

Culture-Specific Items in Translation: Comparing Translation Strategies in Gender-Specific Children's Literature

*A comparative analysis of CSI translation in the popular book series 'Diary of a Wimpy Kid'
and 'Dork Diaries'*

Leiden University
Master of Arts in Linguistics
Translation in Theory and Practice
1 July 2019

Lente van den Berg
Weegschaal 33
2665 WG Bleiswijk
Tel: 06-34171525
Student number: S1692399

Supervisor: Dr. A.G. Dorst
Second reader: Mr. drs. A.A. Foster

I believe that children have a marvellous ability to re-experience the most alien and distant things and circumstances, if a good translator is there to help them, and I believe that their imagination continues to build where the translator can go no further.

- Astrid Lindgren

Table of Contents

1. Introduction	5
2. Literature Review	8
2.1 Children's Literature	8
2.2 Children's Literature Translation Studies	11
2.3 Culture-Specific Items in CLTS	17
2.4 Children's Literature in the Netherlands	22
2.5 Gender-Specific Children's Literature	25
2.6 Translation Strategies and Procedures	27
2.7 Conclusion	32
3. Methodology	36
3.1 Materials	36
3.2 Culture-Specific Items	37
3.3 Methods	40
4. CSI Translation in <i>Diary of a Wimpy Kid</i> and <i>Dork Diaries</i>	42
4.1 Common Expressions Per Category	42
4.1.1 Educational References	43
4.1.2 Foods	46
4.1.3 Locations	48
4.1.4 Made-Up CSI	50
4.1.5 Pop Culture and Celebrities	52
4.1.6 Products	54
4.1.7 Sports and Customs	56
4.1.8 Strategy Per Category	59
4.2 Common Expressions Per Book Series	62
4.2.1 Procedures Per Book Series	62
4.2.2 Strategy Per Book Series	64
4.2.3 Strategy Changes over Time	66
4.3 Proper Nouns	68
4.3.1 Proper Nouns in <i>Diary of a Wimpy Kid</i>	69
4.3.2 Proper Nouns in <i>Dork Diaries</i>	72
4.4 Conclusion	73
5. Conclusion	76

5.1 Conclusion	76
5.2 Limitations and Further Research	78
6. References	81
7. Appendix	87
7.1 Common Expressions in <i>Diary of a Wimpy Kid</i>	87
7.2 Common Expressions in <i>Dork Diaries</i>	100
7.3 Proper Nouns in <i>Diary of a Wimpy Kid</i>	117
7.4 Proper Nouns in <i>Dork Diaries</i>	121

Chapter 1: Introduction

This thesis is located in the field of Children's Literature Translation Studies (CLTS). Translating for children differs from translating for adults because the translator has to take into account the target audience's young age and limited general knowledge. Therefore, translators of children's literature have a larger part to play in the target audience's reception of a target text. As such, "translations, as a rule, are of even greater importance in children's than in adult literature" (Bamberger, 1978, as cited in Lathey, 2006). But what exactly is it that makes translating for children special? According to Zohar Shavit, translators of children's literature must adhere to two principles: "[a]djusting the text in order to accordance with what society thinks is "good for the child"", and "[a]djusting plot, characterization and language to the child's level of comprehension and his [sic] reading abilities" (Shavit, 1981). Over the years, the focus of CLTS has shifted from the first principle, which is didactic in nature, to the second, which is concerned with the understandability of certain elements in translated children's books, such as humor or culture-specific items (CSI). CSI's are references to names, places, customs, or other items bound to the source culture. These items complicate the translation of children's literature because a translator has to take into account to what extent children are able to comprehend foreign elements in the text.

There are several studies in CLTS that have investigated how translators decide to resolve the translation issues that arise from CSI's in children's literature (Fornalczyk, 2007; Mussche & Willems, 2010; Kruger, 2012). These studies have revealed translators' divergent behavioral patterns in their analyzed translations, depending on the target language and culture, the type of children's book, and the cultural specificity of the text. In these studies, Venuti's terms 'domestication' and 'foreignization' are often used to refer to the translator's general strategy for the translation of CSI's (Venuti, 1995). Kruger found that primarily domesticating translations were used for translated international picture books in South-Africa, as opposed to primers, which were often translated with a more mixed translation strategy. Fornalczyk found that foreign names in the Polish translation of classic children's books are changed less often nowadays than they were in the early 20th century, suggesting that translators have adopted a more foreignizing strategy. Mussche and Willems' research revealed that many CSI's in the Arabic translation of Harry Potter were neutralized or removed instead of domesticated or foreignized.

One of the few studies on CSI's in children's literature translated into Dutch analyzed picture books, which are books for younger children aged 3-8 (Desmet, 2001). Most of these

children are still in pre-school and have not yet learned to read. This study revealed that, by adapting the CSI's in the picture books to the target culture, the translator created an entire new intertextual network. However, as Gillian Lathey argues, "[t]ranslating a nonsense rhyme for a three-year old is, after all, an utterly different task from working on a text for an adolescent reader" (Lathey, 4). Translators' expectations of what a child understands, and the translation strategy they adopt as a result of these expectations, thus depend heavily on the child's age as well as on the other factors discussed above. As of yet, however, no studies have investigated the influence of the target audience's gender on the translator's strategy. Therefore, this thesis will investigate CSI's and their translation in two popular gender-specific children's book series which have been translated from English into Dutch: the *Dork Diaries* series, written by Rachel Renée Russell, and the *Diary of a Wimpy Kid* series, written by Jeff Kinney. Whereas *Dork Diaries* is aimed more at girls, and *Diary of a Wimpy Kid* at boys, both book series contain coming-of-age stories for children in the 9-14 age group. Their similarity makes these book series ideal texts for this research as it sets apart the target audience's gender as a variable that could influence a translator's strategy (besides their own personal preference). It is expected that both translators will have adopted a similar foreignizing strategy since the age group will have a better understanding of foreign elements than the target audience in, for example, Desmet's study.

Thus, the main question of this thesis is: 'Can a gender bias can be observed in the CSI translation of gender-specific children's book series?'. Whether this is the case will be judged on the overall strategies of the two book series' translations, using Venuti's concepts of foreignizing and domesticating translation. These translation strategies are linked to the translators' perception of what a child is able to understand. A foreignizing strategy would mean that the translators deem the target audience capable of understanding/enjoying foreign concepts whereas a domesticating strategy, like the one that was used for the picture books in Desmet's article (2001), indicates that the translators feel like the target audience does not understand foreign concepts and needs more help from the translator.

There are eight different categories of culture-specific items which are particularly relevant in these books, since both book series' protagonists are teenagers who attend middle school; namely: proper nouns, educational references, foods, locations, made-up CSI, pop culture and celebrities, products, and sports and customs. For each of these categories, the translation procedures that are used for each culture-specific item will be identified individually by using Javier Franco Aixelá's classification of translation procedures for culture-specific items (Aixelá, 1996). This will be explained in further detail in chapter two.

The literature review in this chapter will provide a discussion on previous research regarding children's literature and its translation. Exactly how the analysis in this thesis was carried out will be discussed in chapter three. Subsequently, chapter four will present a comparative analysis of the two book series' translations that reveals whether the gender of the target audience (girls vs boys) has any effect on the overall translation strategy regarding CSI's and the translation procedures that were chosen, thereby answering the main question of this thesis. Finally, chapter five will discuss these results in relation to the literature review and consider the limitations of the research as well as topics for further research.

Chapter 2: Literature Review

This chapter explores the most important aspects of children's literature and its translation. First, the chapter will explain the nature of children's literature and the field of Children's Literature Translation Studies in sections 2.1 and 2.2, respectively. These sections will also cover Even-Zohar's polysystem theory and Venuti's translation strategies 'foreignization' and 'domestication' because they are especially applicable to the field of children's literature. Then, some of the aspects of CLTS which are particularly relevant to this thesis will be discussed. Section 2.3 will give an overview of studies that have investigated the translation of Culture-Specific Items (CSI's) in CLTS. The chapter will then move on to discuss the characteristics of Dutch (translated) children's literature in section 2.4, and gender-specific children's literature in section 2.5. Section 2.6 will consider Aixelá's translation procedures, which will be used in this thesis to categorize the translations of CSI's. The conclusion of this chapter consists of a summary of the most important observations made in this chapter and the resulting research question that will be answered in this thesis, along with the expectations that were established.

2.1 Children's Literature

Children's literature is a rather difficult concept to define. Although, at first glance, it might not seem so, there are many types of children's literature which differ in function. For example, there are picture books for the development of toddlers and preschoolers, primers for children who are just learning how to read, and young adult books with complicated narratives comparable to adult fiction, to name just a few. The question is whether all these different book types can be labelled 'children's literature'. Eithne O'Connell argues that "[o]ne 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). The problem here is that many people have different ideas as to what these terms mean. Consider, for example, this definition of 'literature' in the Cambridge dictionary: "written artistic works, especially those with a high and lasting artistic value (def. 1). This definition raises further questions: when is a work artistic? And what determines its 'lasting artistic value'? The Oxford English Dictionary, on the other hand, provides the following definition: "[t]he result or product of literary activity; written works considered collectively; a body of literary works

produced in a particular country or period, or of a particular genre” (def. 3a). According to this definition, the details of where, when, and for whom the books were written define texts as literature, but there is no mention of any ‘artistic value’ whatsoever. Likewise, ‘childhood’ is not easy to define. Lathey supports O’Connell’s argument by saying that “[c]hildhood, since it was first designated as a discrete phase of life, has always been a flexible period that is adjusted to meet economic necessity” and depends on “the initiatives of the fashion, games and toy industries” (Lathey, 2006, p. 5). Both ‘literature’ and ‘childhood’, therefore, are ever-changing concepts whose meanings are determined by adults.

This underlines the fact that, in the field of writing and translating children’s literature, there is what Lathey calls an “unequal relationship” between the adult writer / publisher / translator and the child reader (p. 4). The adult author writes for a target audience he/she does not belong to, the adult publisher is ultimately the one who decides what children can read, and the adult translator determines what is acceptable and understandable for children in a target culture to read. Thus, the definition of ‘children’s literature’ itself is also determined by the adult. Consider, for example, Klingberg’s thoughts on the meaning of ‘children’s literature’:

Literature for children and young people (referred to simply as children’s literature from now on) is defined not as those books which they read (children and young people read and always have read a wide range of literature), but as literature which has been published for – or mainly for – children and young people. (Klingberg, 1986, as cited in Lathey, pp. 16-17)

In Klingberg’s definition, we see that the publisher is the one who determines what children’s literature means exactly. Some critics, such as Sunderland, would disagree with Klingberg because the intended target audience of a text does not determine the actual audience. She points out that “[c]hildren’s fiction remains a fuzzy-edged category for the further reason that children read books intended for adults and adults may enthusiastically read books written for children” (Sunderland, 2010, p. 3). However, it would be impossible to delimit the concept of ‘children’s literature’ if every book read by children was labelled ‘children’s literature’. Although it might be true that some children’s books also attract adult audiences, and vice versa, this does not change the fact that children’s literature is written *primarily* for children. The author and publisher aim these books specifically at a young audience and advertise them as such. Due to the unequal relationship between child readers and adult authors and

publishers, the adult decides what qualifies as 'children's literature'. That is why Klingberg's definition of 'children's literature' will be used in this thesis.

The power imbalance between children and adults also contributes to the status of children's literature. The reason why there is no fixed definition of 'children's literature' is because children's literature has long been an area that was neglected by critics and academics. Although the last few decades have seen a growing interest in the field, there is still a lack of attention for children's literature in the fields of literary studies translation studies (Brown, 2017). The low status of children's literature can best be explained using polysystem theory, which concerns the relations between texts or translated texts in a literary system. This theory was invented by Itamar Even-Zohar, who claims that bodies of literature and translated literature form systems which, in turn, relate to one another (2012, pp. 162-167). According to Zohar, translated literature can have a 'central' or a 'peripheral' position within a target culture's literary polysystem. If translated literature has a central position, it "is by and large an integral part of innovatory forces" (p. 163). In this case, the literature within the polysystem is either young, peripheral/weak, or there is a literary vacuum (p. 164). The position of translated literature within a literary polysystem therefore, is completely dependent on the polysystem in question.

Polysystem theory does not only apply to translated literature, but also to different genres and target groups within a literary polysystem, such as children's literature. Zohar Shavit uses Even-Zohar's polysystem theory to discuss the position of children's literature in the literary polysystem. He argues that children's literature occupies a peripheral position in the general literary polysystem (Shavit, 1981). According to him, this peripheral position can be observed in the way children's literature, like non-canonized adult literature, copies patterns of behavior which used to belong to canonized adult literature (Shavit, 1981). Although there is a literary canon for children, children's literature, in general, still depends on other systems. This attachment to other systems classifies it as a "weak" body of literature, in Zohar's terms, which further proves its peripheral position in the general literary polysystem. But what makes children's literature a "weak" system? According to O'Connell, the reason why children's literature has such a low status is because it is written for a minority: "the primary target audience is children and they and their literature, like women and women's literature, are treated in many cultural systems as, at worst, peripheral" (2006, p. 18). Additionally, it does not adhere to the conventional style and norms of contemporary adult literature, such as the narrative form, poetic verse, etc., resulting in a formulaic genre. She argues that "the recurrent similarities in terms of structure, characters and language found

in many works of children's literature are seen as contributing in a significant way to scholarly evaluation as 'inferior'" (O'Connell, p. 19). Brown agrees with her in the sense that

a full understanding of why childhood reading matters and how best to utilize its propulsive force is currently hampered [...] by an academic unwillingness to admit that the content of reading may matter as much as the process, as well as by a postmodern distrust of the inherent power imbalance between adult authors and child readers. (2017, pp. 8-9)

The low status of the field prevents academics from acknowledging the importance of children's literature. As Brown pointed out, "children's literature helps children understand themselves and others socially, it also encourages memetic innovation (the acquisition of new concepts) and it is more likely to arouse imaginative response than adult literature" (Brown, 2017). The role of children's literature, therefore, is an important one, and the field of children's literature would greatly benefit from more academic attention. This is why the peripheral position of children's literature in the polysystem is so problematic.

In conclusion, children's literature is a field that has received little attention from critics and scholars, partly because of the unequal relationship between adult author/publisher and child reader. As a result, there are different opinions on what 'children's literature' means. According to Klingberg, the publisher determines what 'children's literature' means because he or she is the one who ultimately decides what books are published primarily as children's literature. With Klingberg's definition, the features and characteristics of children's literature discussed above can be explained. First of all, children's literature sometimes has a dual audience: children and adults. Consequently, many children's books can be read on different levels. The target audience of children's literature does not include the people who write / publish / translate it. Finally, children's literature has multiple functions; entertainment, education, development, etc. for the many different age categories children's literature entails. Most importantly, this section has introduced the concept of polysystem theory and linked it to the low status of children's literature. The next section will discuss which consequences this low status has for the translation choices in the field of Children's Literature Translation Studies.

2.2 Children's Literature Translation Studies

Even-Zohar's polysystem theory is closely linked with a translation's overall orientation. Whether a translator chooses to incorporate foreign elements of a source text in his/her translation or chooses to delete them or replace them with elements from the target culture, is called a translation strategy. A translation strategy, therefore, constitutes the general orientation of a target text; for example, the text can be translated 'literally' or 'freely', broadly speaking. This goes back to what is called the 'word-for word vs. sense-for-sense debate' which arose approximate 2000 years ago (Venuti, 2012, p. 15). Some influential scholars in this debate were St. Jerome (347-420), who used the sense-for-sense method to translate the Bible into Latin, and Schleiermacher (1768-1834) who redefined the existing terms to 'moving the reader towards the writer' and 'moving the writer towards the reader' (pp. 15-20). Venuti uses Schleiermacher's work as a starting point to introduce his own terms 'foreignization' and 'domestication' for these two extremes. He explains the two terms in the following passage:

Schleiermacher allowed the translator to choose between a domesticating method, an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home, and a foreignizing method, an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad. (Venuti, 1995, p. 20)

These terms are closely intertwined with his concept of 'invisibility', which describes a translator's visible interference in a translation. The translator's invisibility is determined by the fluency of the text: "The more fluent the translation, the more invisible the translator, and, presumably, the more visible the writer or meaning of the foreign text" (Venuti, pp. 1-2). This is what Venuti calls the 'illusion of transparency'. In this case, the translator has applied 'domestication' to bring the target text towards the reader. If a translator opts for 'foreignization' instead, a target text will be less fluent, and the translator's interference will be more visible.

Domestication and foreignization are not just linguistic-oriented, but also culture-oriented. Because of this, they are particularly suitable for the translation approach of cultural references, but it also means that the two cultures in question and their status and relationship play a major role in the translator's choice of strategy. Venuti himself is an advocate of foreignization because it is "designed to make visible the presence of the translator by highlighting the foreign identity of the ST and protecting it from the ideological dominance of

the target culture" (Yang, 2010, p. 78). This is where Venuti's concepts can be linked to Zohar's polysystem theory. Zohar argues that "whereas richer or stronger literatures may have the option to adopt novelties from some periphery within their indigenous borders, "weak" literatures in such situations often depend on import alone" (p. 164). "Weak" literary polysystems are more dependent upon the source text, so translators will be inclined to use a foreignizing strategy, whereas translators in "strong" polysystems are more likely to delete or replace foreign elements, using a domesticating strategy. The cultural background and the relationship between cultures are just two of the many factors that influence a translator's strategy. Yang distinguishes between micro-factors and macro-factors (Yang, 2012, p. 2674). The source and target cultures' polysystem would be considered a macro-factor since they "project translators to a historical and social screen" (p. 2674). Micro-factors, on the other hand, are more 'translator-oriented', in Yang's words (p. 2677). They have to do with the translator's personal attitude towards the source text, the source culture, and the translation's purpose. So, although the text's position in the polysystem plays a major role in a translator's choice of strategy, there are all sorts of different micro-factors and macro-factors at play which might influence a translator.

Foreignization and domestication are very useful terms when considering the translation of children's literature. In general, translators of children's literature are permitted more freedom in domesticating foreign elements in a text than translators of adult literature, because of the unique characteristics of children's literature and its target audience (which were discussed in section 2.1). Consider, for example, Lathey's thoughts on what makes translating for children special. In the introduction to *The Translation of Children's Literature*, she observes that there are two aspects of children's literature which distinguish translating for children from translating for adults:

Firstly, there is the social position of children and the resulting status of literature written for them, and, secondly, the developmental aspects of childhood that determine the unique qualities of successful writing for children and that make translating for them an imaginative, challenging and frequently underestimated task. (Lathey, p. 4)

These two fundamental aspects largely correspond to Shavit's two principles of translation for children (Shavit, 1981). According to Shavit, translators of children's literature should:

- change the text so that society deems it appropriate for a child (because of the child's social position)
- change the plot, characterization and language so that a child can read and understand it (because of the developmental aspects of childhood)

If a text contains ideological or cultural elements that are deemed appropriate for a child in the source culture, but not in the target culture, it is the translator's task to change this element. The same goes for the understandability of the text. As such, translators of children's literature usually make more domesticating changes to the source text than translators of adult literature. These two norms above constitute the basis of most of the scholarship on translation for children, an academic field that is also called Children's Literature Translation Studies (CLTS).

One of the first people who conducted research in CLTS was Göte Klingberg. For his research, he compared Swedish children's books with their English translations, and vice versa, to determine how faithful the translations were to the source text's readability, content and cultural context. According to Klingberg, the translator of children's literature should adopt a foreignizing strategy to preserve as much of these source text characteristics as possible and change as little as possible. This is because the target audience and its age and reading skills have already been taken into account by the original author of the text. He calls the extent to which this has been done the 'degree of adaptation' (Klingberg, 1986, as cited in Puurtinen, 2006), and claims that translators should maintain the original degree of adaptation found in the source text. 'Adaptation' here refers to the changes made to the source text as a result of the target audience's age and (lack of) knowledge of the source culture. Although Klingberg is often considered the father of the field, many academics question his views and methods. This is partly because he essentially disregards the two norms that govern translation for children by saying that the author alone is responsible for the understandability and appropriateness of the text. Puurtinen, for example, criticizes the way Klingberg had tested the degree of adaptation. She argues that "[n]o reference is made to the possibly different norms and conventions of the source and target systems of children's literature", depending on what a culture deems 'appropriate' or 'understandable' for children. (Puurtinen, 2006, p. 60). Nevertheless, Klingberg opened up new avenues for research within the field by listing the possible areas of CLTS that demanded attention at the time, such as the selection of children's books for translation and the reception of translated children's literature in the target culture.

Another one of these areas was “current translation practice and specific problems encountered by translations” (Klingberg, 1986, as cited in O’Connell, p. 15). Since then, much of the research in the field of CLTS has focused on this large, comprehensive area of study. Oittinen, for example, took a dialogic approach to the translation of children’s literature. ‘Dialogue’ here refers to the relationship between the reader and the text. Unlike Klingberg, she believes that translating for children is “rewriting, alteration and positive manipulation” because the translation depends on the translator’s reader experience (Oittinen, 2006, p. 97). The translator should, for example, contribute to the text’s readability and sometimes even its singability and take into account the illustrations in children’s books. She argues that translation for children is a ‘carnivalistic’ action, which means that translators should fearlessly face the original text and make adaptations where they believe them to be necessary. Although Oittinen’s explanation is rather vague, her main argument is that the translator should always keep in mind the needs and capabilities of their target audience and interfere in the text where required, resulting in a domesticating strategy. Whereas Klingberg believed translators should make as few adaptations as possible, Oittinen argues the opposite. Like Oittinen, O’Sullivan believes that it is impossible for a translator of children’s literature to refrain from making adaptations. Her research focuses on the presence of the translator in the target text by combining narratology (the literary field which focuses on the narrative structure of a text) with translation studies. She makes use of a narrative communication model, which shows the creators and receptors of a text. She argued that the translator’s intervention is always noticeable in translations, going as far as to say that there are two voices in the narrative discourse of the target text: the narrator’s voice and the translator’s voice (O’Sullivan, 2003). Thus, CLTS began to focus more on the role and visibility of the translator as a response to Kleinberg’s views.

Around the year 2000, much of the literature on CLTS still focused on Shavit’s first principle: the appropriateness of a text for the target audience. According to López, “children’s literature translation studies are particularly interesting when they can highlight the differences between cultural behaviors by comparing contrasting treatments of a specific text” (López, 2000, p. 30). Karen Seago, for example, investigated how the German/French fairy tale *Sleeping Beauty* was acculturated to England by comparing contemporary ideologies of Britain, Germany and France (2006). She found that “[t]he tale actively participates in and contributes to the articulation of domestic ideology” (Seago, 2006, p. 188). The English version retained elements from both the German and the French version of the fairytale, while some of the more gruesome elements of the tale (for example, the prince’s cannibalistic

mother) were deleted in order to make the text more suitable for children. López also studied ideological factors that motivated adaptations in translations of children's books by looking at Spanish translations of English children's literature (2000). She found that many Spanish translations of classic English children's books contained less censorship than subsequent English editions of the same books. She demonstrated that the morals and behavioral patterns of a culture/society are "reflected in the textual modifications introduced in translations of foreign works" (López, p. 30). These 'textual modifications' are adaptations made as a result of a country's ideology and reflect what is assumed to be 'appropriate' for child readers in that country. Because of the didactic function of children's literature, translators often adopt a domesticating strategy where children's books are cleared ideological references that are considered inappropriate. López calls this the "ideological purification" of a text (p. 30), which can be considered a form of domestication since a foreign element is removed from the target text. Whether a translator of children's books decides to apply ideological purification depends on Yang's micro and macro factors that determine a translator's strategy, such as the position of a culture's literary polysystem and historical background, but also the text's purpose and target audience.

This section has shown that the debate present in translation studies regarding the translation strategies 'foreignization' and 'domestication' also permeates the field of CLTS and is strengthened by the factors that distinguish translating for children from translating for adults. Namely, the two norms that Shavit established: the target text should be appropriate, and its plot should be readable and understandable for the child reader. Most of the scholarship in CLTS focuses on either one or both of these norms. Klingberg was one of the first scholars who investigated translations of children's books. He claimed that translators should adhere to the source text as much as possible because the original author had already taken into account the comprehensibility and appropriateness of the text. His views were met with a lot of criticism from scholars such as Puurtinen (2006) and prompted a wave of interest in CLTS which incited more academics to conduct research in the field, e.g. Oittinen and O'Sullivan. Their research shows that there is more to the translation of children's literature than blindly translating the text without considering the differences between norms of the source and target culture. Research by Seago and López illustrates that, around the turn of the century, CLTS mainly focused on ideology in children's literature and the appropriateness of such literature for the target audience. Like the research discussed above, this thesis will focus on the degree of foreignization and domestication in the field of CLTS.

