Totaal verbijsterend	257	YA vocab: adjective
Holy crap	280	Krijg nou wat!	258	Profanity
Un-High Priestess-like	280	onhogepriesteresachtig	258	Jargon
Purification prayer	281	zuiveringsgebed	258	Jargon
Cherokee prayer	282	Cherokee-gebed	260	Cherokee
Chapter 24				
Prodigious circle-casting	284	Prodigieuze cirkelwerping	261	Damien's vocab (high register)
Oh, yeah.	285	O, ja	262	Interjection
Bless her little <u>bumpkin</u> heart	286	Die schat	262	Vocab
Brown non-diet pop	286	Bruine non-light prik	262	American reference – brands
'So how about walking me back to my dorm?'	288	'Waarop loop je niet even met me mee?'	264	American reference – school system
				Omission
Okay, well, okay	289	Oké, nou, oké	265	interjection
Oh, well, what the hell	290	Vooruit met de geit	266	Profanity
Don't patronize me	292	Probeer me nou niks wijs te maken	267	Vocab
Chapter 25				
Hag triplets	293	helleveegdrieling	269	Profanity
The Taming of the Shrew	294	*De getemde feeks*	269	American reference – literature
Elizabeth Taylor	294	Elizabeth Taylor	269	American reference – film
Richard Burton	294	Richard Burton	269	American reference – film
All hell broke loose	294	De hel brak los	269	Profanity
Jeesh	294	Jezus	270	Profanity

Wh--?	295	Wa..?	270	Profanity	
Bosom of the Goddess	297	In de armen van de godin	272	Jargon	
The Change	299	De Verandering	274	Jargon	
Hag pack	300	Meute hellevegen	275	Profanity	
Zo call me	301	Zo bel me	276	YA vocab – text messaging	
I stl luv u		Hou nog steeds van je			
Zo call me plz		Bel me alsjeblieft			
Got 2 see u		Moet je zien			
U & Me		Jij en ik			
Will u call?		Bel je me?			
I wnt 2 talk 2 u		Ik wil met je praten			
Zo!		Zo!			
Call me bak		Bel me			
Like, I know it's late	302	Ik weet dat het laat is …	276	'like'	
Man oh man	302	Jeetje nog aan toe	277	YA vocab	
Oh, yeah	302	O ja	277	Interjection	
Today really, really sucked	303	Deze dag was echt zwaar klote	277	YA vocab Profanity	

Chapter 26

What the hell was his problem?	304	Waar sloeg dat nou weer op?	279	Profanity	
She scared the total crap out of me	305	Ik dacht dat ik het bestierf van schrik	279	Profanity	
Cow. Hag.	305	Secreet. Helleveeg	279	Profanity	
Beseech	306	vraag	279	Teacher vocab – high register	
Ha! Got you now.	307	Ha! Je bent erbij.	280	Style: italics	
I was definitely scared totally shitless	312	Ik deed het zowat in mijn broek van angst	284	YA vocab: adjective	
This is an abomination	312	*Dit is een gruwel!*	284	Style: italics	
Elvis clock	313	Haar klok met Elvis	286	American reference – music	

They were all conspicuously absent from the dorm	313	Zij schitterden van afwezigheid	286	American reference – schoolsystem
Chapter 27				
Boobs.	315	borsten	288	Taboo
Fuck off, freak	316	Donder op, wangedrocht.	288	Profanity
Hateful cow	316	Akelig secreet	289	Profanity
Goth ho store	316	gothhoerenshop	289	
Gloom and doom	317	Somberheid en doemdenken	290	Style: assonance
Bitchy Aphrodite	319	Dat secreet van een Aphrodite	291	Profanity
What the...	319	Wat voor de…	292	Profanity
Indiana Jones	320	Indiana Jones	292	American reference – film
Superman and Zorro	321	Superman en Zorro	293	American reference – film
Philbrook Museum	321	Philbrook Museum	293	American reference – place
Holier-than-thou-attitudes	322	Heiliger-dan-de-paus-houding	294	YA vocab: adjective
Barbie-like blond	323	Barbieachtige blondje		American reference
				Grammar: -like vs - achtig
Totally gross me out	324	Me met walging vervullen	296	YA vocab: adjective
What the hell	325	--	297	Profanity
A totally hot boyfriend	325	Een helemaal te gek vriendje	297	YA vocab: adjective
Stuck-up Dark Daughters	325	Arrogante Duistere Dochters	296	Jargon
On this Samhain night […] On this Samhain night […]	326	In deze Samhain-nacht […] In deze Samhain-nacht […]	297	Jargon
Otherworld	326	hiernamaals	298	Jargon