2.3 Culture-Specific Items in CLTS

After the turn of the century, the focus of CLTS began shifting from Shavit's first norm, the appropriateness of the text, towards his second norm, the understandability of the text, and the translation of cultural references took center-stage. Cultural references refer to customs, names, places or other items that are unknown in the target culture or which the target audience is not familiar with. An author often does not consciously insert cultural references in his or her books because the book is initially targeted at readers in the source culture. Two of the most commonly used classifications of cultural references were suggested by Newmark and Klingberg (Newmark, 1988; Klingberg, 1986). Newmark's classification consists of five different categories: 'ecology' (flora, fauna, hills), 'material culture' (foods, clothes, houses and towns, transport), 'social culture' (work and leisure), 'organisations and customs' (political, religious and artistic), and 'gestures and habits' (Newmark, 1988, p. 95). Klingberg's model consist of ten categories: 'literary references', 'foreign language in the source text', 'references to mythology and popular belief', 'historical, religious and political background', 'buildings and home furnishings, food', 'customs and practices, play and games', 'flora and fauna', 'personal names, titles, names of domestic animals, names of objects', 'geographical names', and 'weights and measures' (Klingberg, 1986, as cited in Asghari & Salmani, 2016). The problem with these traditional classifications is that, while they are quite specific and comprehensive, the type and number of cultural references found in translations differ per text, so these classification models are never precisely attuned to the text in question. This is why many scholars who investigate the translation of cultural references create their own classification, based on the results from the corpus they analyzed (Kruger, 2012; Mussche & Willems, 2010).

Aixelá called cultural references 'Culture-Specific Items' (CSI's). According to him, whether an item qualifies as a CSI is entirely dependent on the target language and culture because a target audience's familiarity with the source culture's customs and characteristics governs its status as CSI. As Aixelá explained, a culture-specific item

does not exist of itself, but as the result of a conflict arising from any linguistically represented reference in a source text which, when transferred to a target language, poses a translation problem due to the nonexistence or to the different value (whether determined by ideology, usage, frequency, etc.) of the given item in the target culture. (Aixelá, 1996, p. 58)

This also means that a word/phrase from a source text that forms a CSI for the translation into one target language does not necessarily form a CSI for the translation into other target languages as well. Moreover, CSI's are also bound by time because of "the obvious possibility that objects, habits or values once restricted to one community come to be shared by others" (p. 58). Aixelá's classification is a lot more general than Newmark's or Klingberg's. He makes a distinction between two kinds of CSI's: proper nouns (names) and common expressions. The latter encompasses all other CSI's, including — but not limited to — neologisms, onomatopoeias, place names, historic figures, foods, educational references, customs etc. (p. 59). He further divides proper nouns into the categories 'conventional' and 'loaded'. Conventional proper nouns are names that do not mean anything, whereas loaded proper nouns are expressive. They convey a certain meaning in the source text which is sometimes tied to the source culture. An expressive proper noun sometimes contains or phonetically resembles a source language word or phrase, giving the name a connotation which the source text readers would immediately pick up on, but which would be more difficult to understand for the target audience. This makes expressive proper nouns much more difficult to translate than regular ones. The translation of CSI's is particularly relevant for translators of children's literature because, as Lathey comments, "[y]oung readers cannot be expected to have acquired the breadth of understanding of other cultures, languages and geographies that are taken for granted in an adult readership" (Lathey, p. 7). As a consequence, it is often assumed that CSI's are more difficult to understand for child readers and form a greater obstacle for translators of children's literature than for translators of adult literature.

As mentioned earlier, in the twenty-first century, the focus of CLTS began to shift towards Shavit's second norm: the comprehensibility of the target text for a child audience. Decades before, various scholars, such as Klingberg, had already researched the translation of CSI's in children's literature, which Klingberg called 'cultural context adaptation' (Lathey, p. 7). Nevertheless, CSI's in children's literature remained a fairly underdeveloped field that suffered from a lack of scholarly interest. This changed, however, around the turn of the century, when scholars such as Desmet and Yamakazi began to do qualitative and quantitative research into CSI's in children's literature. This sudden increase of interest in CSI's in the field "was consistent with changes in the field of translation studies, a reflection of the so called "cultural turn"" (Fornalczyk, 2007, p. 94), albeit belatedly. The 'cultural turn' refers to the introduction of cultural studies to the field of translation studies in the nineties, which

brought with it “a concern with the social effects of translation and their ethical and political consequences” (Venuti, 2012, p. 271). This development led to a greater awareness of CSI's in children's literature and shifted the focus of the field towards the understandability of these items for the target audience. This, in turn, caused a division on whether CSI's should be domesticized or not, strengthening the ‘domestication versus foreignization’ debate which was already present in the field of CLTS (section 2.2). After all, the attitude of translators towards the translation of CSI's reflects how they view their young audience's intellect; whether they will be able to understand foreign elements or not.

Klingberg believed translators should interfere as little as possible with the source material. He also applied this attitude to the translation of CSI's, saying that cultural context adaptation should be the exception instead of the norm (Klingberg, 1986, as cited in Asghari & Salmani, 2016). Like Klingberg, Stolt believes that a translator should not interfere much with culture-specific items, albeit for a different reason. She argues that, “[p]eople often underrate what can be expected of children, of their imagination, of their intuitive grasp of matters, of their willingness to concern themselves with what is new, strange difficult, if only it is described excitingly” (Stolt, 2006, p. 73). One example she gives of the negative influence of translating CSI's is the German translation of the name ‘Emil’ in Astrid Lindgren's *Emil i Lönneberga*. The German translator changed the name ‘Emil’ to ‘Michel’, which caused confusion when the book's film adaptation was released, and children found out that the main character was actually named Emil. She concludes that “[t]he charm of what is new and strange, the broadening of the reader's horizons would be lost if everything were made too effortless and palatable and adapted to one's own milieu” (Stolt, p. 75). She further argues that minimizing the number of adaptations shows respect for the target audience, the source material and for the author of the text. Similarly, Yamakazi advocates the preservation of foreign names in translated texts (2002). She also claims that changing names is disrespectful towards other cultures and that it limits child readers to their own culture and disproves the argument that young children do not understand foreign elements by saying that many things seem foreign to them, regardless of the culture (p. 58). Older children, on the other hand, would “recognize the foreignness of unfamiliar semiotic signs” (p. 58), but this foreignness would attract older children rather than scare them off. Likewise, Shin argues that translation should be faithful to the target audience by not explaining CSI's too much in the translation (2014). Although the text should be understandable for the children, it should be “without excessive and arbitrary interpretations of the translator to the point of restricting the reader's imagination” (Shin, 2014, p. 156). What Klingberg, Stolt, Yamakazi and Shin all

have in common is that their view on the translation of CSI's is very prescriptive. Although they all give valid reasons for their point of view, supported with examples of translated texts that, in their opinion, made too many adaptations, they either do not consider or choose to ignore the benefits of adapting CSI's for a younger audience.

Fornalczyk, on the other hand, conducted more objective, quantitative research that showed how Polish translators' attitude towards the translation of foreign names has changed. The results show that the earlier translations used more domesticating strategies than the more recent translations did:

translators at the beginning of the 20th century approached the text with greater liberty than their successors at the turn of the 20th and the 21st centuries. This seems to reflect the phenomena described above: [...] the cultural turn in the translation studies (diminishing role of cultural context adaptation); the rising respect and trust towards the child reader, who is offered foreign names to a larger extent than one hundred years ago. (Fornalczyk, 2007, p. 99)

Likewise, Kruger (2012) conducted both quantitative and qualitative research into the translation of CSI's in books translated into South-African, looking at three different kinds of children's books: primers, local picture books, and international picture books. She found that, overall, South African children's books are translated in a hybridized way, as combinations of domesticating and foreignizing strategies are used, meaning that the strategy of the children's books could not be labelled exclusively 'domesticating' or 'foreignizing'. The strategies do, however, differ across the three kinds of children's books that were examined: South African picture books, international picture books, and primers. For example, CSI's in the picture books for the younger children were domesticated more often than CSI's in primers. More recently, an article was written on a project where students had to translate children's literature from German into English and find solutions for the CSI's they encountered (Metcalf, 2016). Metcalf found that "[t]o a large extent, students opted against adaptation to the target culture and making the text more reader-friendly and for keeping intact much of the otherness of the foreign culture in their translation" (Metcalf, p. 213). Like Fornalczyk's research, this indicates that, nowadays, translators of children's literature prefer a foreignizing translation strategy.

By contrast, Mussche and Willems did not just find foreignizing translation procedures in their analysis of the Arabic translation of Harry Potter, but they found that many cultural

references were translated with a neutralizing strategy (2010). 'Neutralization' is a translation strategy invented by O'Sullivan (2005) who believes "that the dichotomy between foreignization and domestication is not entirely adequate" (Mussche & Willems, 2010, p. 485). She describes neutralizing translations as "attempt[ing] to tone down concrete foreign aspects", whereas foreignizing translation preserve them and domesticating translations adapt them (O'Sullivan, 2005, p. 98). Mussche and Willems found that, instead of adapting the cultural context or not adapting it at all, the Arabic translator of Harry Potter chose to omit many of the CSI's or replace proper names with common nouns in order to avoid cultural specificity. They concluded that "although the transfer procedures employed in the Arabic translation of Harry Potter are not committed to a single translation strategy, the research findings indicate the overall importance of the neutralisation strategy" (Mussche & Willems, p. 495). Another article that demonstrated that CSI's in children's literature need not be translated through a foreignizing strategy nowadays was Desmet's (2001). Desmet believes that adapting intertextual elements can create an entirely different intertextual text that would have the same effect on the target audience as the source text had on the original audience. She took the very culturally specific *Jolly Postman* books as an example, demonstrating how the Dutch translation is positioned "as a Dutch text with Dutch intertextual links and echoes" (Desmet, 2001, p. 41), through which the overall effect of the original books on the intended audience is replicated in the translation. Although Desmet has a point, the cultural specificity of the text in combination with its very young target audience almost forced the translator to apply cultural context adaptation. Otherwise, Dutch toddlers would never understand the books at all. As Kruger already demonstrated, picture books for younger children contain more cultural context adaptation than other children's literature, such as primers. Moreover, most translated books do not rely so heavily on intertextuality as the *Jolly Postman* books, which makes it easier for a translator to decide not to adapt cultural specificity. This assumption, in combination with the results of Metcalf's and Fornalczyk's research papers, results in the expectation that the Dutch translations of the *Diary of a Wimpy Kid* and *Dork Diaries* will also contain less cultural context adaptation than the *Jolly Postman* books.

In short, this section specified the nature of a culture-specific item using Aixelá's definition of the term as a standard by which to identify CSI's. This definition of CSI's will be used in the analysis to identify cultural elements in the selected target texts. This section has also shown that translations of children's literature contain fewer adaptations of CSI's than they used to (Fornalczyk). Research by Kruger and Metcalf further demonstrates that translators nowadays prefer foreignizing strategies and refrain from adapting CSI's to the

target culture more often. On the other hand, Desmet's research showed how adapting CSI's can create a new intertextual translation that achieves the same effect as the source text. Nevertheless, most critics of the literature discussed above agree that children's literature should not be localized to the target culture. Therefore, it can be expected that the CSI's in the Dutch translations of the *Diary of a Wimpy Kid* and *Dork Diaries* books will also contain little cultural context adaptation. The next section will provide more information on Dutch (translated) children's literature to explain what makes translation into Dutch special.

2.4 Children's Literature in the Netherlands

Having discussed the translation of CSI in children's literature, it is time to take a closer look at how children's literature is regarded in the Netherlands. One important aspect of children's literature in the Netherlands is the age of its target group. As Koster argued: "Binnen het systeem van kinder- en jeugdliteratuur is een differentiatie naar groepen lezers de normaalste zaak van de wereld" [Within the system of children's literature, differentiating between groups of readers is the most natural thing in the world] (Koster, 2005).¹ Nevertheless, this differentiation between groups of readers is often overlooked in the field of CLTS. Many of the scholars whose articles were discussed in section 2.3 did not even consider the age of the child audience in their analysis. However, in the Netherlands, this distinction of age groups is very important. For example, the age group of children's literature's target audience is what Dutch children's libraries base their classification of books on. Since this thesis makes use of Klingberg's definition of 'children's literature' — where the publisher decides which books are classified as such — a Dutch children's library's inventory provides an accurate picture of the large range of Dutch children's literature and children's literature that is translated into Dutch.

Dutch children's libraries use letters to indicate the age group of the book's target audience, as can be seen in the following categorization of Dutch children's literature:

- AP books – picture books for children under 4
- AK books – picture books for children aged 4 and over
- E-books – primers for beginning readers (these books are further divided according to the child's reading skills)

¹ Translations between square brackets are provided by the present author, unless otherwise specified.

- A-books – fiction for children under 9
- B-books – fiction for children aged approximately 9-12
- C-books – fiction for children aged approximately 12-15
- D-books – fiction for young adults aged 15 and over
- AJ-books – informative books on specific topics for children under 9
- J-books – informative books on specific topics for children aged 9 and over

Not only are children's books categorized into different age groups, each category's functions are completely tailored to this age group. For example, whereas the primary function of E-books is didactic (learning how to read and write simple words), the primary function of J-books is informative and D-books' primary function is to entertain the reader.

Many of the most popular and canonized works of Dutch children's literature are either A, B, C or D-books: narrative fictional prose for children aged approximately 7-18. The Netherlands have a strong tradition of children's literature. Annie M.G. Schmidt, Jacques Vriens and Carry Slee are just a few examples of Dutch authors who have achieved high status by writing children's books for these age groups. From a polysystematic point of view, then, Dutch children's literature has a central position in the polysystem of children's literature. Nevertheless, many foreign children's books are still translated into Dutch because it is a language spoken by relatively few people. As Lalleman said: "in de jeugdliteratuur bestaat een veel groter aantal verschillende vertalingen (of bewerkingen) van klassiekers dan in de literatuur voor volwassenen" [children's literature has a much higher number of different translations (or adaptations) of classics than adult literature] (Lalleman, 2005, p. 7). The different functions and age groups discussed above influence the translator's choice of translation strategy and procedures. Take, for example, the *Jolly Postman* books Desmet discussed in her article, one of the few studies that has investigated the translation of CSI's in Dutch children's literature. In section 2.3 we saw that, through translating intertextual elements, a whole different intertextual text can be created. Whereas the *Jolly Postman* books contain references to British nursery rhymes (e.g. Horner's Corner from "Little Jack Horner"), these references were adapted in the Dutch translations (the example above was translated with "Tussen Keulen en Parijs", a Dutch children's song). This had everything to do with the text's dependence on cultural specificity and the age group of the target audience. Similarly, Dutch translator of children's literature Liedwien Biekmann argues that translators of children's literature are allowed more freedom than regular translators and that they should

use it to steer the translation of foreign elements in the right direction, which depends on the book in question, so that children comprehend them (Biekmann, 2012, p. 128).

Older children and teenagers, on the other hand, have a much wider understanding of the world than younger children who read picture books. For them, literature has another didactic function: teaching the target audience about foreign cultures. Section 2.3 demonstrated how many translations of children's literature nowadays use more foreignizing strategies than they used to. This is not only because translators' attitude of children's literature has changed over time, but also because most of the research that was discussed there was based on children's literature written for older children and so did not concern picture books or primers. Evidence for this claim can be found in Koster's research. He found that books for younger children were translated into Dutch less often than books for older children. He believes this can be explained by the cultural specificity of younger children's reading needs. According to him, books for younger children often tie in with their audience's daily lives, resulting in more cultural specificity than books for older children (Koster, 2005). Because children's literature for older children is usually less culturally specific, translators can afford to maintain more CSI's in their translations. This reinforces the expectation formed in section 2.3 that Dutch translations of the *Diary of a Wimpy Kid* and *Dork Diaries* will also be translated with a foreignizing strategy.

This section has shown that Dutch children's literature depends on a categorization according to age groups. The distinction between age groups is an important feature of children's literature that is often overlooked by scholars of CLTS. The different functions of these categories reflect the diversity of children's literature in the Netherlands. Translation strategies and procedures used in Dutch translations of children's literature depend on these different functions and age groups. Although Desmet supports the creation of an entirely new intertextual text in translation, using the translation of *Jolly Postman* books as an example, and Dutch translator Biekmann agrees that translating CSI's can enhance a translation for the target audience, research by Koster has demonstrated that children's literature for younger children depends more on cultural specificity, which explains the cultural context adaptation in these books. Books written for older children, who have a wider understanding of the world around them, rely less on cultural specificity which allows the translator to adopt a foreignizing strategy regarding CSI's in the translation. Therefore, it is expected that the book series that will be analyzed in the fourth chapter of this thesis will have been translated with a foreignizing translation strategy in which cultural context adaptation is scarce.

2.5 Gender-Specific Children's Literature

As mentioned earlier, the focus of this thesis is the translation of CSI's in gender-specific children's literature. The previous sections have explained the nature of children's literature (in the Netherlands), CLTS and CSI's, but gender-specific literature has not been addressed yet. The nature of gender-specific children's literature and its relevance to the present research will be discussed in this section. Desmet wrote in her dissertation that girls' books are "written specifically for girls as intended audience" (Desmet, 2002, p. 67). This, in turn, raises the question of what makes a book 'written specifically for girls'. One could argue, for example, that a male protagonist indicates that the book is aimed at boys and a female protagonist that it is aimed at girls. This is often the case and is generally assumed to be true. As Desmet argued: "[a]lthough gendering of a text may occur on many levels, it is most obviously inscribed through the characters" (Desmet, p. 67). This can already be seen in the first gender-specific children's books which were written in the nineteenth century. Authors such as William T. Adams and Louisa May Alcott wrote books whose protagonists' gender was the same as its target audience's. The first girls' books taught girls about their future role as women while boys' books were often written purely for the entertainment of its target audience, which means that they were full of exciting stories and adventure. According to Wadsworth, this "discrepancy between boys' and girls' literary fare reflects the divergent roles of boys and girls in nineteenth-century society" (Wadsworth, 2001, p. 26). Because of this, authors of boys' books were free to write interesting narratives, unlike authors of girls' books. This led to a general consensus among literary critics that girls' books were lower in status than boys' books. As Desmet argued, "within the children's literature field the genre 'fiction for girls' is generally devalued and considered to be of low status" (Desmet, p. 69). What contributed to this low status was that boys' books could be read by both boys and girls, whereas girls' books were supposed to be read only by girls: "One reason for the recognition of boys as a separate audience well before girls was that the boys' market was seen as including girls, while the girls' market apparently excluded boys" (Wadsworth, p. 25). Therefore, girls' books traditionally had a peripheral position in the polysystem of children's literature.

Since the nineteenth century, however, the nature of girls' books has changed significantly. Girls' books no longer aim to make young girls conform to traditional standards of femininity. Instead, they have become more like boys' books in that they reflect what the target audience wants to read instead of what society deems 'right' for them to read. The

traditional distinction between boys' and girls' books, therefore, can be considered outdated. The Dutch general literary lexicon, found in the Digital Library for Dutch Literature, provides the following information on gender-specific children's literature under '*jongensboek*' [boys' book]: "Geleidelijk is in de 20ste eeuw het onderscheid tussen jongensboek en meisjesboek vrijwel verdwenen en is men meer en meer voor beide groepen jonge lezers gaan schrijven" [Gradually, during the 20th century, the distinction between boys' books and girls' books has virtually disappeared, and people increasingly started writing for both groups of young readers] (Jongensboek, n.d.). This contributes to the presumption that the distinction between boys' and girls' books is outdated. Nevertheless, in the Netherlands, the most frequently borrowed children's books *are*, in fact, gender-specific. In addition to the two book series that will be analyzed in this thesis, a good example of such books are the hugely popular *Geronimo Stilton* books which revolve around an anthropomorphic mouse who writes autobiographic stories about his adventures. The *Geronimo Stilton* book series is aimed at boys and has been translated into as many as 35 languages ("Geronimo Stilton Biography – Sidelights", 2005). Due to its overwhelming success, the publisher decided to create a similar series which is aimed at girls called the *Thea Stilton* book series. Thea is Geronimo's little sister who, like Geronimo, publishes stories about her adventures. Gender-specific literature, therefore, has changed but not disappeared.

This change in gender-specific literature complicates defining the concept. According to Desmet's definition of girls' books, the protagonist of the book determines whether the book is aimed at boys or girls. Since almost every children's book has a protagonist that is a boy or a girl, this would mean that almost every children's book is gender-specific. However, Wadsworth demonstrated that boys' books with male protagonists might be aimed at boys but are also enjoyed by girls. What girls' books from the nineteenth century and modern girls' books have in common is that they are aimed *primarily* at girls and feature female protagonists. Therefore, in this thesis, Desmet's definition of girls' books will be used and applied to boys' books as well. This means that both the *Diary of a Wimpy Kid* and *Dork Diaries* book series are considered gender-specific, since they are aimed *primarily* at boys and girls, respectively. Because of the popularity of this gender-specific children's literature in the Netherlands, an interesting question is whether the traditionally low status of girls' books can still be observed in translators' translation tactics for modern boys' and girls' books. As mentioned in section 2.3, a translator's choice of translation procedure for CSI's reflects their view of the target audience's intellect. Nevertheless, there are no studies that have investigated this. Therefore, this thesis will compare the translation procedures in gender-

specific children's literature to reveal whether there is a gender bias in the way these books are translated. Because of the disappearance of the traditional distinction between boys' and girls' books, and, along with it, the low status of girls' books, it is expected that the translators of both book series discussed in this thesis will have adopted a similar, foreignizing strategy.

This section has shown that gender-specific children's literature is aimed primarily at either boys or girls. This is determined by the gender of the book's protagonist. Over time, the traditional distinction between boys' and girls' books has changed. Whereas girls' books used to teach girls about their future role as women, they now reflect what girls want to read. What has stayed the same, however, is that girls' books are aimed *primarily* at girls and that the protagonist is female. Gender-specific children's literature is still very popular, which is illustrated by the success of gender-specific book series such as the *Geronimo Stilton* and *Thea Stilton* book series. Despite the fact that several papers and books have focused on gender-specific children's literature, none of them have looked at the translation of culture-specific items to see whether there might be a gender bias in the way these items are translated. Therefore, the aim of this thesis will be to find out whether there is a gender bias in the way CSI's in the *Dork Diaries* and *Diary of a Wimpy Kid* book series are translated by comparing the translators' translation strategies and procedures. The different strategies and procedures used for the categorization of CSI translations in this analysis will be discussed in the next section.

2.6 Translation Strategies and Procedures

In the previous section, the purpose of this thesis was explained: to discover whether CSI's are translated differently in gender-specific children's books. In order to do this, the translated CSI's will have to be examined and classified according to their translation strategy. As was previously explained in section 2.2, the terms 'foreignization' and 'domestication' can be used to specify the overarching strategy of a translation. However, it is important to clarify a few things to avoid misunderstanding Venuti's terms. First of all, Venuti discusses domestication and foreignization from the perspective of the target audience. This is probably because a translator often translates into his/her own first language, which makes the domesticating strategy (moving the writer towards the reader) 'domesticating' for the translator him/herself. Secondly, domestication and foreignization are not the only two strategies a translator can adopt. According to Yang, "domestication and foreignization are 'heuristic concepts' rather than binary opposites" (Yang, 2010, p. 78). As Mussche &

Willems demonstrated, a translator can choose to use both domesticating and foreignizing translation procedures within one text, or remove the CSI altogether, resulting in a mixed or a 'neutral' translation strategy, respectively. Translation strategy, therefore, can be seen as a scale, of which 'domestication' and 'foreignization' indicate the two extremes.

Finally, whether a translation choice is considered foreignizing or domesticating can change over time. Aixelá already demonstrated that a concept which was previously unknown to the target audience can be introduced to the target culture and becomes so familiar that it is included in the target culture's common vocabulary. Whereas the concept used to be a CSI, it no longer is. This means that, if a translator had chosen for a foreignizing translation procedure before (say, copying the term directly into the target text), that procedure will no longer be foreignizing because the target culture is familiar with the concept. Keeping these things in mind, Venuti's model is a suitable tool for the evaluation of translation strategies. Nowadays, Venuti's terms are commonly used by scholars of translation studies and CLTS in particular, considering that many of the scholars discussed above (Kruger, Mussche & Willems, Shin) used Venuti's concepts of 'domestication' and 'foreignization' to evaluate the translations of CSI's in their articles. Therefore, Venuti's concepts of foreignizing and domesticating translation will be used as two extremes of a scale on which the degree of the translation strategies will be placed.

However, they cannot say anything about specific translation problems and how they are handled. For this, we need translation procedures. According to Munday, "a strategy is the overall orientation of a translated text [...] while a procedure is a specific technique used at a given point in a text" (Munday, 2016, p. 24). Translation procedures concern specific translation choices and are indicative of the translation strategy used by the translator, as well as the translator's view of the text's target audience. As Shin argued: "specific translation methods are bound to reflect the translator's subjective judgment on the level of children's intellectual ability" (2014, p. 148). Since the purpose of this thesis is to find out if there is a gender bias in the way CSI's are translated (i.e. a difference in how the translator judges' boys' and girls' intellectual ability), translation procedures will be examined in the analysis of the two book series.

Several scholars of translation studies have developed models of translation procedures for CSI. Three of the most influential ones will be discussed in this section, starting with the model created by Diederik Grit (Grit, 2004). He proposed this following model in his article "De vertaling van realia", for which he uses examples of Dutch CSI's translated into English:

- **Handhaving** [Retention]: copying the CSI into the target text – *de Volkskrant* (a Dutch newspaper) > *the Volkskrant*
- **Leenvertaling** [Loan translation]: literal translation of the CSI (only possible if CSI is a compound) – *Nederlands-Hervormd* > *Dutch Reformed*
- **Benadering** [Approximation]: the CSI is replaced by a roughly equivalent target text expression – *Hoge Raad* > *Supreme Court*
- **Omschrijving of definiëring in de doeltaal** [Description or definition in the target language]: an explanation of the CSI is given – *ov-jaarkaart* > *student pass for public transport*
- **Kernvertaling** [Core translation]: only the core meaning of the CSI is transferred into the target text – *VARA* (a Dutch broadcasting company with links to the Dutch socialist party) > *broadcasting company*
- **Adaptatie** [Adaptation]: only the function of the CSI is transferred into the target text – *Partij van de Arbeid* (Dutch social-democratic political party) > *Labour Party*
- **Weglaten** [Omission]: the CSI is omitted from the target text – *een delegatie van Tweede-Kamerleden voor de VVD, CDA en D'66* (Dutch political parties) *bezocht het overstroomde gebied* > *a delegation of Dutch m.p.'s visited the flooded area*
- **Combinaties van vertaalstrategieën** [Combinations of translation procedures]: multiple translation procedures are combined for the translation of the CSI

This model can be used for most CSI's but is not suited for the evaluation of proper noun translation, since this requires additional translation procedures.

Another academic who developed a classification of CSI translation procedures was Klingberg. He gives the following translation procedures for cultural context adaptation (Klingberg, 1986, as cited in Asghari & Salmani, 2016). Since there were no example provided, the following examples are from the first *Diary of a Wimpy Kid* book (Kinney, 2007) and its Dutch translation, which will be analyzed in this thesis:

- **Added Explanation:** the CSI is copied into the target text, and an explanation of the CSI is given – *Rowley got me a Big Wheel* (p. 131) > *Theo had een 'Big Wheel' voor me gekocht, een soort driewieler* (p. 137) [Rowley got me a Big Wheel, a kind of tricycle]
- **Rewording:** the CSI is not copied into the target text, but an explanation of the CSI is given in other words – *yelling at me for eating Cheerios* (p. 12) > *tegen me te schreeuwen omdat ik cornflakes zat te eten* (p. 18) [yelling at me for eating cornflakes]

- **Explanatory Translation:** the CSI is not copied into the target text, but an explanation of the CSI's function is given instead - *I'm getting too old to go trick-or-treating* (p. 49) > *dat ik te oud ben om nog langs de deuren te gaan* (p. 55) [I'm getting too old to go door-to-door]
- **Explanation outside the Text:** the CSI is copied into the target text and an explanation of the CSI is given outside the text in, for example, a footnote or preface
- **Substitution of Equivalence in the Culture of the TL:** only the function of the CSI is transferred into the target text - *This summer Abe moved away to California* (p. 12) > *Deze zomer is Abel naar Limburg verhuisd* (p. 16) (Limburg is a Dutch province in the south of the country. In this context, Limburg serves the same function as California; it being relatively far away and in the south of the country)
- **Substitution of a Rough Equivalent in the Culture of the TL:** the CSI is replaced by a target text expression that serves roughly the same function - *The football unit is coming in the spring* (p. 86) > *In de lente komt het blok rugby* (p. 92) [The rugby unit is coming in the spring]
- **Simplification:** the CSI is translated with a more general term (less specific than the source text) - *to inflate our only football* (p. 73) > *om onze bal op te pompen* (p. 51) [to inflate our ball]
- **Deletion:** the CSI is omitted from the target text - *I'm stuck in middle school with a bunch of morons* (p. 2) > *zit ik nog opgescheept met een stelletje sukkels* (p. 8) [I'm still stuck with a bunch of morons]
- **Localization:** the whole cultural setting surrounding the CSI is moved to the target culture – This procedure refers to the whole cultural setting of a text instead of individual CSI's, so giving one particular example here is unnecessary. However, the cultural setting of the *Diary of a Wimpy Kid* books was moved from the USA to the Netherlands in the Dutch translation. This is an example of 'localization'.

There is quite a bit overlap between Grit's and Klingberg's models, and some procedures are even exactly the same. For example, Grit's *kernvertaling* can be compared to Klingberg's 'simplification'; both refer to a procedure where a more general term is used than in the source text. Klingberg's 'added explanation', 'rewording', 'explanatory translation', and 'explanation outside the text' are all very similar in that an explanation of the CSI is given. These procedures resemble Grit's '*Omschrijving of definiëring in de doeltaal*'. Klingberg's 'substitution of equivalence' and 'substitution of a rough equivalent' are similar to Grit's

'*adaptatie*' and '*benadering*', respectively. What is confusing about Grit's and Klingberg's models is that the boundary between several procedures (e.g. Klingberg's 'rewording' and 'explanatory translation' or his 'substitution of equivalence' and 'substitution of a rough equivalent') is sometimes vague, and that it is not always specified whether the CSI is kept in the target text or not.

Aixelá, on the other hand, distinguishes between 'conservation' procedures (keeping the original CSI in the target text) and 'substitution' procedures (replacing the CSI with a target culture expression). These terms tie in well with Venuti's foreignizing and domesticating strategies. The following model was created by Aixelá (1996), with example of English CSI's translated into Spanish:

Conservation:

- **Repetition:** copying the CSI into the target text – *Seattle* > *Seattle*
- **Orthographic adaptation:** the spelling of a CSI is changed slightly in the target text to maintain the original pronunciation of the word/phrase as a result of placing the CSI in a language with a different alphabet – *Kemidov* (a Russian name) > *Kenidof*
- **Linguistic (non-cultural) translation:** the CSI is translated literally into the target text but through the linguistic transparency of the translation, the CSI can still be seen as belonging to the source culture – *dollars* > *dólares*
- **Extratextual gloss:** an explanation of the CSI is given outside the text in, for example, a footnote or preface – *Arnold Rothstein* > *Arnold Rothstein, célebre gangster de los años 1920* (famous gangster of the ears 1920)
- **Intratextual gloss:** an explanation of the CSI is given in the text itself – *five feet eight* > *cinco pies con ocho pulgadas* (five feet with eight inches)

Substitution:

- **Synonymy:** an explanation of the CSI is given in other words – *his third glass of Bacardi* > *su tercera libación del sabroso aguardiente de caña* (his third libation of the delicious liquor of sugar cane)
- **Limited universalization:** the CSI is replaced with a different CSI the target culture will be more familiar with – *five grand* > *cinco mil dólares* (five thousand dollars)
- **Absolute universalization:** the CSI is translated with a more general term (less specific than the source text) – *a Chesterfield* > *un sofá* (a sofa)
- **Naturalization:** the CSI is replaced by a roughly equivalent target text expression

- **Deletion:** the CSI is omitted from the target text – *dark Cadillac sedan* > *Cadillac oscuro* (dark Cadillac)
- **Autonomous creation:** the translator decides to create a CSI him/herself which is absent in the source text – *shall we stand here and shed tears* > *¿Que nos quedemos aquí derranmando lágrimas como Magdalenas* (shall we stay here shedding tears like Magdalens)

Many of these procedures resemble Grit's and Kleinberg's. Aixelá's 'repetition' is the same as Grit's 'handhaving' and Aixelá's 'linguistic (non-cultural) translation' is similar to Grit's 'leenvertaling', apart from the fact that the CSI does not necessarily have to be a compound for this procedure. Whereas the boundary between Grit's 'adaptatie' and 'benadering' is vague, Aixelá removes this problem by combining them into one procedure: 'naturalization'. Aixelá's model of translation procedures will be used in this thesis because he clearly distinguishes between conservation and substitution, which can be linked to Venuti's foreignization and domestication. Furthermore, his model is tailored to his own definition of CSI, which is also used in this thesis. This means that it is suited for the evaluation of proper noun translation as well as other CSI's. Finally, Aixelá's model is the most detailed of the three models discussed above, containing procedures that are lacking in both Grit's and Kleinberg's models (e.g. 'orthographic adaptation', 'limited universalization', 'autonomous creation'). Thus, it is the most suited for a fine-grained analysis of CSI translation.

In short, in this section, the difference between translation strategies and translation procedures was explained. A translation strategy reflects a translation's overall orientation and a translation procedure is a method used for the translation of a specific translation problem in the text. Venuti's concepts of 'foreignization' and 'domestication' will be used to determine the translation strategy of the two book series. Translation procedures are indicative of the translation strategy which reflects the translator's judgement of its target audience's intellect. A model of translation procedures is therefore required to determine the translation strategy. In this section, models by Grit, Kleinberg, and Aixelá were discussed. It was established that Aixelá's model is most suited for the evaluation of CSI translation in this thesis because it is the most detailed, it is suited for the evaluation of proper noun translation, and it can be linked to Venuti's foreignization and domestication.

2.7 Conclusion

Traditionally, children's literature is considered to be low in status due to the unequal relationship between adult author/publisher and child reader. Applying Even-Zohar's polysystem theory to children's literature, it can be said that children's literature is in the periphery of the literary polysystem. Because of this, there was little to no research in the field of children's literature for a long time. This lack of interest in children's literature has caused confusion about what 'children's literature' means exactly. Klingberg's definition of children's literature specifies that the publisher determines what 'children's literature' means because he or she is the one who ultimately decides which books are published primarily as children's literature. The definition of children's literature thus depends on the unequal relationship between child and adult. Using Klingberg's definition, the conclusion can be drawn that children's literature is a broad concept since it has many different functions, a dual audience and can be read on multiple levels.

The translation of children's literature is characterized by the two norms that Shavit established: the appropriateness of the target text, and the understandability of the plot for the child reader. The field of children's literature translation studies (CLTS) revolves around these two norms. In the eighties, the field of CLTS came into its own. Klingberg, who is seen by many as the father of the field, believed that translators of children's literature should adhere to the source text as much as possible and not adapt too much because the original author had already taken into account the two norms described above. Klingberg opened up many new research possibilities and his views prompted a wave of interest in the field. Academics such as Puurtinen and Oittinen advocated translation approaches that were oriented more towards the target culture. Around the year 2000, scholars in CLTS mainly focused on ideology in children's literature and the appropriateness of such literature for the target audience. This changed when, after the turn of the century, CLTS began to focus more on the translation of cultural references, or culture-specific items (CSI's). This term, invented by Aixelá, refers to items that are unknown in the target culture or which the target audience is not familiar with. A discussion of previous studies that examined CSI's in children's literature revealed that, nowadays, foreignizing strategies are preferred by most translators of children's literature. However, for intertextual texts that depend on cultural specificity, and for picture books which are aimed at young children, domesticating strategies are preferred, as shown by Kruger's and Desmet's research. Since the two book series in this thesis are neither aimed at a very young audience, nor depend too much on cultural specificity, it can be expected that the CSI's in the Dutch translations of the *Diary of a Wimpy Kid* and *Dork Diaries* books will have been translated with a foreignizing strategy.

In order to gain better insight into the translation of CSI's into Dutch, more knowledge of the Dutch system of (translated) children's literature is required. More so than in other countries, Dutch children's literature is categorized according to age groups, which, like Koster argued, is often overlooked in the field of CLTS. This distinction is important because each age group's literature has a different function, which, in turn, influences a translator's choice of strategy and procedures. Research into Dutch translation of CSI's in children's literature has revealed mixed opinions what translation strategy is most suited for this purpose. Desmet and Biekmann agree that a domesticating approach to translating CSI's in children's literature is beneficial for the target audience's reading experience. Yet, Koster argued that literature for younger children, such as picture books and primers, depends more on cultural specificity. Because of its target audience's young age, cultural context adaptation is a common phenomenon in the translation of CSI's. Because both the *Diary of a Wimpy Kid* and *Dork Diaries* book series are written for older children aged 9-14 (so-called B-books in Dutch libraries), and rely less on cultural specificity, it is expected that their translations will not contain as much cultural context adaption as the *Jolly Postman* books which Desmet analyzed. Instead, a more foreignizing approach is expected.

Since the gender-specificity of the two book series is central to the research in this thesis, the nature of gender-specific children's books was discussed. It was established that gender-specific children's literature is aimed primarily at either boys or girls, but does not actively exclude readers of the opposite gender from its target audience. The protagonist's gender determines whether the book is aimed primarily at boys or girls. This means that almost every children's book is gender-specific, despite the fact that the traditional distinction between boys' and girls' books has disappeared. Gender-specific literature is very popular in the Netherlands, which is illustrated by the success of the *Geronimo Stilton* and *Thea Stilton* book series, as well as the *Diary of a Wimpy Kid* and *Dork Diaries* book series. Despite the popularity of these book series, no studies have focused on CSI translation in gender-specific children's book to see whether there is a gender bias in the way these items are translated, which will be analyzed in this thesis. Because the definition of gender-specific children's literature has changed over time, it is expected that the traditional low status of girls' books has disappeared and that a similar foreignizing translation strategy was adopted for the *Diary of a Wimpy Kid* books (aimed at boys) and the *Dork Diaries* books (aimed at girls).

The age of the target audience leads to the expectation that the translators of both book series will have chosen for a foreignizing translation strategy. What this thesis is more concerned with, however, is whether the gender of the target audience plays a role in the

translators' choice of strategy regarding the translation of CSI's. This question will be answered by contrasting the book series' translation strategies using Venuti's concepts of 'foreignization' and 'domestication'. In order to do so, Aixelá's model of translation procedures will be used. Exactly how the analysis will be carried out is discussed in the next chapter. The main research question of this thesis, which will be answered in chapter four, is: 'Can a gender bias be observed in the translation of CSI's in the boys' book series *Diary of a Wimpy Kid* and the girls' book series *Dork Diaries* into Dutch?'. The high status of Dutch children's literature and the fact that translators of children's literature are permitted more freedom than translators of adult literature suggest that a domesticating strategy can be expected. Nevertheless, a foreignizing translation strategy is more likely in both books because the series do not rely much on cultural specificity and because they were written for older children aged 9-14. Moreover, because of the disappearance of the traditional distinction between boys' and girls' books, it is expected that no gender bias will be present in the choice of translation strategy regarding CSI's.

Chapter 3: Methodology

This chapter will explain in more detail how the research for this thesis was carried out and how the data were collected. First, the source texts and target texts that were used, and the reasons why, will be discussed in the materials section, 3.1. Additionally, some background information will be given on the selected books. Then, section 3.2 will specify which CSI's were chosen for the analysis and why, using Aixelá's definition of CSI's. Some additional information on how the CSI's were classified will be provided as well. Finally, the methods that were used for the analysis, including the classification process according to Venuti's translation strategies and Aixelá's translation procedures for CSI's, will be explained in section 3.3.

3.1 Materials

The selected materials for this thesis are the book series *Diary of a Wimpy Kid*, written by Jeff Kinney and *Dork Diaries*, written by Rachel Renée Russell. For both book series, the first three books were analyzed so as to create a large quantity of data, and so that it could be investigated whether the translators' strategies had become more foreignizing or domesticating over time.

1. *Diary of a Wimpy Kid* (2007) - *Het leven van een loser*
2. *Diary of a Wimpy Kid: Rodrick Rules* (2008) - *Het leven van een loser: vette pech*
3. *Diary of a Wimpy Kid: The Last Straw* (2009) - *Het leven van een loser: bekijk het maar*

This series was translated into Dutch by Hanneke Majoor. For convenience, these books will be referred to as 'WK1', 'WK2', and 'WK3', respectively.

1. *Dork Diaries: Tales from a not-so-Fabulous Life* (2009) - *Dagboek van een muts: Avonturen uit een niet-zo-perfect leven*
2. *Dork Diaries: Tales from a not-so-Popular Party Girl* (2010) - *Dagboek van een muts: Zoek 't lekker uit!*
3. *Dork Diaries: Tales from a not-so-Talented Pop Star* (2011) - *Dagboek van een muts: In de spotlights!*

Sofia Engelsman was the Dutch translator of the *Dork Diaries* series. These three books will be referred to as 'DD1', 'DD2', and 'DD3', from here on out.

There were several reasons for choosing these books as the primary sources for this thesis. First of all, both book series are immensely popular at the moment. In the top 100 most borrowed books of 2017 in the Netherlands, the *Diary of a Wimpy Kid* series tops the list, occupying the first seven spots, and the 9th, 11th, and 14th as well (Stichting CPNB, 2018, p. 3). The *Dork Diaries* books are also very high up the list, taking the 20th, 21st, 23rd, 25th to 27th and 29th to 31st spots (p. 3). Whereas many studies on CSI's in children's literature focus on classic, canonized literature such as *Alice's Adventures in Wonderland* or *Peter Pan* (Fornalczyk, 2007), these books do not accurately reflect what children want to read nowadays. The two book series in this thesis do, and their translations give a better indication of contemporary translators' strategies regarding CSI's in children's books. Secondly, the book series are very similar. They were written in a similar style (as diary entries), and the protagonist in both book series studies at an American middle school and is trying to fit in with the popular kids there. Furthermore, the book series are aimed at the same age group (9-14), belong to the same genre (comedy) and have the same main themes (coming-of-age, friendship, bullying, social position). Because of the series' similarities, many believe that Russell's series was inspired by and builds upon the success of Kinney's: "Ms. Russell's books [...] have drawn comparisons to the "Diary of a Wimpy Kid" series" (Kaufman, 2013). Because of this similarity, the only major micro-factors influencing the translators' strategies are the translators' personal attitude towards CSI's, and the gender of the target audience. This brings us to the final reason why these books were chosen: they are gender-specific. This makes them particularly suitable for the research in this thesis, which seeks to discover whether a gender bias can be observed in the Dutch translation of CSI's in the *Wimpy Kid* series and the *Dork Diaries* series.

3.2 Culture-Specific Items

Aixelá's classification of CSI's was used in this thesis, which means that a distinction was made between common expressions and proper nouns. Because the translation of names depends on the setting of the plot, the proper nouns were left out of the main analysis of CSI's. Including the proper nouns would have given an unfair image of the translators' strategy since the setting of the *Diary of a Wimpy Kid* books was moved to the Netherlands in

the translation. This is what Klingberg called 'localization', as explained in section 2.6.

However, the translation of proper nouns will be discussed separately in section 4.5.

The CSI's were identified using Aixelá's definition of 'CSI': a translation problem that arises as a result of the nonexistence or unfamiliarity of a source text reference in the target culture (see section 2.3). Aixelá specified that CSI's depend on the target language and culture because a word or phrase can be a CSI in one target culture, but a perfectly normal word or phrase in another target culture. The CSI's in this thesis, therefore, are only those which are culturally-specific for Dutch target readers. Aixelá also points out that CSI's are bound by time. This means that an item that was once culture-specific in a target culture can become so well-known and familiar there that it is no longer considered culture-specific. An example of this was found in WK1, where a character goes to a fast food place and orders a hamburger: "One **hamburger** please!" (p. 169), which was translated as "*Eén **hamburger** alstublieft!*" (p. 175). This was not counted as a CSI instance because, although hamburgers originated in the United States and are still considered a typically American food in the Netherlands, fast food places and hamburgers are now so common in Dutch culture that they can no longer be considered CSI's in a translated text. Instead of using a traditional classification of CSI's like Newmark's or Klingberg's, the common expressions found in the texts were further divided into the seven categories most relevant to the texts that were examined: 'educational references', 'foods', 'locations', 'made-up CSI's', 'pop culture and celebrities', 'products', and 'sports and customs'. These were defined as follows:

- 'Educational references' are CSI's that directly concern the school system of the United States. This includes the grading system: "an A" (DD3, p. 182), the stages of education: "middle school" (DD1, p. 28), "high school" (WK1, p. 175), culture-specific subjects: "study hall" (WK3, p. 93), division of the school year: "semester" (DD2, p. 149) and tests and exams: "SATs" (WK3, p. 33). Sports, customs and other CSI's related to high school, such as "jocks" (DD1, p. 55), or "cheerleaders" (WK1, p. 44) were put into the 'Sports and customs' category.
- 'Foods' includes culture-specific cereal brands such as "Cheerios" (WK1, p. 12) and food items that are only available or much more common in the source culture, such as "cans of yams" (WK1, p. 120).
- 'Locations' refers to real-life locations such as "Hollywood" (DD1, p. 99). Fictional locations that only exist in the book series' universe were put into the 'Made-Up CSI's' category.

- 'Made-Up CSI's' contains cultural references that do not exist in real life but that do exist in the book series' universe. For example, in WK1, the protagonist plays a videogame called "*Twisted Wizard*" (WK1, p. 115). This game does not actually exist but can still be considered a CSI because, in the book series, it is supposed to be a video game created for children in America. This category also includes fictional CSI's that are based on real-life CSI's. For example, in DD3, the protagonist goes to a pizza place called 'Queasy Cheesy' which is a children's pizza place that has animatronics. This pizza place resembles, and is likely based on, the real American restaurant chain 'Chuck E. Cheese's'.
- 'Pop culture and celebrities' refers to cinema, artists, celebrities, music, and literature that is aimed at younger people. This category does not include CSI that used to be popular, but which are not popular anymore, such as the song "Girls Just Want to Have Fun" (DD1, p. 47), or popular CSI that are aimed at an older audience, such as the play "*A Midsummer Night's Dream*" (DD1, p. 17). Instead, these CSI were put into the 'Sports and customs' category.
- 'Products' refers to culture-specific items that are only available or far more commonly used or bought in the source culture. This category also includes culture-specific brand names.
- 'Sports and customs' consists of a great variety of CSI's, including typically American sports: "football" (WK1, p. 24), holidays: "Thanksgiving" (DD3, p. 252), references to houses: "porch" (WK1, p. 71), literary references: "*To Kill a Mocking Bird*" (WK2, p. 47), songs: "Yankee Doodle Dandy" (WK2, p. 192), historical events: "Civil War" (WK2, p. 25), games: "spin the bottle" (WK 3, p. 128) and other customs: "prom" (DD1, p. 51).

It is important to mention that the number of CSI's identified in this analysis is not the total number of CSI's that can be found in the texts. Now that the seven categories above have been clearly established, it is time to specify which CSI's were *not* included in the data. Measurements were excluded as they not very useful for the analysis, seeing as they were converted from the imperial to the metric system in both book series. CSI's were sometimes used for wordplay or in a proverbial sense. For example, in DD3, the protagonist writes a note that says she would like to "sell you some swamp land in **Florida**" (p. 158), which is used as a metaphor. In the Dutch translation, this phrase has been replaced by a Dutch figure of

speech: “*wil ik u graag een kat in de zak verkopen*” (p. 164). It would have been impossible for Majoor to maintain the CSI in translation because a literal translation of this figure of speech does not mean anything in Dutch. That is why these CSI's were also not included in the analysis. Finally, Aixelá argues that “[t]he references to CSIs belonging to third cultures are a special case in themselves and should be treated as such” (Aixelá, p. 69). Because this thesis is not concerned with CSI's belonging to a culture other than the source or target culture, these were excluded from the data as well.