Chapter 28				
What in the hell ….	328	Shit!	300	Profanity
Hell	329	Jezus	300	Profanity
Big boobies	329	Grote borsten	300	Taboo
Cool, a vampyre chick	329	Cool, een vampierchick	300	Jargon
				YA vocab - adjective
Ah, crap.	329	Ah shit	301	Profanity
Aw, Zo	330	Toe nou, Zo	301	Interjection
				Nickname
God	330	God	301	Profanity
Bloodsucking fuck	330	Bloedzuigende klootzak	301	Profanity
Nasty stripper	330	Obscene stripper	301	Profanity
If he refuses our summons	331	Als hij geen gehoor geeft aan onze ontbieding…	302	Jargon
Those ghosts are scaring the shit right outta your ex	332	Die geesten jagen je ex de stuipen op het lijf	303	Grammar: contraction
Nasty ho bag	333	Smerige slettenback	304	Profanity
Oh, thank you Nyx!	334	*O, dank u, Nux!*	305	Style: italics
Eerie voice	335	Griezelige stem	306	
Holy shit!	337	Allejezus nog aan toe!	308	Profanity
Her sweet Okie twang	337	Haar gezellige country-accent	308	Dialect
Oh, my goodness!	337	Wel heb je ooit!	308	Okie
Sycophants	339	sycofant	309	Damien vocab
You hateful hag	339	Domme feeks	310	Profanity
Stupid bitch	340	Tom secreet	311	Profanity
Chapter 29				
Vampyre warrior	341	Vampierkrijger	312	Jargon
Leader of the Dark Daughters and Sons	343	Leider van de Duistere Dochters en Zonen	314	Jargon
High Priestess in training	343	Hogepriesteres in opleiding	314	Jargon

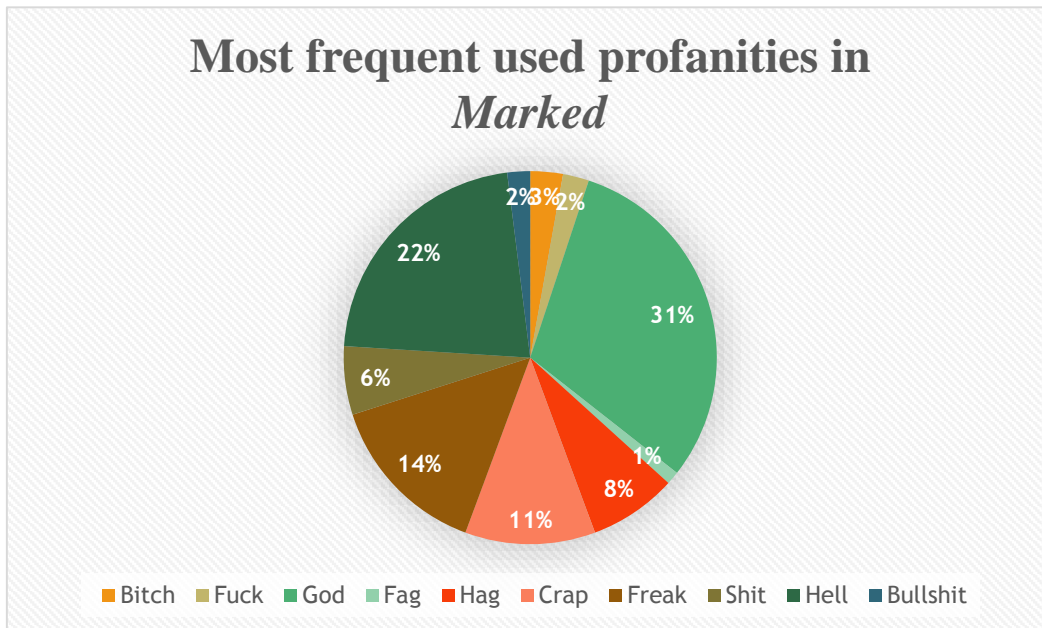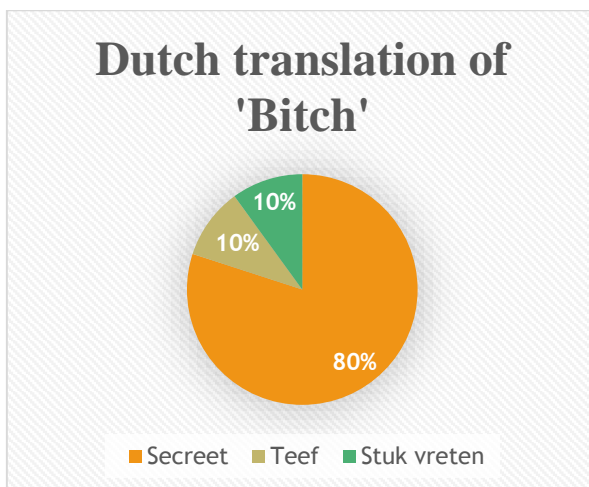| Goddess-given gifts | 343 | Door de godin geschonken gaven | 314 | Jargon |
| […] by five kids – my friends | 348 | […] door vijf jongens en meiden – mijn vrienden | 317 | Vocab |