3.3 Methods

For the analysis in this thesis, Aixelá's translation procedures, which were explained in section 2.6, were used to classify the translation choices of CSI's in the two book series. If a CSI occurred multiple times in the same book series, subsequent instances were only counted if the translator used a different translation procedure. For example, in WK1, “I think that **middle school** is the dumbest idea ever invented” (p. 3) was translated as “*Ik vind de brugklas de allerstomste uitvinding ooit*” (p. 9). Aixelá would classify this as a ‘naturalization’, since ‘brugklas’ is characteristic of the Dutch secondary school system. Later on, in WK3, a different translation is used for ‘middle school’: “I'm pretty sure my **middle school** is the only one” (p. 89) is translated as “*Ik weet zeker dat onze school de enige is*” (p. 95). Aixelá would call this an absolute universalization, because a more general term is used for the CSI in the translation. Since different procedures were used in these two translations, both instances were counted.

After identifying each CSI's translation procedure, the translation strategy behind that procedure was determined. It was mentioned before that Aixelá's procedures can easily be linked to Venuti's translation strategies ‘domestication’ and ‘foreignization’. This is because Aixelá himself has divided his translation procedures into two categories: ‘conservation’ and ‘substitution’. In principle, the translation procedures that resulted in ‘conservation’ were foreignizing and those that resulted in ‘substitution’ were domesticating. The outline below demonstrates which procedures were classified as domesticating (Dom) and foreignizing (For):

- | | |
|--|-----|
| • Repetition (Rep) | For |
| • Orthographic adaptation (Ort Ad) | For |
| • Linguistic (non-cultural) translation (Ling) | For |

• Intratextual gloss (Intra)	For
• Synonymy (Syn)	Dom
• Limited universalization (Lim U)	Dom
• Absolute universalization (Abs U)	Dom
• Naturalization (Nat)	Dom
• Deletion (Del)	Dom
• Autonomous creation (Aut Cr)	Dom

However, there were a few exceptions to this rule. Consider, for example, this line from WK1: “I’m getting too old to go **trick-or-treating**” (p. 49), which was translated as “*dat ik te oud ben om nog **langs de deuren te gaan***” (p. 55). Aixelá would classify this as ‘synonymy’, a domesticating procedure where the CSI is substituted by a synonym or explanation. Although the CSI was explained, the custom of trick-or-treating is still very specific to the American culture, and the fact that the translator chose to maintain this custom in the translation (which has been localized to the Dutch culture), adds a foreign element to this text, which has been localized in the translation, i.e. the setting has been moved to the Netherlands. That is why this particular instance was classified as ‘foreignization’. After the classification of the CSI’s, the data were summarized in the tables and graphs that can be found in chapter four.

Chapter 4: CSI Translation in *Diary of a Wimpy Kid* and *Dork Diaries*

This chapter will answer the question whether there is a gender bias in the way CSI's were translated in *Dork Diaries* and *Diary of a Wimpy Kid*. The results have been divided into three sections so that they can be viewed from different perspectives. In section 4.1, the results will be discussed per CSI category (see section 3.2). Each of the subsections in 4.1 will focus on the translation procedures and strategies used in both book series for one specific category. In section 4.2, a more comparative approach is taken regarding the translation of CSI's. In this section, the results will be discussed per book series, so that general conclusions about their translators' use of strategy and procedures can be drawn. The final section, 4.3, looks at the translation of proper nouns in the two book series. The chapter will conclude with a summary of the results and the answer to the main question of this thesis: 'Can a gender bias be observed in the translation of CSI's in the boys' book series *Diary of a Wimpy Kid* and the girls' book series *Dork Diaries* into Dutch?'

4.1 Common Expressions Per Category

This section discusses the translation strategies and procedures per CSI category (see section 3.2). In total, 556 instances of common expressions were identified in the six books that were analysed. A complete list of all identified common expressions, their translations and their strategy and procedure can be found in sections 7.1 and 7.2 of the Appendix. Table 1 below shows the distribution of the total number of instances that were found over the CSI categories.

Table 1		
<i>CSI Frequency in Diary of a Wimpy Kid and Dork Diaries</i>		
CSI	Diary of a Wimpy Kid	Dork Diaries
Educational references	49	39
Foods	21	43
Locations	15	21
Made-up CSI	30	46

Pop Culture and Celebrities	4	54
Products	11	30
Sports and Customs	92	101
Total	222	334

With 334 instances, the common expressions found in the *Dork Diaries* series account for 60.1 % of all identified common expressions. Although the corpus used for *Dork Diaries* was larger than the one used for *Diary of a Wimpy Kid* (81.327 words vs 61.033 words), this still means that the *Dork Diaries* contain more CSI's per 100.000 words (411 vs 364). The *Dork Diaries* can therefore be considered more culture-specific than the *Wimpy Kid* books. This difference in culture-specificity is mainly due to the large number of pop culture references in the *Dork Diaries* series. It is also worth mentioning here that the *Dork Diaries* contain a lot more references to foods, products and made-up CSI. Apart from these categories, the number of references to education, locations, and sports and customs is roughly similar in the two book series. For both series, 'Sports and Customs' is by far the largest CSI category. The seven subsections below discuss the results for each individual CSI category in more detail.

4.1.1 Educational References

Figure 1

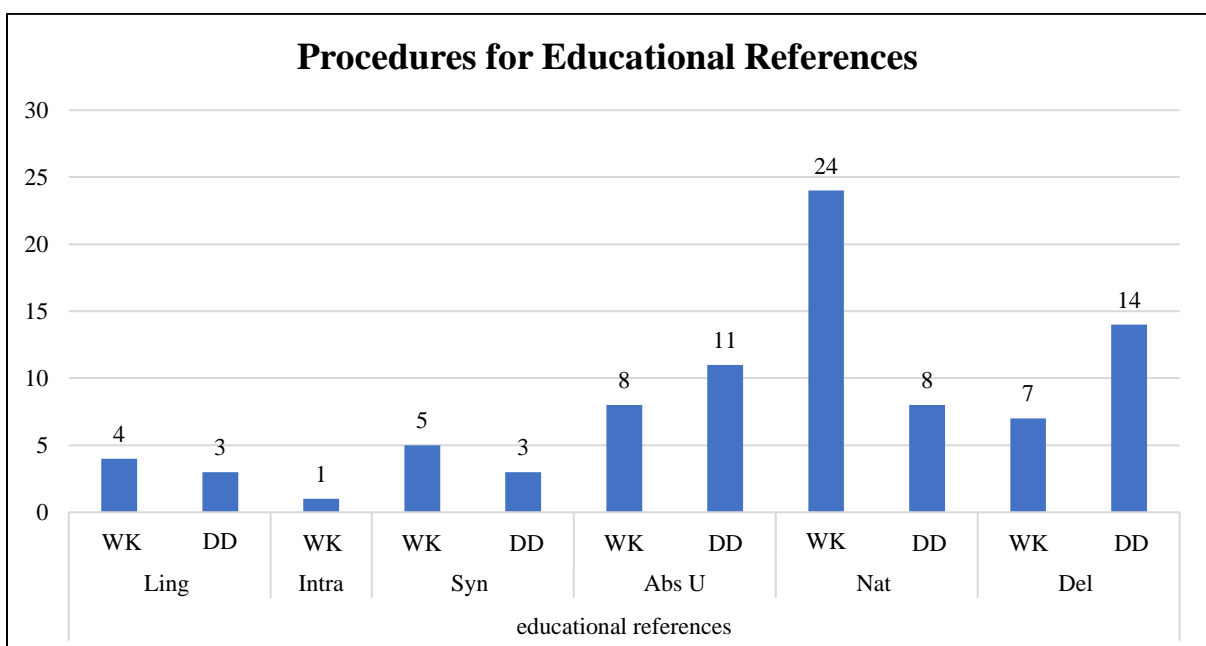


Figure 1 above shows the translation procedures that were used for educational references. 'Educational References' is the only category in which the *Diary of a Wimpy Kid* series has more instances than the *Dork Diaries* series. As can be seen in Figure 1, the predominant procedure for educational references in the *Wimpy Kid* books is naturalization (24 out of 49 references have been naturalized). This procedure reflects the localization that has taken place in these books. Consider, for example, the following CSI from WK1:

- In the **fifth grade** (p. 6)
- *In groep acht* (p. 12)

Here, the American school system has been replaced with the Dutch school system, in which "groep acht" corresponds to the fifth grade. If the American grades had been maintained in the target text, for example through linguistic translation: "vijfde klas", Dutch children would probably have jumped to the conclusion that the "vijfde klas" is the same as "groep vijf", which corresponds to the third grade in the American school system. The effect of this procedure, then, is that Dutch children can relate more to the protagonist since they themselves are familiar with the school system in the books and they do not get confused about the protagonist's age.

However, this procedure also causes some problems due to the differences between the Dutch and American school systems. For example, the Dutch school system does not have a middle school, like the American system. Since both book series' protagonists are in middle school, this CSI is often repeated in both book series. In this instance in WK1, "middle school" has been naturalized:

- I think that **middle school** is the dumbest idea ever invented. You got kids like me who haven't hit their growth spurt yet mixed in with these gorillas who need to shave twice a day (p. 3)
- *Ik vind de **brugklas** de allerstomste uitvinding ooit. Je hebt kinderen zoals ik, die hun groeispurt nog moeten krijgen, tussen van die gorilla's die zich twee keer per dag moeten scheren* (p. 9)

Majoer chose to replace "middle school" with "*brugklas*", which is the first year of secondary school in the Netherlands and corresponds to the seventh or eighth grade of middle school in

the USA. The problem here lies in the next sentence, where the protagonist explains that some kids in middle school already have to shave whereas others have not had their growth spurt yet. This is only possible because middle school is a three- or four-year period in the American school system. “*Brugklas*”, on the other hand, only lasts one year. The children in the “*brugklas*” are approximately 12 years old, and even the young target audience would know that children in the “*brugklas*” do not shave yet. Therefore, the disparity between the Dutch and American school systems sometimes makes naturalizing translation choices such as these confusing for the Dutch target audience.

Whereas Majoor naturalized most of the educational references in the *Wimpy Kid* books, Engelsman took a different approach for the *Dork Diaries*. As can be seen in Figure 1, most of the educational references were either deleted (14 out of 39) or translated with the ‘absolute universalization’ procedure (11 out of 39), which was used multiple times for the translation of “middle school”, as in the example below from DD1:

- I was the ONLY student in my ENTIRE **middle school** (p. 1)
- *de ENIGE leerling op de HELE school* (p. 5)

In this translation, the culture-specific “middle school” has been replaced with the much more general term “*school*”, removing the foreign aspect completely, as in the *Wimpy Kid* books, but not replacing it with an item that is specific to the target culture instead. Similarly, ‘deletion’ makes for a more general translation which has been cleared of foreign elements, as can be seen in the example below (DD1):

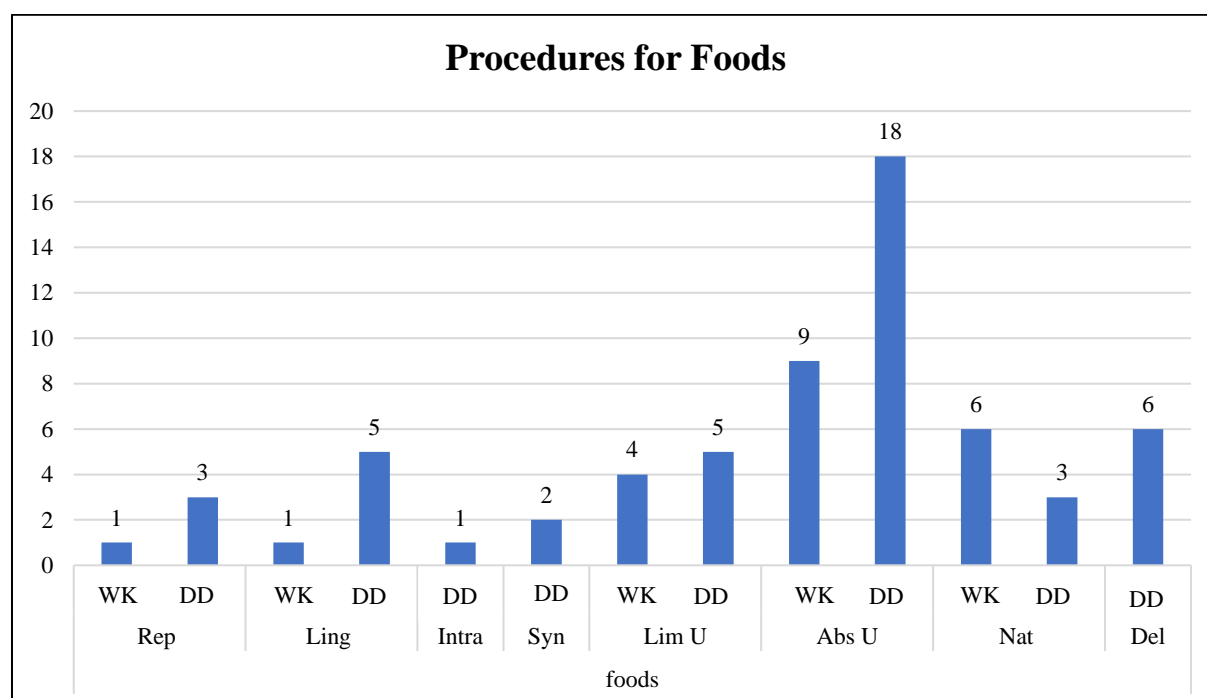
- I took ballet lessons for three weeks back in **second grade!** (p. 153)
- *Ik heb ooit drie weken balletles gehad!* (p. 159)

O’Sullivan would have classified absolute universalization and deletion as ‘neutralizing’ translation procedures because, in her words, they “tone down concrete foreign aspects” (p. 98). As a result, the translation is often much vaguer than the source text. In principle, this does not form a problem for the Dutch target audience because the neutralization of the educational references helps them understand the text better and translation problems such as the one discussed above (middle school > *brugklas*) are avoided as well. However, by using these neutralizing procedures, Engelsman has removed the effect of familiarity which

connected the readers to the source text in the first place. This effect, which Majoer managed to maintain in the translations of the *Wimpy Kid* books through naturalization, is lacking in the translations of *Dork Diaries*.

4.1.2 Foods

Figure 2



What is remarkable in this category is that there are a lot more references in *Dork Diaries* than in *Diary of a Wimpy Kid* (43 vs 21). This does not only apply to this category, however. During the analysis it became clear that the *Dork Diaries* contain more CSI's than the *Wimpy Kid* books in general. The reason for this is unclear but might be explained on the basis of the nature of girls' books. In section 2.5, it was explained that girls' books nowadays focus on what girls find interesting instead of on what society deems right for them to read. It can only be speculated that 'food', like 'fashion' or 'pop culture', is a topic that girls in particular find interesting to read about, and that this is the reason Russell inserted many food references in her books. This would also explain the large number of instances for 'pop culture and celebrities' and 'products', the latter mainly consisting of references to fashion items. Whereas the food CSI's in *Diary of a Wimpy Kid* mostly refer to food items that are only available or much more common in the United States, the majority of the food CSI's in *Dork Diaries* refer to brands such as "Pop-Tart" or "Diet Pepsi".

As can be seen in Figure 2 above, the dominant translation procedure for foods is absolute universalization in both book series. The main reason for this is that Dutch children are not familiar with typically American foods such as “oatmeal creams” (WK3, p. 83) or “corn dogs” (DD1, p. 50). Absolute universalization was mainly used if the CSI could be easily be replaced with a more general food item that Dutch children would recognize. For example, “oatmeal creams” was translated with “*chocoladekoeken*” [chocolate cookies] (p. 89) and “corn dog” with “*maiskolf*” [corn cob] (p. 56). Absolute universalization was a logical solution for CSI's that were not very important to the story and did not appear in illustrations which would limit the translator's choice.

Another frequently used translation procedure was limited universalization. This procedure was mostly used if the CSI could *not* be translated with an absolute universalization because they were repeated multiple times throughout the books or because they possessed a specific quality which made them too important to universalize absolutely. Take, for example, the American cereal brands such as “Cheerios” (WK1, p. 12), or “Fruity Pebbles” (DD2, p. 206). The box of Cheerios appeared in an illustration in WK1 and could therefore not be replaced with, say, a “*boterham*” [sandwich]. The Fruity Pebbles CSI was repeated multiple times throughout the *Dork Diaries* books and was too important to generalize. That is why both of these examples were translated with a limited universalization, resulting in the translation: “*cornflakes*”, which is another CSI in Dutch, but one the target audience will be more familiar with. The word “*cornflakes*”, after all, is so commonly used in Dutch that it is included in Dutch dictionaries (Van Dale, cornflakes, n.d.). This procedure was also used for American snacks that are less common in the Netherlands such as “slushies” in WK3 or “smoothie” in DD1:

- go fetch us some **slushies**! (p. 216)
- *haal eens een paar **milkshakes**!* (p. 222)
- buy myself popcorn and an extra-large strawberry-mango **smoothie** (p. 81)
- *om een popcorn te kopen en een extra grote aardbeien-mango**milkshake*** (p. 87)

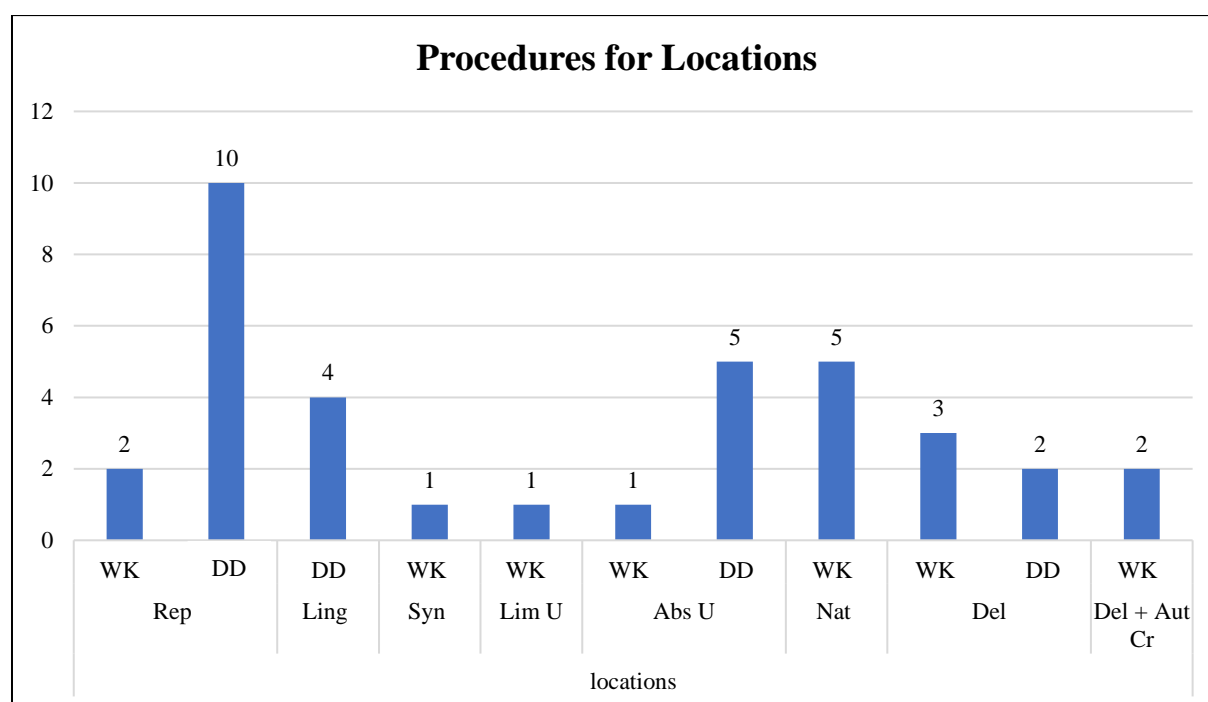
In both cases, the CSI was replaced with the more stereotypically American CSI, “*milkshake*”, which, like “*cornflakes*”, appears in Dutch dictionaries (Van Dale, milkshake, n.d.). With this

procedure, the most important characteristics of the CSI’s could be transferred to the translation without confusing the target audience with foreign terms.

In addition to absolute and limited universalization, Majoer also used a lot of naturalization in the *Wimpy Kid* books, mainly for CSI’s that were impossible to generalize using absolute or limited universalization, or for CSI’s that could easily be replaced with an item specific to the target culture. For example, “gumdrop” (WK2, p. 77) was replaced with “*tumtummetje*” (p. 83), a Dutch type of candy resembling gumdrops. Engelsman, on the other hand, tended to delete a lot of foreign food items in *DD* such as “sloppy Joes” (DD1, p. 103) or “Ice Cream Punch” (DD2, p. 227).

4.1.3 Locations

Figure 3



Although there were not that many references to locations in the book series (15 in *WK* and 21 in *DD*), the two translators took a very different approach for this category. As can be seen in Figure 3 above, many of the locations in the *Wimpy Kid* were naturalized. This has to do with the book series’ setting which was moved to the Netherlands. For example, the state “California” was turned into the Dutch province “Limburg” in the translation:

- This summer Abe moved away to **California** (p. 10)

- *Deze zomer is Abel naar **Limburg** verhuisd* (p. 16)

Although the United States are so much larger in size than the Netherlands that, normally speaking, “California” and “Limburg” are almost incomparable, in this case, “Limburg” does serve the same purpose in the translation in that it indicates that the boy moved far away to the south of the country. Although “California” has a number of other connotations which “Limburg” lacks (warm sunny climate, the West Coast, Hollywood), these were not important in the context (the boy had to move far away because of an embarrassing incident at school).

Additionally, Majoor also applied deletion to some location CSI's. This was mainly the case when the CSI was irrelevant to the story and could easily be left out, as in the following example:

- I didn't have any money to go buy a soda or candy from **the convenience store** (WK3, p. 75)
- *ik had geen geld om frisdrank of snoep te gaan kopen* (p. 81).

Because convenience stores are not that common in the Netherlands and could easily be left out of the translation, deletion was a logical solution to the translation problem. What is also interesting is that Majoor used deletion in combination with autonomous creation. This was because there was a reference to the target culture in the source text:

- he had a seventeen-year-old girl from **Holland** as his pen pal (WK2, p. 19)
- *had hij een penvriendin van zeventien uit **Amerika*** (p. 25)

Because the story already takes place in the target culture in the translation, she chose to substitute the reference to the target culture with a reference to the source culture, providing a simple but effective solution for the CSI.

Whereas the locations in *Diary of a Wimpy Kid* were mostly naturalized or deleted, most of the locations in *Dork Diaries* were translated with the repetition procedure. Because the setting of these books was not localized, most of the references to locations were simply copied into the target text. This was an interesting decision because some of them are bound to cause some confusion for the target audience. Dutch children would probably not be familiar with the American supermarket chain “Wal-Mart” (DD1, p. 80), but this CSI was

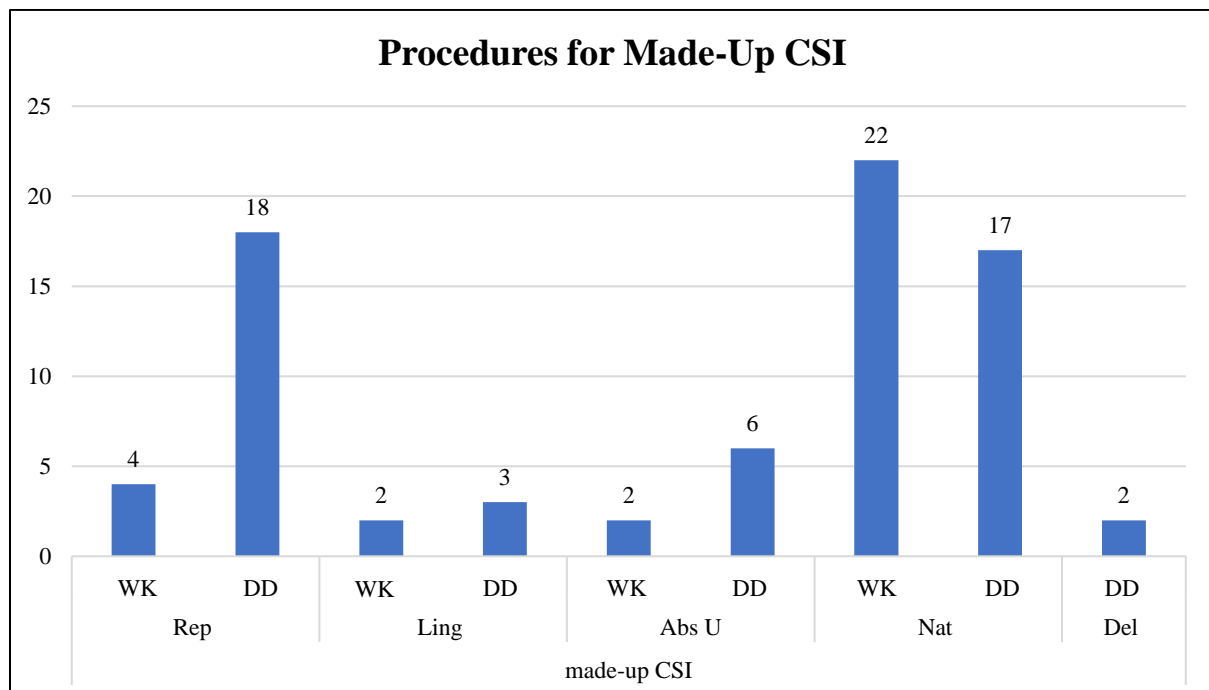
repeated in the translation anyway, just like “country club” (DD2, p. 151) and “the Hamptons” (DD3, p. 48). Another frequently used translation procedure for locations was absolute universalization. Engelsman primarily used this procedure for American store names:

- If I had spotted her in **Toys “R” Us** (DD1, p. 73)
- *Ze had zo in de speelgoedwinkel kunnen staan* [toy store] (p. 79)

With this procedure, Engelsman generalizes the translation, which causes a loss of familiarity for the target audience. Majoor probably would have recreated this effect with a naturalizing translation such as “*Intertoys*”, which is a Dutch toy store chain.

4.1.4 Made-Up CSI

Figure 4



Fictional CSI’s do not usually appear as a category on the traditional classifications of cultural references such as Newmark’s or Klingberg’s (see section 2.3). Nevertheless, just like normal CSI’s, made-up CSI’s still form translation problems because the fictional items they refer to were made to look as if they belong to the source culture. Because of this, and the large number of fictional CSI’s in both *Diary of a Wimpy Kid* and *Dork Diaries*, it was decided that they should be considered a separate CSI category.

Just as for 'locations' and 'educational references', naturalization was the dominant translation procedure for made-up CSI's in *Diary of a Wimpy Kid*, as can be seen in Figure 4 above. Fictional American street names, for example, were turned into Dutch street names (WK1):

- 32 **Surrey Street** (p. 55)
- *Laarderweg* 32 (p. 61)

The street name itself was adapted as well as the notation of the address (the number is placed after the street name in the translation). Through this procedure, the localization of the book series is maintained. Another example of naturalization of a made-up CSI can be found in WK2:

- He has this one game called “**Gutbusters**” (p. 166)
- *Hij heeft er bijvoorbeeld één dat **Mens Lach Niet** heet* (p. 172)

In the *Wimpy Kid* books, “Gutbusters” is a game where one person reads a card and the other players have to try not to laugh. The title may be a vague reference to the movie ‘Ghostbusters’. The Dutch translation, however, refers to the Dutch board game ‘*mens-erger-je-niet*’ [literally: ‘don’t be vexed, man’], which is similar to the games ‘Aggravation’ and ‘Ludo’. Here, Majoor uses naturalization to create a more fitting and direct reference than the one in the source text that is instantly recognizable for Dutch children.

Engelsman’s strategy for made-up CSI’s in the *Dork Diaries* was a bit more hybridized, seeing as approximately 39% of the CSI’s were translated using repetition and 37% were naturalized. Repetition was mainly used for fictional brands such as “Krazy Kissalicious Strawberry Crush Glitterati” lip gloss (DD1, p. 25) or the clothing line “FAB-4-EVER” (DD1, p. 45). Naturalization was mainly used for fictional book and movie titles:

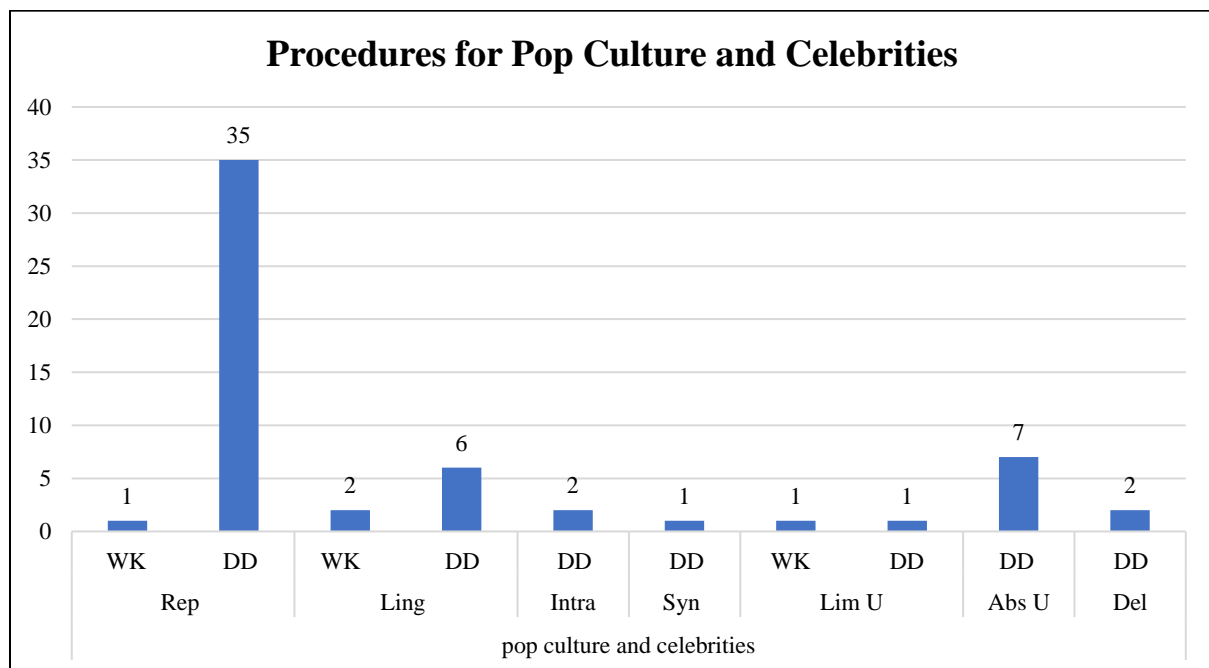
- my new book, **The Secret Life of a Teenage Party Planner** (DD2, p. 272)
- *mijn nieuwe boek **Het geheime leven van een jonge partyplanner*** (p. 278)

Although it can be argued that this translation is not a naturalization because it does not contain a reference that is specific to the target culture, such as “*Mens Lach Niet*” in the

example from WK2, it was nevertheless classified as a naturalization because the fact that the title was literally translated into Dutch indicates that the translator wants the audience to think that the book belongs to the target culture. After all, the translation does not show any sign that the book was written in English. In that case, the procedure would have been a linguistic (non-cultural) translation, in which a literally translated CSI can still be seen as belonging to the source culture (see section 2.6). Since this was not the case here, the translation was classified as a naturalization, instead.

4.1.5 Pop Culture and Celebrities

Figure 5



Although ‘pop culture and celebrities’ is the second largest CSI category in *Dork Diaries*, with no fewer than 54 instances, there were only 4 pop culture CSI’s in *Diary of a Wimpy Kid* (see Figure 5 above). As was argued in 4.1.2, this is probably because the books try to appeal to its gender-specific target audience, which is why there is a lot of focus on pop culture, fashion items, magazines, and food, among others, in the *Dork Diaries*.

Out of the 4 pop culture references in the *Wimpy Kid* books, 2 were translated with the procedure linguistic (non-cultural) translation. In the following reference to the Star Wars franchise, the official Dutch translation of “the Force” is used:

- I tried using **the Force** to make the remote levitate to me (WK3, p.24)
- *Ik probeerde de afstandsbediening met behulp van **de Kracht** naar me toe te laten zweven* (p. 30)

Because this translation still reflects the CSI's source culture origin, it was classified as a linguistic (non-cultural) translation instead of a naturalization. The purpose of this procedure was to make the CSI more understandable for the target audience. One might wonder, though, if Dutch children are not more familiar with "the Force" than with "*de Kracht*", which, out of context, might be difficult to understand. Majoor made another interesting translation choice in this category. In the following example, there is a reference to the superhero Wonder Woman, a character from DC Comics, which was translated with a limited universalization:

- I have a pair of **Wonder Woman** Underoos (WK3, p. 143)
- *In mijn kast ligt nog een dichte verpakking met **Catgirl**-onderbroeken* (p. 149)

What is remarkable is that "Catgirl" is not even a superhero. The translator most likely had 'Catwoman' in mind, another female DC superhero. For some reason, she must have thought that the target audience would be more familiar with this female superhero than with Wonder Woman (this was before the popular movie *Wonder Woman* was released in 2017).

Figure 5 above shows that repetition is the most commonly used procedure for pop culture references in *Dork Diaries*. For instance, references to "Darth Vader" (DD2, p. 172), "Edward and Bella from Twilight" (DD2, p. 8), "the Jonas Brothers" (DD1, p. 142), and "*America's Next Top Model*" (DD1, p. 32) were all copied into the target text. However, this procedure was also used for more obscure references that Dutch children would most likely not be familiar with. For example, "Corbin Bleu" (DD1, p. 13) is an actor who starred in the High School Musical films. This name was copied into the target text without any further explanation. Another commonly used procedure was absolute universalization. This procedure was used in particular for CSI's the target audience is unlikely to recognize, such as the catchphrase "Hasta la vista" from *Terminator 2* or the tv show "the Twilight Zone":

- It was like something out of **the Twilight Zone** (DD1, p. 238)
- net een **griezelfilm** [horror movie] (p. 244)

Oddly enough, the following Star Wars reference was translated with an absolute universalization as well:

- lured him over to the **DARK SIDE** (DD1, p. 103)
- *hem in HAAR KAMP had gelokt* [her side] (p. 109)

Given the translator's tendency to maintain pop culture references in the translation, and the fact that "Darth Vader" was copied into the target text, this translation choice stands out. After all, a linguistic (non-cultural) translation: "*Duistere Kant*" would have been a logical choice as well since this procedure was also used a few times for CSI's in this category. For example, for another Star Wars reference:

- Luke, I am you father! (DD2, p. 172)
- *Luke, ik ben je vader!* (p. 178)

4.1.6 Products

Figure 6

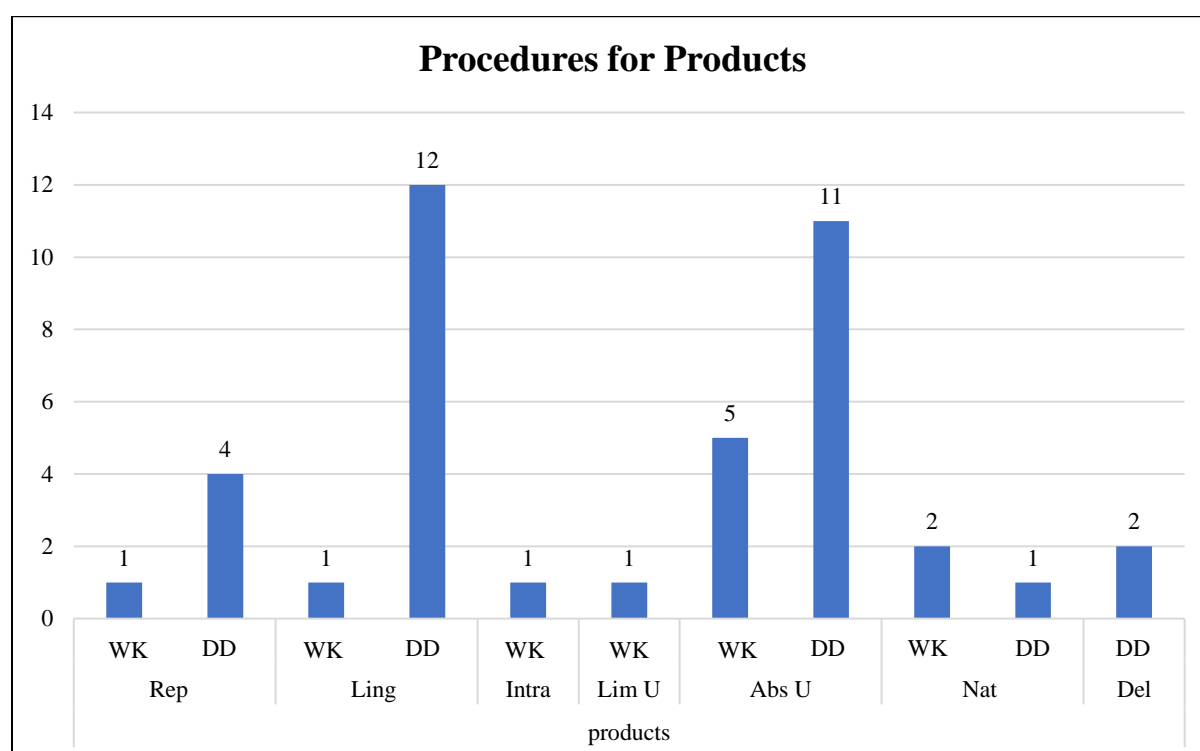


Figure 6 above shows the translators' use of procedures for culture-specific products. Once again, *Dork Diaries* has more CSI's in this category with 30 instances, whereas *Diary of a Wimpy Kid* only has 11. The procedures used for the *Wimpy Kid* books are divergent, as can be seen in Figure 6, but with 5 instances, 'absolute universalization' was most frequently used. A clear example of this was found in WK1:

- Tonight Manny was going through the **Christmas catalog** (p. 115)
- *Vanavond spitte Max de speelgoedcatalogus door* [toy catalog] (p. 121)

In the example above, "Christmas catalog" was replaced by "*speelgoedcatalogus*" or 'toy catalog'. This is because it is customary in the Netherlands to give presents to children on '*Sinterklaasavond*', or Saint Nicholas' Eve (December 5th), instead of on Christmas Day. Toy catalogs in the Netherlands, therefore, are not specifically Christmas-themed. Because the story takes place in the Netherlands in the translation, Majoor decided to generalize this particular CSI. This way, it is kept ambiguous whether the catalog is meant for Christmas gifts or *Sinterklaas* gifts, which fits in better with the localization of the setting.

Other procedures used in this category include naturalization, repetition, limited universalization, linguistic translation and intratextual gloss, which can be seen in the following example from WK1:

- Rowley got me a **Big Wheel** (p. 131)
- *Theo had een 'Big Wheel' voor me gekocht, een soort driewieler* [a kind of tricycle] (p. 137)

Only 8 out of the 556 CSI's identified in this thesis were translated using intratextual gloss. In the example above, an explanation is given for a "Big Wheel" tricycle in the translation. This is a remarkable translation choice because a simple absolute universalization such as "*driewieler*" [tricycle] would have emphasized the childishness of the gift. Additionally, this translation would have fit in better with the localization and the overall domesticating strategy that was used in the translation.

Just as in the category 'made-up CSI', the translations of culture-specific products in *Dork Diaries* are mainly divided between one domesticating and one foreignizing procedure. In this category, these are the procedures 'linguistic (non-cultural) translation' and 'absolute

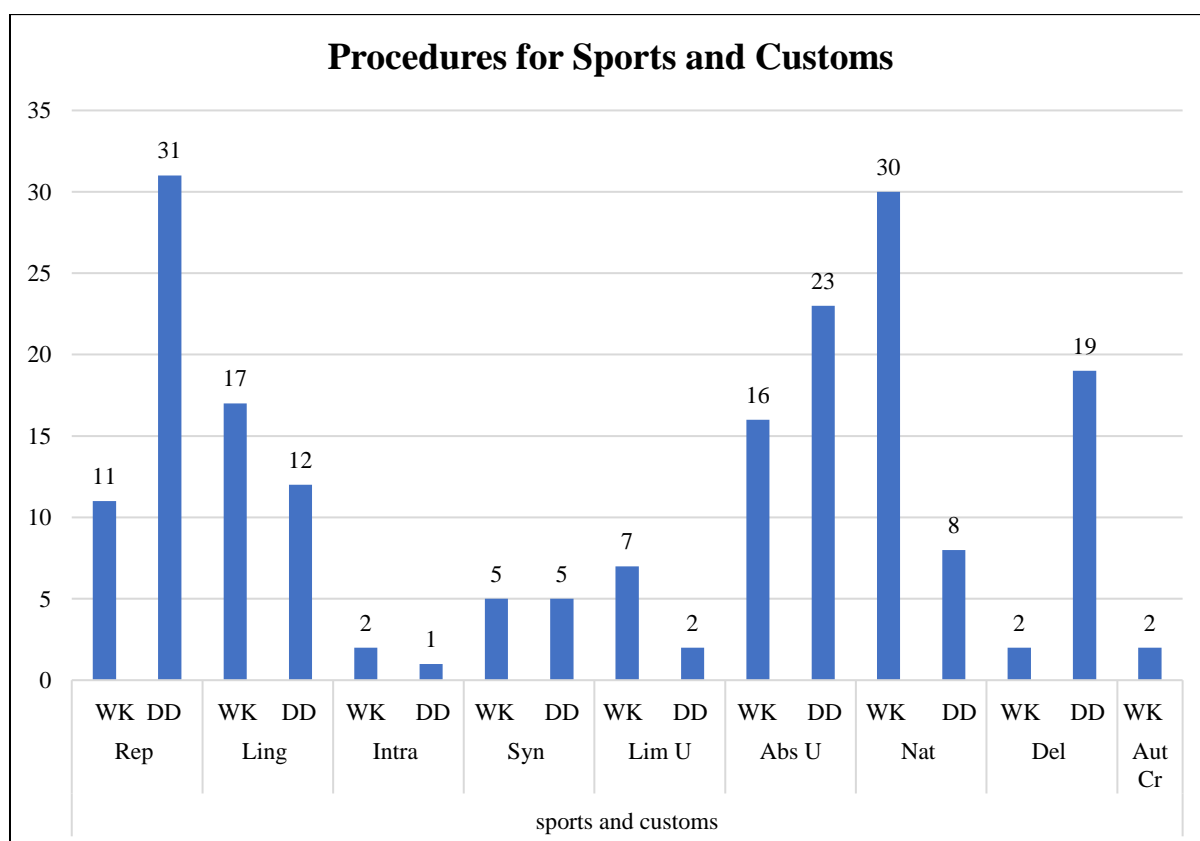
universalization’. Linguistic (non-cultural) translation was used primarily for product names that included brands such as “Barbie Dream House” (DD2, p. 31) which was literally translated as “Barbies Droomhuis” (p. 37). Brands that were more culture-specific were translated with an absolute universalization:

- a tub of **Mr. Bubbles** (DD2, p. 166)
- *een bad vol **badschuim*** [bubble bath] (p. 172)

Finally, a few CSIs were translated using repetition, such as “Segway” (DD3, p. 252) and “Axe body spray” (DD1, p. 122) because these items are only known in the Netherlands by their English names, which function as loan words in Dutch.

4.1.7 Sports and Customs

Figure 7



With 92 CSI instances in *Diary of a Wimpy Kid*, and 101 in *Dork Diaries*, ‘sports and customs’ is the largest category for both book series. So it is not surprising that the range of

procedures used for their translations is also extended (see Figure 7). The pattern of translation procedures in this category resembles those of the other categories above, with 'naturalization' being the most commonly used procedure in *Diary of a Wimpy Kid*, which is consistent with the localization of the setting. This is reflected by the translation of the well-known American folk song "Yankee Doodle Dandy" in WK2:

- boom box that was playing "**Yankee Doodle Dandy**" (p. 192)
- *gettoblaster die André Hazes speelde* (p. 198)

"Yankee Doodle Dandy" is a song which invokes patriotic feelings in the source culture. Likewise, music by "André Hazes", who was a popular Dutch folk singer, achieves the same purpose in the target culture. Naturalization was also used for sports, historical references, and references to houses. "Football" (WK3, p.172), for example, was replaced by "*voetbal*" (p. 178), the most popular sport in the Netherlands. The father of the protagonist in the books has a miniature model of an American Civil War battlefield. In the translation, this has been replaced by a model of the Battle of Waterloo, in which Napoleon was defeated. Because the battle this battle was fought in Belgium, which was part of the 'United Kingdom of the Netherlands' at the time, Dutch children are more likely to understand this reference than a reference to the American Civil War.

If naturalization was not possible because a target culture equivalent could not be found, absolute universalization was used. This was, for example, the case for the American national holiday "Thanksgiving" in the following line:

- Today was **Thanksgiving** (WK2, p. 152)
- *Vandaag hadden we de jaarlijkse familiedag* [annual family day] (p. 158)

Here, Majoor decided to generalize "Thanksgiving" to "annual family day", removing the foreign aspect of the CSI altogether.

Linguistic (non-cultural) translation was also a frequently used procedure in WK. This procedure was used, for example, for a school play: "The Wizard of Oz" (WK1, p. 196). This was literally translated as "*De Tovenaar van Oz*" (p. 102), which is the official Dutch translation of the original book. This procedure was also used for typically American customs that were not just passing references but played a larger role in the story itself. As a result,

these CSI's were more difficult to naturalize or universalize. Take, for example, this CSI from WK1:

- The Giving Tree is basically a **Secret Santa** (p. 119)
- *Met de Weggeefboom spelen we eigenlijk een soort **Geheime Kerstman*** (p. 125)

This caused some inconsistencies in the localization of the books because they are supposed to take place in the Netherlands, but “Secret Santa” is not something Dutch children are familiar with. Although adults sometimes organize a Secret Santa gift exchange, this custom is known as ‘*lootjes trekken*’ [drawing lots] in Dutch and is primarily used for *Sinterklaas*.

This also applied to the procedure ‘repetition’. American high schools, for example, often have sport competitions in which high school students compete for their school, while cheerleaders cheer them on. Dutch high schools, on the other hand, normally do not have sports teams or cheerleaders. The following repetition, therefore, is inconsistent with the target culture's customs:

- We **Cheerleaders** are tired or riding to games (WK1, p. 44)
- *Wij **cheerleaders** zijn het zat om naar wedstrijden te rijden* (p. 50)

In this case, it would have been difficult for the translator to naturalize this CSI because there is no Dutch equivalent and because the cheerleaders play a bigger role in the story later on.

As can be seen in Figure 7, ‘repetition’ is once again the most frequently used procedure in *Dork Diaries*. Because this book series was not localized, many of the CSI's that would have naturalized in *Diary of a Wimpy Kid* could simply be copied into the target text. For example, holidays such as “Thanksgiving” (DD3, p. 252) was repeated in the translation; as were sports: “football” (DD1, p. 98), authors: “Ralph Waldo Emerson” (DD1, p. 153), songs: “Itsy Bitsy Spider” (DD1, p. 166), tv shows: “Judge Judy” (DD3, p. 195), and other customs: “cheerleaders” (DD1, p. 230). Linguistic (non-cultural) translation was also frequently used, primarily for CSI's which do not exist in the Netherlands but which Dutch children recognize as belonging to the source culture:

- the type of girl who'll one day be crowned **prom queen** (DD3, p. 1)
- *geen toekomstige **koningin van het schoolbal*** [queen of the prom] (p. 7)

Dutch school dances normally do not include a prom king or prom queen selection, but through media and pop culture, Dutch children will probably know that American proms do.

Engelsman also used domestication for a lot of CSI's, but instead of using 'naturalization', she opted for either 'absolute universalization' or 'deletion', applying what O'Sullivan would call 'neutralizing' translation procedures. If it was possible to generalize a CSI that the target audience would most likely not understand, absolute universalization was used, like in the following example:

- like you would for the **Super Bowl** (DD1, p. 41)
- *net als voor de **Olympische Spelen*** [Olympic Games] (p. 47)

Here, she generalized an American sports event by replacing it with an international one Dutch children will be familiar with. If absolute universalization was not possible, however, the CSI was deleted altogether, as in the following example:

- the **Junior League** was having a UNICEF fundraiser (DD2, p. 152)
- *er een benefietavond werd gehouden voor UNICEF* (p. 158)

By making the sentence passive, Engelsman could delete the subject of the sentence: Junior League. Because there are no Junior Leagues in the Netherlands, and explaining the CSI would be too distracting for the reader, deletion was a logical solution here.