Appendix B: Charts and Figures

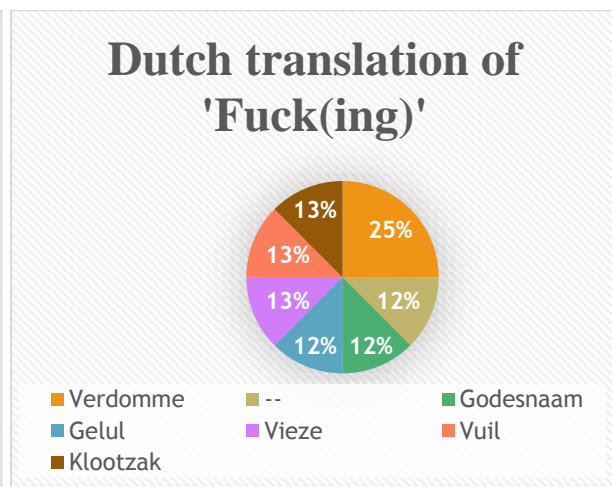**Most frequent used profanities in _Marked_**

Bitch · Fuck · God · Fag · Hag · Crap · Freak · Shit · Hell · Bullshit

Figure 1

Dutch translation of 'Bitch'

Secreet · Teef · Stuk vreten

Figure 2

Dutch translation of 'Fuck(ing)'

Verdomme · -- · Godesnaam · Gelul · Vieze · Vuil · Klootzak

Figure 3[15]

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[15] Please note that I am aware of the fact that the translations depend on the context and form in which the English word 'fuck' is used. Nevertheless, there are many differences (see 4.1).
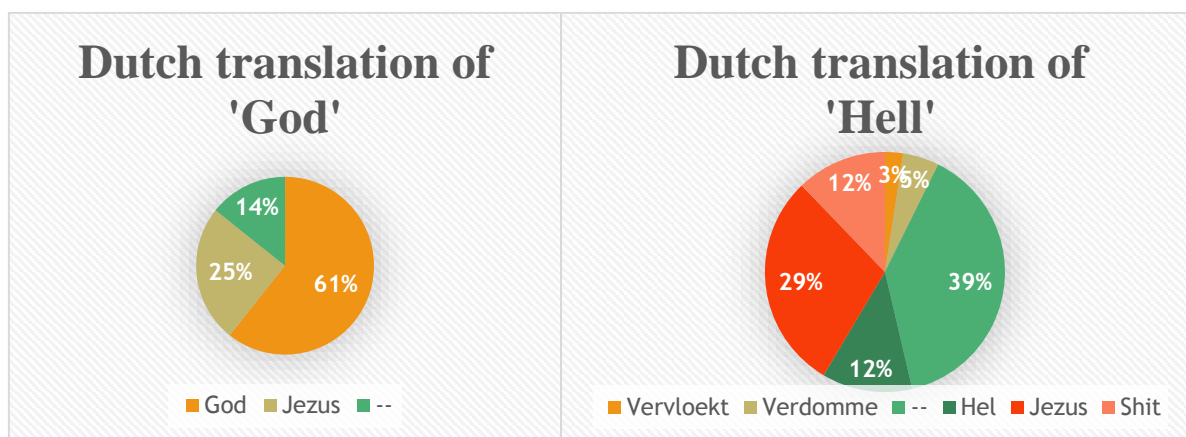
Figure 3[16]

Figure 5[17]