4.1.8 Strategy Per Category

Now that the translation procedures per CSI category have been discussed in detail, the results of the previous seven subsections can be summarized. This subsection does so by determining the dominant translation strategy for each category to find out whether any of the categories are more likely to be foreignized or domesticated than the others, and if so, which. To do so, the results of both book series will be compared to find general patterns per category. The results of this analysis can be found in Table 2 below.

Table 2					
<i>Translation Strategy Per Category</i>					
Diary of a Wimpy Kid			Dork Diaries		
Category	Freq.	%	Category	Freq.	%
Educational References	49	100	Educational References	39	100
Domestication	44	89.8	Domestication	34	87.2
Foreignization	5	10.2	Foreignization	5	12.8
Foods	21	100	Foods	43	100
Domestication	19	90.5	Domestication	32	74.4
Foreignization	2	9.5	Foreignization	11	25.6
Locations	15	100	Locations	21	100
Domestication	13	86.7	Domestication	7	33.3
Foreignization	2	13.3	Foreignization	14	66.7
Made-Up CSI	30	100	Made-Up CSI	46	100
Domestication	24	80	Domestication	25	54.3
Foreignization	6	20	Foreignization	21	45.7
Pop Culture and Celebrities	4	100	Pop Culture and Celebrities	54	100
Domestication	1	25	Domestication	11	20.4
Foreignization	3	75	Foreignization	43	79.6
Products	11	100	Products	30	100
Domestication	8	72.7	Domestication	14	46.7
Foreignization	3	27.3	Foreignization	16	53.3
Sports and Customs	92	100	Sports and Customs	101	100
Domestication	58	63	Domestication	55	54.4
Foreignization	34	37	Foreignization	46	45.6
Total	222		Total	334	

The most striking results in Table 2 can be found in the categories 'educational references' and 'foods'. What both book series have in common is that these two categories contain the highest percentages of domestication: respectively, 89.8% and 90.5% for WK; and 87.2% and 74.4% for DD. The high percentage of domestication in 'educational references'

was to be expected because the American school system is an important aspect of both book series and Dutch children cannot be expected to understand how this system works. Although 'domestication' is the dominant strategy in both book series, section 4.1.1 demonstrated that the translators dealt with educational references in a very different way, nonetheless. Whereas Majoor adapted the American school system to the Dutch one, Engelsman applied either deletion or absolute universalization to help the child reader. The percentage of domestication for 'foods', on the other hand, is higher than foreseen. As was shown in section 4.1.2, both translators chose to generalize food CSI's which is reflected in the translation procedures that were used. Most of the food references in DD were translated with an absolute universalization, as were those in WK. However, besides this procedure, Majoor also used a lot of naturalization and deletion.

The translation strategies for 'locations' in the book series are very different. Whereas WK has a high percentage of domestication (86.7%), the locations in DD are mostly foreignized (66.7%). This category most accurately reflects the localization that has taken place in the translation of WK. Whereas Engelsman used repetition to maintain the original locations in the translation, Majoor either adapted them through naturalization or deleted them altogether (see section 4.1.3). Made-up CSI's were also translated quite differently. In WK, there is once again a high percentage of domestication (80%), with naturalization as the most frequently used procedure. The strategy in DD, on the other hand, is more mixed with 54.3% domestication, mostly through naturalization, and 45.7% foreignization, mostly through repetition (see section 4.1.4).

'Pop culture and celebrities' and 'products' were both categories with a lot of instances in DD but not in WK. Presumably, this is because both are topics that girls find more interesting than boys. Interestingly, the dominant strategy for 'pop culture' is foreignization in both book series. It is also the only category where 'foreignization' is the dominant strategy in WK. It should be noted, however, that the number of instances in WK is too small to draw any general conclusions for this category in WK. Nevertheless, 'pop culture' is also the category with the highest degree of foreignization in DD as well (79.6%). These were primarily translated with the procedure 'repetition' (section 4.1.5). Children are probably more familiar with these CSI's because of references in television programs, magazines, and social media; which is why the high percentages of foreignization are not very surprising. The CSI's in 'products', much like those in 'foods', were mostly brand names in DD. Still, the dominant strategy in this category is foreignization instead of domestication. This is probably because Dutch children might be familiar with the brand names through

commercials or social media, as was the case in the category 'pop culture and celebrities'. The product CSI's in WK, on the other hand, did not usually include brand names, like those in DD. This is why they were easier to generalize using 'absolute universalization' (section 4.1.6) and why there is more domestication for WK in this category.

Finally, the CSI's in 'sports and customs' were translated much like those in the category 'made-up CSI'. Whereas the translations of WK normally contain considerably more domestication than foreignization, this category is somewhat more balanced (63% vs 37%). The numbers in DD are a little more even in this category as well: 54.4% domestication vs 45.6% foreignization. Section 4.1.7 revealed that the number translation procedures used in this category was the largest, which corresponds to the large number of CSI's in this category. The pattern found in this category resembles those of the other categories, with a high number of repetitions in DD and naturalizations in WK. Overall, it was established that the categories 'educational references' and 'foods' contain the most domestication and that 'pop culture and celebrities' is the category with the most foreignization. Additionally, the strategy for 'sports and customs' is more mixed than in the other categories in both book series. The book series' strategies for the other three categories, 'made-up CSI', 'locations', and 'products', differ greatly from one another, and will be discussed in more detail in the next section in which a comparative approach will reveal the major differences between the translators' choice of strategies and procedures.

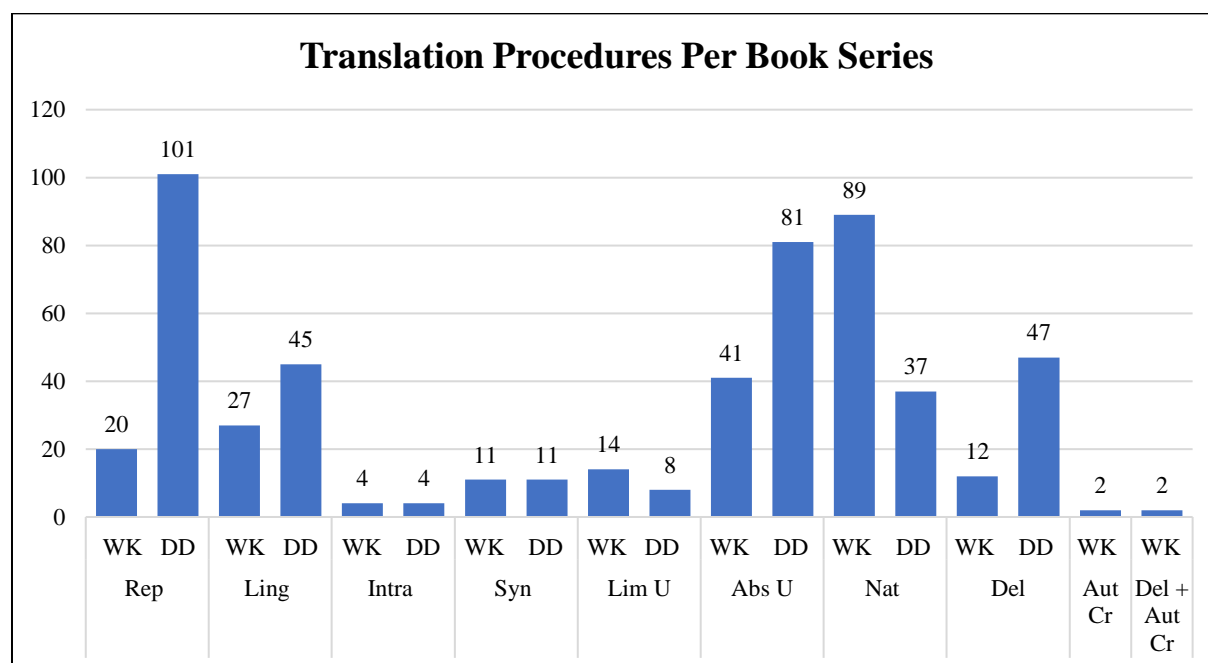
4.2 Common Expressions Per Book Series

The previous section has shown the patterns of translation procedures and strategies per CSI category. Although this has provided some useful information on the translators' behaviour regarding the individual CSI categories, the main question of this thesis has not yet been answered. This section will therefore directly compare translation procedures and strategies in the two book series in order to reveal whether a gender bias can be observed in the CSI translation of *Diary of a Wimpy Kid* and *Dork Diaries*. Section 4.2.1 gives an overview of which translation procedures were used most frequently in the two book series and 4.2.2 does the same for translation strategies, which will answer the main research question of this thesis. Finally, section 4.2.3 will answer the question whether the translators' strategy has changed over the course of the three books.

4.2.1 Procedures Per Book Series

The results of section 4.1.1 to 4.1.7 were combined into an overview of all the translation procedures that were used in the two book series, which can be found in Figure 8 below.

Figure 8



With 89 instances, ‘naturalization’ is the most frequently used procedure for common expressions in WK, followed by ‘absolute universalization’ and ‘linguistic (non-cultural) translation’. This is not very surprising because the localization of the setting is achieved through naturalization. If the CSI could not be naturalized, ‘absolute universalization’ was used instead. ‘Linguistic translation’ was used primarily for the category ‘sports and customs’. As was demonstrated in section 4.1.7, this procedure sometimes caused inconsistencies with the localization of the setting, which is why its frequent use in WK is so odd. Lastly, it is worth mentioning that the only 4 instances of ‘autonomous creation’ occurred in *Diary of a Wimpy Kid*. These autonomous creations helped move the setting of the story to the Netherlands.

‘Repetition’ is the most commonly used procedure in DD. If possible, the CSI’s in this book series were simply copied into the target text. If not, they were generalized rather than adapted. That is why the second most frequently used procedure in DD is ‘absolute universalization’. ‘Deletion’ was also commonly used if the CSI could not be generalized and it would take too long to explain it. Finally, ‘linguistic (non-cultural) translation’ was also

commonly used in DD for the literal translation of CSI's which Dutch children would recognize as belonging to the source culture.

What is remarkable is that the procedures 'intratextual gloss' and 'synonymy' were hardly used at all by the two translators. These procedures are explanatory in nature, which may play a role in their lack of use in WK and DD. The reason why these procedures are not used that often in the books is probably because the translators did not want to "restrict the reader's imagination", in Shin's words (2014, p. 156). According to her, excessive use of such procedures can be distracting for the young reader. Moreover, the procedures 'extratextual gloss' and 'orthographic adaptation' were not even used once. This is because of the text type and the type of CSI's. Footnotes and other extratextual information would be distracting and confusing in children's fiction, and 'orthographic adaptation' is mainly used for the translation of proper nouns instead of common expressions. Thus, both translators only used a fixed set of procedures for their translations. The next section will explain how these results relate to their translation strategies.

4.2.2 Strategy Per Book Series

The translation strategies per book series can be found in Table 3 below. In order to discuss the results in more detail, they were divided per book.

Table 3							
<i>Translation Strategy Per Book</i>							
Book	Strategy	Freq.	%	Book	Strategy	Freq.	%
WK1	Total	89	100	DD1	Total	168	100
	Domestication	60	67.4		Domestication	91	54.2
	Foreignization	29	32.6		Foreignization	77	45.8
WK2	Total	62	100	DD2	Total	80	100
	Domestication	53	85.5		Domestication	41	51.2
	Foreignization	9	14.5		Foreignization	39	48.8
WK3	Total	71	100	DD3	Total	86	100
	Domestication	54	76.1		Domestication	46	53.5
	Foreignization	17	23.9		Foreignization	40	46.5

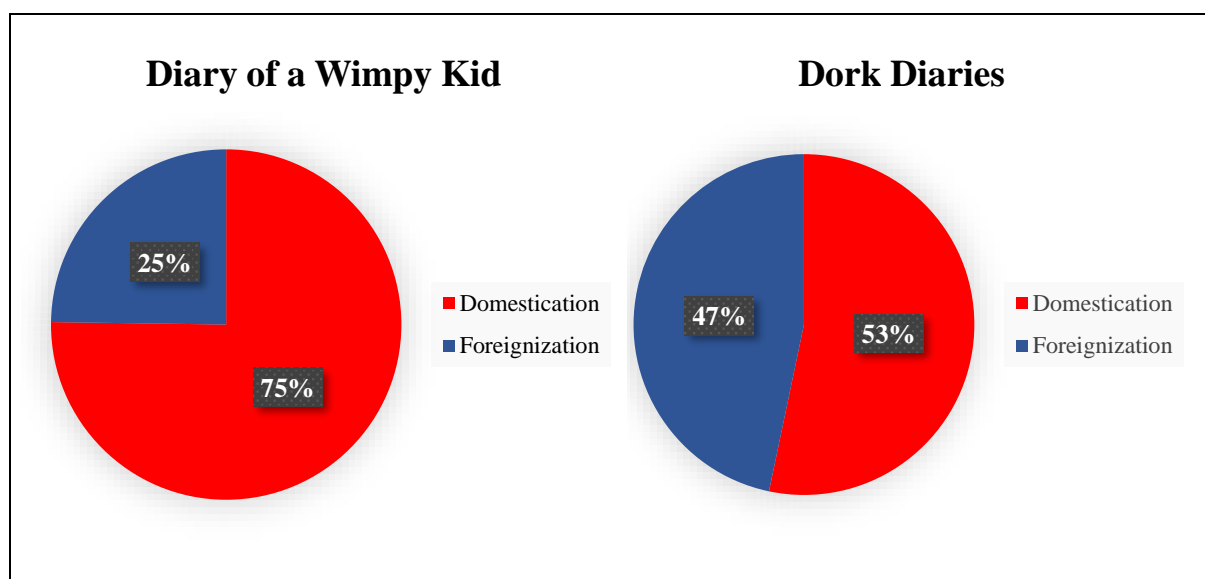
As can be seen in Table 3, the dominant translation strategy in each of the books is domestication, because the number of instances in each book is higher for this strategy. This is surprising because it was expected that a foreignizing strategy would have been used for both book series since neither of them relied much on cultural specificity and because the target audience consists of older children, namely teen boys and girls (aged 9-14). Nevertheless, both translators preferred the domesticating strategy, evidently. This might be because the translators believed that children of this age would still need help understanding most of the CSI's. Another possible reason is that Dutch system of children's literature occupies a central position in the general children's literature polysystem. As Zohar argued, translators in 'strong' polysystems, such as this one, are more likely to opt for a domesticating strategy (see section 2.2).

Although domestication is the dominant strategy in both book series, it can also be observed in Table 3 that the translation strategies differ per book series and per individual book. For example, the percentages of domestication in WK are much higher than those in DD. In order to provide a more general view of the results, the results of Table 3 have been summarized in Table 4 below.

Table 4		
<i>Translation Strategy Per Book Series</i>		
CSI	Diary of a Wimpy Kid	Dork Diaries
Domestication	167	178
Foreignization	55	156

Here, it can be observed that the numbers of domesticated and foreignized CSI in *Dork Diaries* are much closer than those in *Diary of a Wimpy Kid*. A more comparative depiction of the results is given in Figure 9 below, which directly contrasts the book series' percentages of domestication and foreignization.

Figure 9



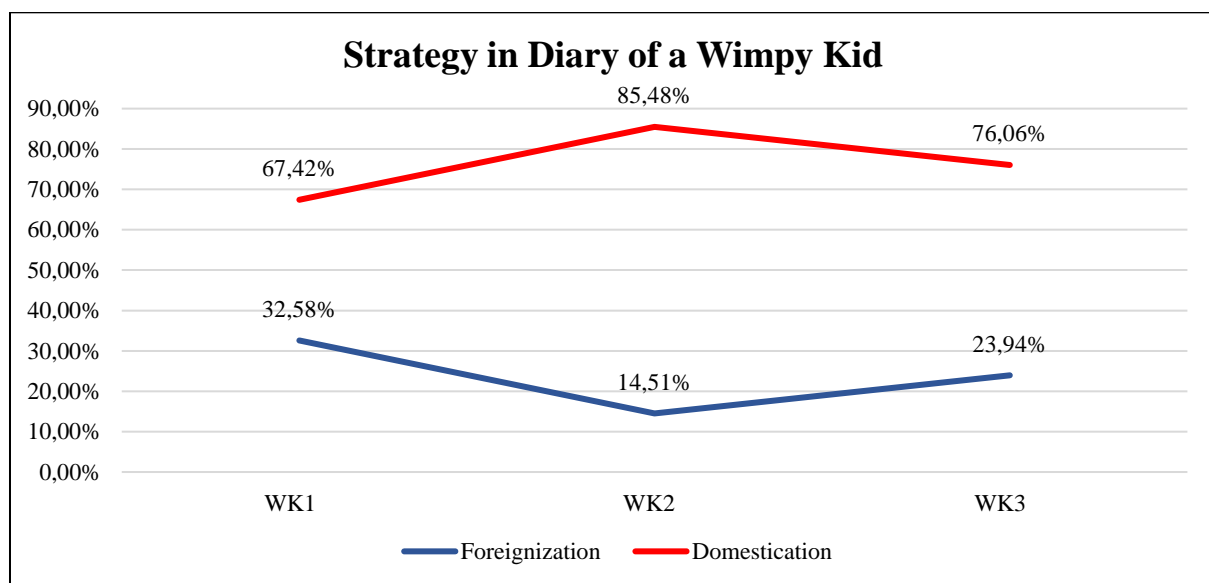
As can be seen here, 75% of all common expressions in WK was domesticated as opposed to 53% in DD. So, whereas the translation strategy in WK can clearly be labelled 'domestication', the one in DD is more of a mixed or neutral strategy, although 'domestication' is predominant there as well. To answer the main research question of this thesis, then: a gender bias *can* be observed in the CSI translation of the two gender-specific children's book series. Like the general domesticating strategy of the two book series, this was also contrary to expectation. As was explained in section 2.5, it was expected that due to the disappearance of the traditional distinction between boys' and girls' books, the strategies would be similar, on average. Nevertheless, the results indicate that a gender bias might play a role in CSI translation strategy, regardless. However, whereas one might have expected that there would be more domestication in the girls' books as a result of their traditionally low status (see section 2.5), the results reveal that, actually, it is vice versa. One possible explanation might be that girls mature faster than boys and that, as a result, the translator assumed that girls are smarter and can understand CSI's without much help from the translator. Although these results do contribute to the notion that the low status of girls' books has virtually disappeared, they do not reflect the expectations based on the literature review.

4.2.3 Strategy Changes over Time

Although the main purpose of this thesis, determining whether a gender bias could be observed in the translation of CSI in WK and DD, has been achieved in the previous

subsection, the question remains whether the translators' strategies have changed over the course of the three books. As Desmet argued, the main characteristic of gender-specific books is that they feature a protagonist with the same gender as their intended audience (see section 2.5). This does not only apply to gender, but to age as well. The characters in the books are approximately the same age as the intended audience. Whereas approximately one year passes over the course of the three *Diary of a Wimpy Kid* books, each *Dork Diaries* book only covers one month, as the author explained in an interview (Graphic Novel Reporter, 2012). Since the protagonist in WK does age, it can be assumed that the age target audience changes along with the age of the protagonist. The question is whether the translator has accounted for this in her translations and whether it has any influence on the translation strategy in the more recent books. Figure 10 below shows the percentages of domestication and foreignization over the course of the three WK books.

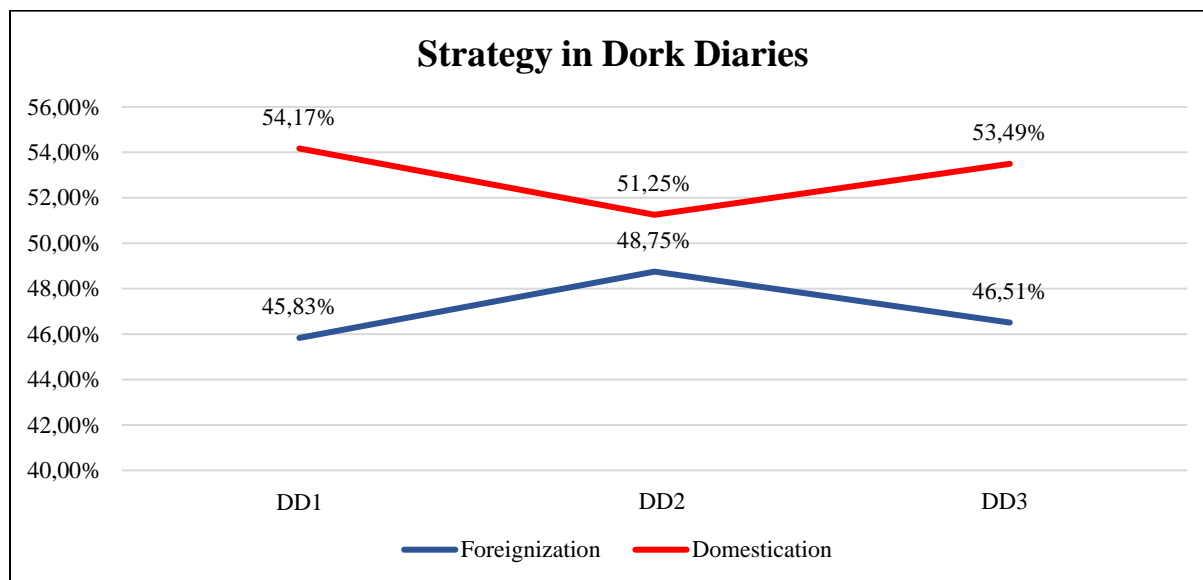
Figure 10



These results indicate that Majoor's translation strategy does not change much over time. Although it might have been expected that the translation strategy would become more foreignizing in the more recent books due to the aging of the target audience, the translation strategy has remained fairly stable during the translation of the three books. Whereas the strategy does become quite a bit more domesticating in the second book (18.06%) for unknown reasons, it stabilizes in the last one. Therefore, it can be concluded that Majoor's translation strategy did not change much over the course of the three books.

Because only one month passes in each DD book, it can be assumed that the age of target audience remains the same as well. Whether the translation strategy also remains the same can be observed in Figure 11 below.

Figure 11



As expected, the translation strategy in *Dork Diaries* did not change much either. The deviations are even less significant in this book series (2.65% at the most). Although the second book is a little more foreignizing than the other two, this difference is of such little significance that it can be disregarded.

Overall, it can be concluded that the translators' strategy has remained the same over the course of the three books. Although deviations could be observed in both book series, they were insignificant, and in both cases, the strategy stabilized in the last book. However, on the basis of Figure 10 and 11 above, it *can* be concluded that Engelsman is more consistent in terms of her CSI translation strategy than Majoor because the maximum deviation in the DD books is much smaller (2.65% vs 18.06%). This concludes the analysis of the common expressions in WK and DD. Section 4.3 will focus on the translation of proper nouns in the two book series, instead.

4.3 Proper Nouns

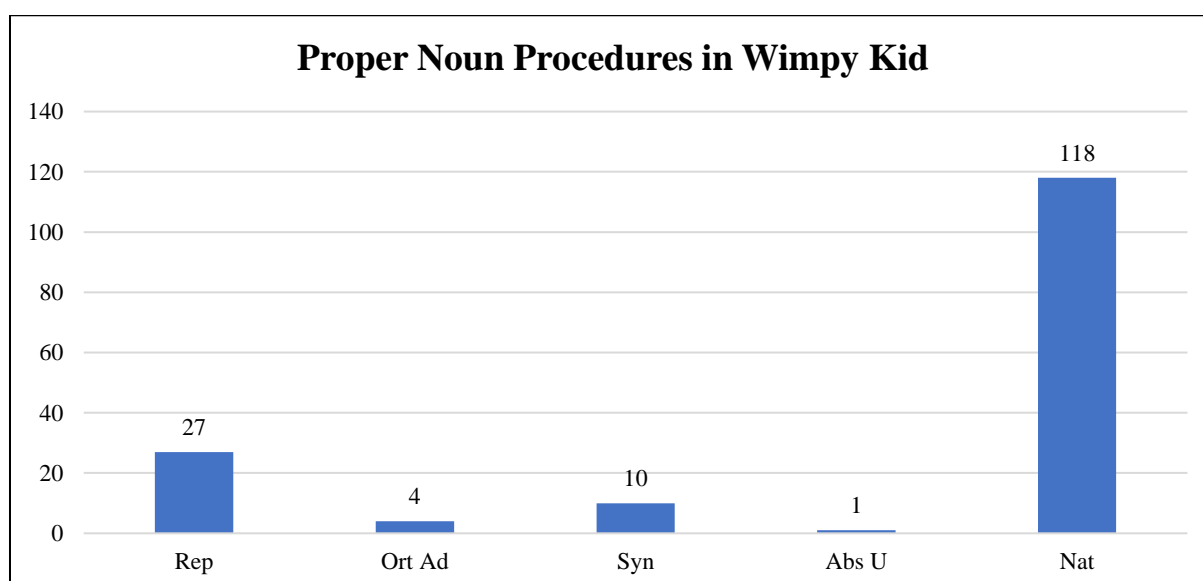
As was explained in section 2.3, Aixelá made a distinction between two kinds of CSI's: common expressions and proper nouns. Proper nouns differ from common expression in that

they are often either adapted or maintained within one translation. As Aixelá argued: “most proper nouns seem to present the basic trait of adapting themselves in a very regular way to pre-established translation norms” (p. 59). This is why proper nouns are discussed in this separate section and why they were not included in the main analysis. Nevertheless, it is interesting to see how the translators’ strategy, which was determined in the previous section, ties in with the way they dealt with proper nouns in their translations. Therefore, section 4.3.1 focuses on the proper noun translation in WK and 4.3.2 on those in DD. The full results of this analysis can be found in sections 7.3 and 7.4 of the Appendix.

4.3.1 Proper Nouns in *Diary of a Wimpy Kid*

Yamakazi argued that changing names in translated texts is disrespectful towards other cultures (see section 2.3). This is probably the reason why, nowadays, foreign names are more commonly translated with a foreignizing strategy than a hundred years ago, as was demonstrated by Fornalczyk’s research (see section 2.3). From this, the expectation can be drawn that foreign names in WK and DD will likewise have been foreignized in the translation. However, the results in the previous sections indicated that domestication is the preferred strategy in WK. Additionally, the localization of the setting makes domestication the most likely translation strategy. To determine the translation strategy for proper nouns in WK, we first need to look at the preferred translation procedures. Figure 12 below shows which procedures were used for the translation of proper nouns in the *Wimpy Kid* books.

Figure 12



It comes as no surprise that the most frequently used translation procedure for proper nouns in WK is 'naturalization', since this was also the most frequently used procedure for common expressions (see section 4.2.1). This procedure was used both for loaded proper nouns with a hidden meaning or connotation, and for conventional proper nouns that do not have a deeper meaning (see section 2.3). For example, the name of the main character, "Greg Heffley" (WK1, p. 87), was probably used in the source text precisely because it is such an ordinary, common name. In the Dutch translation, the name was changed to "Bram Botermans" (p. 93). Although Majoor has chosen to insert alliteration instead of choosing a name that resembles the original, this name carries the same connotation in Dutch as the original name does in English. Both the first name "Bram" and the last name "Botermans" are ordinary names in the Netherlands, and although "Botermans" is not that common, it looks and sounds like a normal Dutch last name. Another example of a loaded name that was naturalized was found in WK1. Here, the name was used for wordplay which the translator was able to maintain in the target text through naturalization:

- Stewart Pid [abbreviated 'Stew Pid'] (WK1, p. 171)
- Dominic Beau [abbreviated 'Dom Beau', which sounds like the Dutch word '*dombo*' also meaning 'stupid' or 'dummy'] (p. 177)

A few examples of conventional names that were naturalized are "Larry Larkin" (WK2, p. 196) which was changed to "Luuk Lammers" (p. 202) and "Mrs. Lowry" (WK3, p. 75) which became "mevrouw De Leur" (p. 81).

'Repetition' was the second most frequently used procedure. This procedure was mostly used for names that are not very culture-specific and that can be used in Dutch as well such as "Lydia" (WK1, p. 139) and "Bob" (WK2, p. 143). Additionally, it was used for names originating from a culture other than the source or target culture such as "Madame Lefrere" (WK2, p. 19), who is a French teacher at the protagonist's school. The procedure 'synonymy' was used for loaded names that were literally translated into Dutch such as "Princess" (WK2, p. 63), a dog's name that was translated as "*Prinses*" [Princess] (p. 69). This was not classified as a 'linguistic (non-cultural) translation' because the source text origin of the name is not apparent in the translation. Instead, 'synonymy' is more applicable since the CSI is replaced with an explanation instead of repeated, even if the explanation is a literal translation. Finally, the procedure 'orthographic adaptation', which was completely absent in

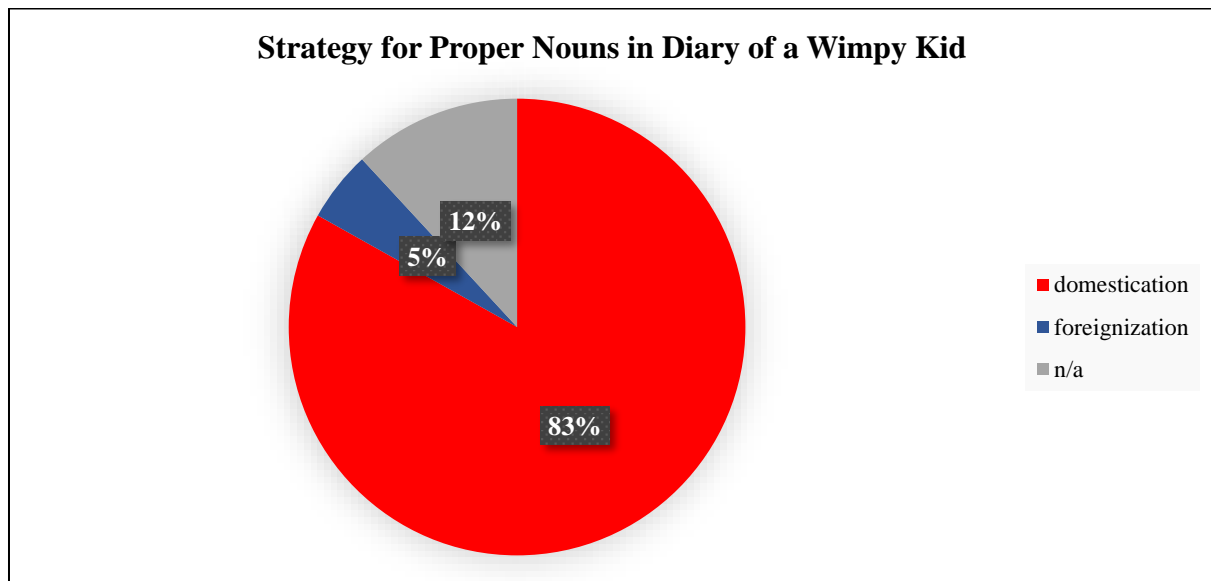
the translations for common expressions, was used only 4 times in WK. This was used mainly to make the name easier to pronounce in Dutch. For example, the protagonist's little brother has a toy blanket he calls "Tingy" (WK3, p. 39), which was translated as "Tinkie" (p. 45). Although Aixelá classified this procedure as a method of 'conservation' of the CSI, this instance was classified as a domesticating procedure instead, because through 'orthographic adaptation', the translator has brought the target text towards the reader. Because there is no 'illusion of transparency', in Venuti's words, this means that it is an example of domestication instead of foreignization.

Now that the translation procedures for proper nouns in WK have been discussed, the translator's strategy can be determined. The number of domesticated and foreignized instances in WK can be found in Table 5 below.

Table 5	
<i>Strategy for Proper Nouns in Diary of a Wimpy Kid</i>	
Strategy	Freq.
Domestication	133
Foreignization	8
N/A	19

As expected, the dominant strategy is 'domestication' which also reflects the Majoer's strategy for common expressions. Additionally, 19 instances were labelled N/A instead of 'foreignization' or 'domestication' because these proper nouns were names whose translation did not result in either, such as, for example, the repetitions of "Bob", "Lydia", and "Madame Lefrere" discussed above. Only 8 names in all the three books were foreignized. One example is the repetition of "Mr. Humphrey" in WK1 (p. 178), which is a name that clearly originates from source culture and feels out of place in localized texts such as the *Wimpy Kid* books. Figure 13 below shows the percentages of domestication and foreignization for the translation of proper names in WK.

Figure 13



83% of all proper nouns was domesticated and only 5% was foreignized. From these results, it can be concluded that the translation strategy of proper nouns in WK reflects the localization of the setting in the books and mirrors the translation strategy for common expressions.

4.3.2 Proper Nouns in *Dork Diaries*

Because most of the proper nouns in *Dork Diaries* have been left untranslated, the only names that were counted were the ones that were translated with a procedure other than repetition, which were only 9 names in total. Two of these instances are names that were used in wordplay. Take, for example, this line that was used in a prank call:

- Anita Bath for a Harry Stienke Guy (DD2, p. 44)
- *Dit is Wil Inbad voor Geurt Flink* (p. 50)

These proper nouns were translated using naturalization in order to maintain the wordplay in the translation. In total, ‘naturalization’ was used 4 times, each time for a loaded name. Another example can be found in DD2, where the name of a school mascot was translated:

- Larry the Lizard (p. 3)
- *Harry Hagedis* [Harry Lizard] (p. 9)

In this case, Engelsman used naturalization in order to retain alliteration in the translation.

'Synonymy' was used to literally translate names into Dutch, as was the case in WK. For example, the dog name "Creampuff" (DD1, p. 118) was changed to "*Roomsoes*" (p. 124). This procedure occurred only twice throughout the books. Besides these two procedures, 'orthographic adaptation', 'limited universalization', and 'deletion + autonomous creation' were all used only once. For example, orthographic adaptation was used for one of the main character's best friends who is called "Chloe" (DD1, p. 60). Engelsman turned this into "Chloë" (p. 66), which is how the name is commonly spelled in the Netherlands. These 9 names were the only ones that were translated with a domesticating strategy. All other instances of proper nouns were translated with the procedure 'repetition', making foreignization the dominant strategy for proper noun translation in DD. Because of the obvious predominance of foreignization, the total number of proper noun instances in DD was not counted. These results also correspond with the translation strategy that was used for the common expressions. Because the *Dork Diaries* books were not localized, like the *Wimpy Kid* books, most of the original names were maintained in the translation.

Overall, the translation strategy and procedures for proper noun translation in WK and DD are consistent with the results found in 4.1 and 4.2. Both translators' preferred procedure corresponded to their most frequently used procedure for common expressions, namely, 'naturalization' for Majoor and 'repetition' for Engelsman. Majoor's domesticating strategy also corresponded with her strategy for common expressions in the main analysis (section 4.2). Although Engelsman used a combination of foreignization and domestication for the common expressions in DD, she has opted for a largely foreignizing strategy for the translation of proper nouns. This is also not surprising since her strategy differed per CSI category (see section 4.1.8) depending on their level of culture-specificity. Most of the names in DD were conventional and did not need any adaptation to be understood by the target audience, which is why it does not come as a surprise that proper nouns in DD were mostly foreignized.

4.4 Conclusion

This chapter has looked at the translation strategies and procedures for CSI's in gender-specific children's literature. The analysis was divided into three parts which focused on the strategy and procedures per CSI category, the strategy and procedures per book series, and the strategy and procedures for proper nouns, respectively.

Section 4.1 showed how the number of CSI instances was distributed over the two book series and the categories. 60.1% of all common expressions were found in DD, making this the most culture-specific book series. The number of CSI per category differed between the two book series, reflecting the interests of the target audience. For example, 'pop-culture and celebrities' only had 4 instances in WK but 54 in DD. Besides this, the section revealed general patterns in how the different categories were translated because the translators' use of procedures and strategy varied across CSI categories. The category 'educational references' and 'foods' were the ones with the highest degree of domestication in both book series. The translators did not use the same procedures for these categories, however. In WK, these CSI were mostly naturalized whereas they were either generalized with an absolute universalization or deleted in DD. 'Locations' in WK were domesticated using naturalization, which reflects the localization of the book series. In DD, on the other hand, locations were either repeated or deleted. In both book series, the strategy for 'sports and customs' was more mixed than in the other categories and 'pop culture and celebrities' was the category with the most foreignization. The translation strategy and procedures for CSI's thus depended on the cultural specificity of the category.

In section 4.2, the translators' strategy and procedures were compared in order to reveal whether a gender bias could be observed in Majoor's and Engelsman's translations of CSI's. The comparison of translation procedures revealed that the most frequently used procedure in WK was 'naturalization' whereas the one in DD was 'repetition'. This reflects the book series' strategies: 75% of all CSI's in WK were domesticated while there was only 53% domestication in DD, resulting in a mixed, neutral strategy. Nevertheless, this means that both translators' preferred strategy is domestication. Whereas a foreignizing strategy was initially expected for both book series because the target audience consists of older children, this result does tie in with the central position of Dutch children's literature in the children's literature polysystem. The significant difference in translation strategy between the two book series indicates that there is indeed a gender bias in the way CSI's are translated in children's literature. This was contrary to expectation but does show how that the traditional low status of girls' books has disappeared. Finally, this section also revealed how the translators' strategies changed over the course of the three books. Although there were some minor deviations, both translators' strategies remained largely the same.

Section 4.3 looked at the proper noun translation in the two book series. In WK, 83% of all proper nouns was domesticated. Naturalization was once again the preferred procedure in this book series. Names that were not culture-specific or names that originated from a

culture other than the source or target culture were mostly repeated. The proper nouns in DD, on the other hand, were foreignized for the most part. Only 9 instances were translated using a domesticating procedure. These were all loaded names for which the target reader needed assistance from the translator in order to understand the deeper meaning of the name. Overall, the translation of proper nouns reflected the results found in 4.2. Both translators' preferred procedure was the same as the one they used most frequently for the common expressions, and Majoer's domesticating approach regarding the translation of proper nouns reflects the localization of the setting in WK. Engelsman's strategy for proper nouns was also consistent with the results in 4.2 because the translation of names reflects the setting of the story which was maintained in the translation of DD. The results from the analyses in chapter will be discussed in further detail and in relation to previous research in the conclusion.

Chapter 5: Conclusion

The previous chapter demonstrated how the translators' strategies and procedures for CSI's differ in the *Diary of a Wimpy Kid* and *Dork Diaries* books and answered the main research question of this thesis. This chapter will discuss these results in relation to the literature review by reassessing the expectations that were made (section 5.1). Additionally, section 5.2 of this chapter will discuss the limitations of the present analysis and provide suggestions for further research.

5.1 Conclusion

The purpose of this thesis was to find out whether a gender bias could be observed in the way CSI's were translated in the gender-specific children's book series *Diary of a Wimpy Kid* and *Dork Diaries*. Whether this was the case was judged on the translators' use of strategy and procedures for the translation of CSI's. After all, as Shin argued, a translator's methods reflect their judgement on the target audience's intellectual ability (2014, p. 148). The analysis revealed that both translators preferred a domesticating strategy. 75% of the CSI's in the *Wimpy Kid* books and 53% of those in *Dork Diaries* were translated with a domesticating procedure. This result was in conflict with the earlier expectation that foreignization would be the dominant strategy in both book series.

This expectation was drawn from the results of previous research. Fornalczyk's and Metcalf's research showed that translators of children's literature nowadays prefer a more foreignizing translation strategy. Fornalczyk demonstrated that Polish translators prefer to retain foreign names more often than at the beginning of the 20th century (2007). Metcalf conducted an experiment in which students of translation had to translate children's literature from German into English. The majority preferred keeping the foreignness of the text intact (2016). Yamakazi and Shin similarly argued that excessive use of domestication limits children to their own culture and restricts their imagination (Yamakazi, 2002; Shin, 2014). These results with the articles that advocate foreignization in translations of children's literature resulted in the expectation that foreignization would also be dominant in *Diary of a Wimpy Kid* and *Dork Diaries*.

The expectation was reinforced by Koster, Desmet, and Kruger's research. Koster showed that books for younger children (picture books and primers) depend heavily on cultural specificity because they contain themes that tie in with the children's daily life. Books

for older children (A, B, C or D books), on the other hand, are less culture-specific (Koster, 2005). This led to the expectation that translators would most likely translate CSI's with a foreignizing strategy. After all, Kruger's research indicated that CSI's in picture books for younger children are domesticated more often than those in primers (Kruger, 2012), which was illustrated by Desmet's research. She showed that the Dutch translator of the *Jolly Postman* picture books completely domesticated them, thereby creating a new intertextual network in the target text.

Nevertheless, the results indicated that domestication is the preferred strategy for both book series. This might have something to do with one of the macro-factors that affect translators of children's literature in the Netherlands, namely, the status of Dutch children's literature. Traditionally, Dutch children's literature is regarded as a "strong" body of literature within the polysystem of children's literature. As Even-Zohar argued, translators in strong polysystems are more likely to use a domesticating strategy than translators in a weak polysystem. Another reason for this unexpected result might be that, despite the literature above that points to the contrary, the translators believed that their target audience would not understand the CSI's without domestication.

The results also showed that *Diary of a Wimpy Kid* contains much more domestication than *Dork Diaries* (a difference of 22%). This was also contrary to expectation, as it was expected that the book series would both be translated with a similar foreignizing strategy. This expectation was drawn because the traditionally low status of girls' books has largely disappeared, making an equal, more similar translation strategy for girls' and boys' books more likely. What makes this result even more surprising is the fact that the *Dork Diaries* are more culture-specific than the *Diary of a Wimpy Kid* books (see section 4.1), which could have led to the expectation that domestication would be more prominent in the *Dork Diaries*, instead. Nevertheless, a gender bias could be observed in the way CSI's were translated in these two book series because Majoor's strategy for CSI's in *Diary of a Wimpy Kid* was much more domesticating than Engelsman's in *Dork Diaries*. This might be explained by the fact that, in general, girls mature faster than boys and the translators accounted for this in their translation strategy. However, further research is required to confirm this presumption.

The strategies were also compared per book in order to find out whether either of the two translators changed their strategy over the course of the three books (which the aging of the target audience would account for). It was assumed, based on previous research by Desmet (2002), that the age of the main character of the text would reflect the age of the intended audience as well. Because the main character of *Dork Diaries* did not age, it was

expected that the translation strategy would remain the same. Because the protagonist of the *Wimpy Kid* books does age, it was expected that the translation strategy would grow slightly more foreignizing over the course of the three books. The results showed, however, that neither of the translators adapted their translation strategy. Although there was a minor fluctuation in the second *Wimpy Kid* book, the strategy balanced itself again in the third. This indicates that the translators did not account for the aging of the target audience in their translations.

The translation of proper nouns in the book series was also analyzed. It was expected that names would be foreignized in both texts because previous research by Fornalczyk has shown that nowadays, names in children's literature are foreignized more often than a hundred years ago (Fornalczyk, 2007). This expectation was reinforced by Stolt and Yamakazi's argument that the changing of names in target texts is disrespectful towards the source culture (Stolt, 2006; Yamakazi, 2002). However, the results of the proper noun analysis mirrored those of the common expressions. Majoor's strategy was domesticating, reflecting the localization of the setting. Engelsman's strategy, on the other hand, was foreignizing. Only 9 names in *Dork Diaries* were translated with a domesticating procedure.

Finally, the investigation into the translators' strategy for the different CSI categories and their preferred translation procedures in general also resulted in some surprising findings. For example, the translation strategy and procedures used for CSI translation varied per category. The categories 'educational references' and 'foods' were translated with a more domesticating strategy than the others in both book series. This is probably because the CSI's in these categories are more culture-specific than those in the other categories which makes them more difficult to foreignize. It was also established that CSI's in the category 'pop culture and celebrities' were foreignized the most. This might be explained by the assumption that children will be familiar with these CSI's because of tv, magazines, or social media. The translators' preferred procedures were 'naturalization' for Majoor, and 'repetition' and 'absolute universalization' for Engelsman. These procedures tie in with their overall strategies. Whereas 'naturalization' reflects the localization and domestication found in *Diary of a Wimpy Kid*, 'repetition' and 'naturalization' are characteristic of the mixed translation strategy found in the *Dork Diaries*.

5.2 Limitations and Further Research

Despite the concrete results found in chapter 4, this chapter has some limitations. First of all, because of limited time and resources, only two gender-specific book series (six books) were used as primary sources for the research. The results demonstrated that the book series written for girls was translated with a more foreignizing strategy than the book series written for boys. However, the results are limited to these two book series. In order to draw more general conclusions about the translation strategy of gender-specific children's literature, more research is required. Further research could, for example, investigate whether the results found in this thesis also apply to other gender-specific books translated into Dutch. Additionally, it would be interesting to see whether the gender-specificity of children's books also influences a translator's strategy and procedures for translation issues besides CSI's, such as dialect, humor, or wordplay.

Secondly, the book series were chosen both because of their similarity (in terms of plot, target age group, themes, format) and because of their gender-specificity (see section 3.1). This way, the analysis could be carried out as objectively as possible since the only micro-factors that set these two book series apart were the gender of the target audience and the translators' personal preference for CSI translation. Therefore, besides the target audience's gender, the translators' general opinion on CSI's in children's books could also have played a role in their translation choices. Ideally, then, in order to increase objectivity, further research could compare CSI translation in gender-specific texts which were translated by the same translator.

Finally, the research in this thesis was carried out by only one person. Thus, some CSI's in the book series could have been overlooked. A potential (international) collaboration between scholars of CLTS on this subject would both increase the objectivity of the research and generate more quantitative results. These results could reveal whether the findings of this thesis also apply to gender-specific children's literature translated into other languages. Subsequently, a comparative analysis could illustrate how these results relate to each other and to the present research. Should these results correspond to the ones in this thesis and confirm that a gender bias is indeed universally present in CSI translation of gender-specific children's literature, an investigation into translators' decision-making processes is required to uncover the reasons why the target audience's gender influences their translation strategies.

Despite these limitations, this thesis has succeeded in addressing a large research gap in CLTS: the translation of gender-specific children's books. The analysis revealed considerably significant results which indicate a gender bias is present in the way CSI's are translated in boys' and girls' books. As such, the groundwork was laid for further research to

identify differences in the translation of gender-specific books on a larger scale or in other languages. Because of the importance of children's literature for the child's development and general knowledge, additional research into the translation of gender-specific books could reveal more about the general opinion on what is good and understandable for boys and girls, and how this opinion has changed over time.

Chapter 6: References

Primary Sources

Kinney, J. (2007). *Diary of a Wimpy Kid*. New York: Amulet Books.

Kinney, J. (2008). *Diary of a Wimpy Kid: Rodrick Rules*. New York: Amulet Books.

Kinney, J. (2009). *Diary of a Wimpy Kid: The Last Straw*. New York: Amulet Books.

Kinney, J. (2012). *Het Leven van een Loser*. (H. Majoor, Trans.). Utrecht: De Fontein.

Kinney, J. (2013). *Het Leven van een Loser: Vette Pech*. (H. Majoor, Trans.). Utrecht: De Fontein.

Kinney, J. (2014). *Het Leven van een Loser: Bekijk het Maar*. (H. Majoor, Trans.). Utrecht: De Fontein.

Russell, R. R. (2009). *Dork Diaries: Tales from a not-so-Fabulous Life*. New York: Aladdin.

Russell, R. R. (2010). *Dork Diaries: Tales from a not-so-Popular Party Girl*. New York: Aladdin.

Russell, R. R. (2011). *Dork Diaries: Tales from a not-so-Talented Pop Star*. New York: Aladdin.

Russell, R. R. (2011). *Dagboek van een Muts: Avonturen uit een niet-zo-Perfect Leven*. (S. Engelsman, Trans.). Utrecht: De Fontein.

Russell, R. R. (2012). *Dagboek van een Muts: Zoek 't Lekker uit!*. (S. Engelsman, Trans.). Utrecht: De Fontein.

Russell, R. R. (2013). *Dagboek van een Muts: In de Spotlights!*. (S. Engelsman, Trans.). Utrecht: De Fontein.

Secondary Sources

- Aixelá, J. (1996). Culture-Specific Items in Translation. In R. Álvarez & M. C. Vidal (Eds.) *Translation, Power, Subversion* (pp. 52-78). Philadelphia: Multilingual Matters.
- Asghari, M., & Salmani, B. (2016). Cultural-context Adaptation in Translation of Children's Short Stories from English to Persian. *Theory and Practice in Language Studies*, 6(5), 965-971.
- Biekman, L. (2012). Column Sjakie in de HEMA: Over het Vertalen van Namen en Realia in Kinderboeken. *Literatuur Zonder Leeftijd*, 26(87), 123-130.
- Brown, M. (2017). Children's Literature Matters (?). *English Academy Review*, 34(1), 8-22.
- Cornflakes. (n.d.). In *Dikke Van Dale – Groot Woordenboek Nederlandse Taal*. Retrieved from <https://uleiden-vandale-nl.ezproxy.leidenuniv.nl:2443/zoeken/zoeken.do>
- Desmet, M. (2001). Intertextuality/intervisuality in Translation: *The Jolly Postman's* Intercultural Journey from Britain to the Netherlands. *Children's Literature in Education*, 32(1), 31-43.
- Desmet, M. (2002). *Babysitting the Reader: Translating English Narrative Fiction for Girls into Dutch (1956-1995)*. Retrieved from ProQuest Dissertations & Theses Global.
- Even-Zohar, I. (2012). The Position of Translated Literature Within the Literary Polysystem. In L. Venuti (Ed.), *The Translation Studies Reader* (pp. 162-167). London: Routledge.
- Fornalczyk, A. (2007). Anthroponym Translation in Children's Literature – Early 20th and 21st Centuries. *Kalbotyra*, 57(3), 93-101.
- Geronimo Stilton Biography – Sidelights. (2005). Retrieved from <https://biography.jrank.org/pages/1474/Stilton-Geronimo-Sidelights.html>

- Grit, D. (2004). De Vertaling van Realia. In: T. Naaijken, C. Koster, H. Bloemen, & C. Meijer (Eds.), *Denken over vertalen: Tekstboek vertaalwetenschap* (pp. 279-286). Nijmegen: Vantilt.
- Hogan, J. (Interviewer) & Russell, R. R. (Interviewee). (2012). *Of Dorks and Diaries: Rachel Renee Russell* [Interview transcript]. Retrieved from Graphic Novel Reporter website: <https://www.graphicnovelreporter.com/authors/rachel-ren%C3%A9-russell/news/interview-083012>
- Jongensboek. (n.d.). In *Algemeen Letterkundig Lexicon*. Retrieved from https://www.dbnl.org/tekst/dela012alge01_01/dela012alge01_01_03905.php
- Kaufman, L. (2013, March 25). The Grown-Up Behind a Tween Phenomenon. *The New York Times*. Retrieved from <https://www.nytimes.com/2013/03/26/books/dork-diaries-by-rachel-renee-russell.html>
- Koster, C. (2005). Vertalen Voor Alle Leeftijden? Culturele Dynamiek en Selectiemechanismen bij Uitgeverijen van Kinder- en Jeugdboeken. *Filter, Tijdschrift Over Vertalen*, 12(4), 65-77.
- Kruger, H. (2012). The Translation of Cultural Aspects in South African Children's Literature in Afrikaans and English: a Micro-Analysis. *Perspectives: Studies in Translatology*, 21(2), 156-181.
- Lalleman, J. (2005). Jeugdliteratuur in Vertaling. *Literatuur Zonder Leeftijd*, 19(67), 7-10.
- Lathey, G. (Ed.) (2006). *The Translation of Children's Literature: A Reader*. Clevedon: Multilingual Matters Ltd.
- Literature. (n.d.). In *Cambridge Dictionary*. Retrieved from <https://dictionary.cambridge.org/dictionary/english/literature>
- Literature. (n.d.). In *Oxford English Dictionary*. Retrieved from <https://www-oed-com.ezproxy.leidenuniv.nl:2443/view/Entry/109080?redirectedFrom=literature#eid>

- López, M. F. (2000). Translation Studies in Contemporary Children's Literature: A Comparison of Intercultural Ideological Factors. *Children's Literature Association Quarterly*, 25(1), 29-37.
- Metcalf, E. (2016). Exploring Cultural Difference Through Translating Children's Literature. *Tradução de Newton de Castro Pontes Cadernos de Tradução*, 36(1), 195-215.
- Milkshake. (n.d.). In *Dikke Van Dale – Groot Woordenboek Nederlandse Taal*. Retrieved from <https://uleiden-vandale-nl.ezproxy.leidenuniv.nl:2443/zoeken/zoeken.do>
- Munday, J. (2016). *Introducing Translation Studies: Theories and Applications* (4th ed.). London: Routledge.
- Mussche, E., & Willems, K. (2010). Fred or Farīd, Bacon or Bayḍun ('egg')? Proper Names and Cultural-specific Items in the Arabic Translation of *Harry Potter*. *Meta: Journal Des Traducteurs*, 55(3), 474-498.
- Newmark, P. (1988). *A Textbook of Translation*. New York: Prentice Hall.
- O'Connell, E. (2006). Translating for Children. In G. Lathey (Ed.), *The Translation of Children's Literature: A Reader* (pp. 15-24). Clevedon: Multilingual Matters Ltd.
- Oittinen, R. (2006). The Verbal and the Visual: On the Carnivalism and Dialogics of Translating for Children. In G. Lathey (Ed.), *The Translation of Children's Literature: A Reader* (pp. 84-97). Clevedon: Multilingual Matters Ltd.
- O'Sullivan, E. (2003). Narratology Meets Translation Studies, or, The Voice of the Translator in Children's Literature. *Meta*, 48(1-2), 197-207.
- O'Sullivan, E. (2005). *Comparative Children's Literature*. Routledge: Abingdon.

- Puurttinen, T. (2006). Translating Children's Literature: Theoretical Approaches and Empirical Studies. In G. Lathey (Ed.), *The Translation of Children's Literature: A Reader* (pp. 54-64). Clevedon: Multilingual Matters Ltd.
- Seago, K. (2006). Nursery Politics: *Sleeping Beauty* or the Acculturation of a Tale. In G. Lathey (Ed.), *The Translation of Children's Literature: A Reader* (pp. 175-189). Clevedon: Multilingual Matters Ltd.
- Shavit, Z. (1981). Translation of Children's Literature as a Function of Its Position in the Literary Polysystem. *Poetics Today*, 2(4), 171-179.
- Shin, J. (2014). A Differentiated Approach towards Translation for Children: With a Focus on Explication in Children's Literature Translation. *Forum*, 12(2), 135-157.
- Stichting Collectieve Propaganda van het Nederlandse Boek (CPNB). (2018). *Top 100 Uitgeleende Boeken 2017* [Data file]. Retrieved from <https://www.cpnb.nl/campagnes/cpnb-top-100-2017>
- Stolt, B. (2006). How Emil Becomes Michel: On the Translation of Children's Books. In G. Lathey (Ed.), *The Translation of Children's Literature: A Reader* (pp. 67-83). Clevedon: Multilingual Matters Ltd.
- Sunderland, J. (2010). *Language, Gender and Children's Fiction*. London: Continuum.
- Venuti, L. (1995). *The Translator's Invisibility: A History of Translation*. London: Routledge.
- Venuti, L. (Ed.) (2012). *The Translation Studies Reader* (3rd ed.). London: Routledge.
- Wadsworth, S. (2001). Louisa May Alcott, William T. Adams, and the Rise of Gender-Specific Series Books. *The Lion and the Unicorn*, 25(1), 17-46.
- Yamakazi, A. (2002). Why Change Names? On the Translation of Children's Books. *Children's Literature in Education*, 33(1), 53-62.

Yang, W. (2010). Brief Study on Domestication and Foreignization in Translation. *Journal of Language Teaching and Research*, 1(1), 77-80.

Yang, W. (2012). Factors Influencing Domestication or Foreignization on the Macro and Micro Levels. *Theory and Practice in Language Studies*, 2(12), 2674-2679.

Chapter 7: Appendix

7.1 Common Expressions in *Diary of a Wimpy Kid*

<i>Educational References</i>					
CSI	Translation	Procedure	Strategy	Book	Page # TT
It used to be a whole lot simpler back in elementary school	Op de basisschool was het heel wat makkelijker	Nat	Dom	WK1	12
In the fifth grade , the fastest runner was	In groep acht was dat	Nat	Dom	WK1	12
I'm stuck in middle school with a bunch of morons.	Zit ik nog opgescheept met een stelletje sukkels	Del	Dom	WK1	8
I think that middle school is the dumbest idea ever invented	Ik vind de brugklas de allerstomste uitvinding ooit	Nat	Dom	WK1	9
That would mean kids like Chirag Gupta would still be in the first grade	Dan zouden kinderen als Guppie nog steeds in groep drie zitten	Nat	Dom	WK1	9
I got a D in handwriting	Ik heb er een zesje voor schrijven aan overgehouden	Nat	Dom	WK1	16
A bunch of high school kids	Een stelletje zesdeklassers	Nat	Dom	WK1	75
Yesterday, she brought in this first-grader	Gisteren kwam ze met een kleuter aanzetten	Nat	Dom	WK1	110
When I was in the third grade	Toen ik nog in groep drie zat	Nat	Dom	WK1	137
We started the third quarter at school	Is het tweede deel van het schooljaar begonnen	Nat	Dom	WK1	151
That meant we would miss twenty minutes of Pre-Algebra	Dat we dan twintig minuten wiskunde zouden missen	Abs U	Dom	WK1	159
My English teacher	Onze lerares Nederlands	Nat	Dom	WK1	170
Hopefully, those ones won't turn up until I'm in high school	Hopelijk komen ze pas over een paar jaar tevoorschijn	Del	Dom	WK1	181
there was a new kid named Jeremy Pindle in homeroom	Gelukkig was er een nieuwe in onze klas, Jeroen Peters	Del	Dom	WK2	16
Smartest kid in the class all the way up until the fifth grade	Tot groep zeven was Samuel de slimste van de klas	Nat	Dom	WK2	17
He's pretty much a C student	Is zo'n beetje een ' zesjesleerling ' geworden	Nat	Dom	WK2	18
When Rodrick was a sophomore	Toen Rick in de vierde zat	Nat	Dom	WK2	30

Mom told Dad to mail in Rodrick's freshman picture	Dus mam zei tegen pap dat hij even de foto van het jaar ervoor	Syn	Dom	WK2	30
he sent in Rodrick's SECOND-grade picture	hij stuurde de foto van GROEP VIER!	Nat	Dom	WK2	30
I got called down to the front office	vandaag moest ik bij de conrector komen	Nat	Dom	WK2	67
Mrs. Gillman from the PTA	mevrouw Gerrits van de ouderraad	Abs U	Dom	WK2	88
we had a project in Spanish	moesten we voor Engels een rollenspel doen	Nat	Dom	WK2	95
I've never actually BEEN to a high school party before	ik had nog nooit echt een bovenbouwfeest MEEGEMAAKT	Nat	Dom	WK2	101
Today was Manny's first day of preschool	Vandaag ging Max voor het eerst naar de peutergroep op het kinderdagverblijf	Nat	Dom	WK2	114
he had to wait until now to make the jump from day care	mocht dus nu pas overstappen vanaf de dreumesgroep	Nat	Dom	WK2	114
why I flunked	waarom ik een onvoldoende heb	Syn	Dom	WK2	134
my pop quiz	die onverwachte overhoring	Syn	Dom	WK2	134
[graded paper in illustration]: F	4	Nat	Dom	WK2	155
I'll be taking summer school	Dat wordt bijles geschiedenis deze zomer	Abs U	Dom	WK2	156
for the elementary school, the middle school, and the high school	basisschoolleerlingen en brugklassers, maar ook bovenbouwers en eindexamenleerlingen	Syn	Dom	WK2	183
so he could study for the sats	zodat hij kon studeren voor zijn examen	Abs U	Dom	WK3	22
we're gonna to be in college before this hole is ten feet deep	al van school af zijn voor dat gat drie meter diep is	Del	Dom	WK3	39
I had to try to write the whole thing in the computer lab during recess	Dus nou moest ik proberen om het hele ding tijdens de pauze te schrijven	Del	Dom	WK3	55
Patty takes her job as class monitor really seriously	Patricia neemt haar taak als klassenoudste heel serieus	Abs U	Dom	WK3	60
the school sent home mid-quarter report cards	de school tussentijdse rapporten naar huis heeft gestuurd	Del	Dom	WK3	75
I flunked my Science test	haalde ik een onvoldoende voor mijn natuurkundetoets	Nat	Dom	WK3	97
a wasp landed on the window in homeroom	een wesp op het raam van het huiswerklokaal zat	Abs U	Dom	WK3	83
one that would get me sent down to Nurse Powell's office for a lecture on hygiene	één die me een preek van de conciërge op zou leveren over het nut van persoonlijke hygiëne	Nat	Dom	WK3	94

down to Mr. Ray's room for study hall	moest naar het lokaal van meneer Rog om huiswerk te maken	Syn	Dom	WK3	99
and Nurse Powell walked to the middle of the gym	en mevrouw Pauwels naar het midden	Del	Dom	WK3	100
made Rodrick enrol in an sat class	Hij heeft Rick of studiekring gedaan	Abs U	Dom	WK3	123
please come to the front office	zich melden bij de conciërge	Nat	Dom	WK3	129
conversation about the PTA	gesprek over de ouderavond	Nat	Dom	WK3	199
I'm pretty sure my middle school is the only one in the state	Ik weet zeker dat onze school de enige is	Abs U	Dom	WK3	95
One of the classes I signed up for is something called Independent Study	Eén van de vakken waar ik me voor heb ingeschreven, heet Onafhankelijk Onderzoek	Ling	For	WK1	151
I WANTED to sign up for Home Economics 2	Ik WILDE me inschrijven voor Verzorging 2	Ling	For	WK1	151
Today was Career Day at school	Vandaag was het beroependag op school	Ling	For	WK2	89
has a big Science Fair project due	een werkstuk inleveren voor de Wetenschapswedstrijd op school	Ling	For	WK2	174
they sent him off to military academy	ze hebben hem naar een soort militaire kostschool gestuurd	Intra	For	WK3	21

<i>Foods</i>					
CSI	Translation	Procedure	Strategy	Book	Page # TT
I guess it must've dropped out of someone's sandwich	Waarschijnlijk van iemands boterham gevallen	Nat	Dom	WK1	15
Yelling at me for eating Cheerios at 3:00 in the morning	Tegen me te schreeuwen omdat ik cornflakes zat te eten om drie uur 's nachts	Lim U	Dom	WK1	18
He carries his cereal bowl into the family room	Neemt Max zijn bakje cornflakes mee naar de woonkamer	Lim U	Dom	WK1	29
Stay home and mooch some Butterfingers	Volgend jaar maar thuisblijf met Halloween en een paar lange vingers jat	Nat	Dom	WK1	81
Along with the ten cans of yams	Samen met die tien pakken gevulde speculaas	Nat	Dom	WK1	126
Ate the whole bag of jelly beans	En de hele zak snoep die erin zag leeggegeten	Abs U	Dom	WK1	199
Manny had stuffed a chocolate-chip cookie in the disc drive	Max had een chocoladekoekje in de diskdrive gestopt	Abs U	Dom	WK2	47
if you say I exist, this corn dog is yours!	Als je zeg dat ik besta, krijg jij dit worstenbroodje!	Nat	Dom	WK2	65

I told everyone there was a floating corn dog	Ik riep tegen de anderen dat er een zwevende knakworst	Abs U	Dom	WK2	65
it was really hard to limit myself to one gumdrop	het was echt heel moeilijk om niet meer dan één tumtummetje	Nat	Dom	WK2	83
I hand a turkey leg to... "Mom."	Ik geef 'Mam' nu een kippenbout	Abs U	Dom	WK2	126
Mom always packs cookies or sugar wafers	Mam geeft altijd koeken of suikerwafels mee	Abs U	Dom	WK3	67
we each just grabbed as many oatmeal creams as we could carry	we pakten allebei zo veel chocoladekoeken als we konden dragen	Abs U	Dom	WK3	89
hopped-up on sugar from the cupcakes	totaal opgefokt van al die suiker in de cakejes	Lim U	Dom	WK3	105
is always having hot dog roasts	houden ze barbecues	Abs U	Dom	WK3	165
to get myself some cupcakes	om een taartje te halen	Abs U	Dom	WK3	212
only thing I had to eat today was a grape soda	had vandaag niet meer binnengekregen dan een blikje sinas	Nat	Dom	WK3	215
we grabbed some popsicles	dus we pakten een waterijsje	Abs U	Dom	WK3	220
go fetch us some slushies!	Haal eens een paar milkshakes!	Lim U	Dom	WK3	222
mead	mede	Ling	For	WK2	127
stuffing his face with brownies	terwijl hij zich vol stond te proppen met brownies	Rep	For	WK3	9

<i>Locations</i>					
CSI	Translation	Procedure	Strategy	Book	Page # TT
This summer Abe moved away to California	Deze zomer is Abel naar Limburg verhuisd	Nat	Dom	WK1	16
The quiz was on state capitals	De overhoring ging over de hoofdsteden van Amerika	Lim U	Dom	WK1	99
He'd have to move out of the state , and maybe even the country	Hij zou naar een andere provincie moeten verhuizen, misschien wel naar een ander land.	Nat	Dom	WK1	220
When Rowley got back from Europe to years ago	Toen kwam hij uit Engeland terug	Del + Aut Cr	Dom	WK2	24
he had a seventeen-year-old girl from Holland as his pen pal	had hij een penvriendin van zeventien uit Amerika	Del + Aut Cr	Dom	WK2	25

I've been to the Wild Kingdom amusement park a bunch of times	ik ben een paar keer naar het Woeste Woud geweest	Nat	Dom	WK2	37
Rowley just got back from South Dakota!	Theo is net teruggekomen uit Zuid-Europa!	Nat	Dom	WK2	40
on people's cars in the Home Depot parking lot	op geparkeerde auto's leggen.	Del	Dom	WK2	123
until every teenager on the planet gets sent off to juvenile hall or Alcatraz or something	als elke puber van de wereld in de jeugdgevangenis zit, of in de Bijlmerbajes	Nat	Dom	WK3	22
to get ready for the state spelling bee next month	om voor de regionale spellingswedstrijd van volgende maand te leren	Abs U	Dom	WK3	65
didn't have any money to go buy a soda or candy from the convenience store	ik had geen geld om frisdrank of snoep te gaan kopen	Del	Dom	WK3	81
I'm pretty sure my middle school is the only one in the state	Ik weet zeker dat onze school de enige is	Del	Dom	WK3	95
so he can get into West Point	omdat hij later officier wil worden	Syn	Dom	WK3	163
She probably thought we were ruining her chances of making it to Broadway	Ze dacht zeker dat we haar kansen op Broadway verknoeiden	Rep	For	WK1	118
All the officers in the Safety Patrols go on a trip to Six Flags	Gaan de klaar-overs samen naar Six Flags	Rep	For	WK1	194

<i>Made-Up CSI</i>					
CSI	Translation	Procedure	Strategy	Book	Page # TT
We still run into him at the Food Barn every once in a while	We komen hen nog wel eens tegen in de supermarkt	Abs U	Dom	WK1	205
Opening night of the Crossland High school haunted house	Opening van het spookhuis op het Nieuwland Lyceum	Nat	Dom	WK1	56
32 Surrey Street	Laarderweg 32	Nat	Dom	WK1	61
And plus, we were going to be on Snake Road	En we gingen ook nog naar de Slangenweg	Nat	Dom	WK1	72
The kids from Whirley Street use our hill	De kinderen uit de Kolkstraat altijd van onze heuvel af	Nat	Dom	WK1	165
Grandpa lives over in Leisure Towers	Opa woont in Rust Staete	Nat	Dom	WK2	166
the party lives on Pleasant Street	Dat feestje is in de Plezierstraat	Nat	Dom	WK3	131

And that's what started this thing called the Cheese Touch	En dat was het begin van wat we nu de KaasTik noemen	Nat	Dom	WK1	15
His mom bought him this book called " How to Make Friends in New Places ."	Zijn moeder gaf hem een boek met de titel ' Hoe maak je vrienden in een nieuwe plaats '	Nat	Dom	WK1	25
I just put one of my discs in Manny's " Discovering the Alphabet " case	Ik hoef alleen maar een van mijn eigen schijfjes in het hoesje van ' Het alfabet ontdekken ' te stoppen	Nat	Dom	WK1	49
When I heard Mrs. Norton playing the first few bars of " We Three Trees ,"	Toen ik mevrouw de Nooij de eerste maten van ' Wij Drie Bomen ' hoorde spelen	Nat	Dom	WK1	115
The book he got me was " Best of L'il Cutie ."	Hij had ' Het beste van Klein Schatje ' voor me gekocht	Nat	Dom	WK1	128
Showed the movie " It's Great to Be Me ,"	De film ' Wat fijn om mezelf te zijn '	Nat	Dom	WK1	156
Bryan has this comic called " Wacky Dawg ."	De strip van Bob heet ' Zotte Hond '	Nat	Dom	WK1	171
I played with my Dinoblazer action figures	Vandaag heb ik weer met mijn Dino's gespeeld	Abs U	Dom	WK2	98
There's this local show called the " Community Follies "	een show, ' Buurtgekte ' genaamd	Nat	Dom	WK2	135
He has this one game called " Gutbusters "	Hij heeft er bijvoorbeeld één dat Mens Lach Niet heet	Nat	Dom	WK2	172
performance of " Carnage "	interpretatie van ' Slachting '	Nat	Dom	WK2	202
[book title in illustration] math is rad	wiskunde is te gek	Nat	Dom	WK3	15
when someone suggested we could play " Who Licked me? "	toen iemand voorsteldom ' Wie Sloeg Mij? ' te spelen	Nat	Dom	WK3	135
used to read to me every night called " The Giving Tree ."	elke avond voor uit het boek ' De gulle boom '.	Nat	Dom	WK3	23
[book title in illustration:] Wise up, Mr. Shropsharp!	Wakker worden meneer Graafschap!	Nat	Dom	WK3	26
Grand Prize on " America's Funniest Families ."	Grote prijs winnen bij zoiets als ' De leukste thuis '	Nat	Dom	WK3	91
Spag Union Military Academy	de Oranje Baretten op de Algemene Militaire Opleiding	Nat	Dom	WK3	163

he got hooked on this pop singer named "Joshie"	als fan van de een of andere zanger, 'Joshie'	Rep	For	WK2	24
This video game called Twisted Wizard	Alleen een videospel: Twisted Wizard	Rep	For	WK1	121
[Comic title] Xtreme sk8ers	Xtreme sk8ters	Rep	For	WK1	180
I've been milking the same book for the past five years: "Sherlock Sammy Does It Again."	Ik ben nu inmiddels vijf jaar lang hetzelfde boek aan het uitmelken: 'Sherlock Sammy doet het weer.'	Ling	For	WK2	55
hang out and play Magick and Monsters	blijven, dan kon ik Magick en Monsters spelen	Ling	For	WK2	121
Game Hut	Game Hut	Rep	For	WK3	125

Pop Culture and Celebrities

CSI	Translation	Procedure	Strategy	Book	Page # TT
I have a pair of Wonder Woman Underoos	In mijn kast ligt nog een dichte verpakking met Catgirl -onderbroeken	Lim U	Dom	WK3	149
I tried using the Force to make the remote levitate to me	Ik probeerde de afstandsbediening met behulp van de Kracht naar me toe te laten zweven	Ling	For	WK3	30
they spend all their free time watching MTV	keken ze in hun vrije tijd alleen maar MTV	Rep	For	WK3	104
the "Stealthinator."	de 'Sluipinator'	Ling	For	WK2	220

Products

CSI	Translation	Procedure	Strategy	Book	Page # TT
I loaded up on poster board and markers	Ik kocht stapels karton en watervaste stiften	Abs U	Dom	WK1	52
Tonight Manny was going through the Christmas catalog	Vanavond spitte Max de speelgoedcatalogus door	Abs U	Dom	WK1	121
If you ever see a picture of me where I'm holding a Beach Fun Barbie	Als je ooit een foto ziet waarop ik een barbiepop vastheb	Abs U	Dom	WK1	124
Like a TV or a slushie machine or something like that	Een tv of een smoothiemachine of zoiets	Lim U	Dom	WK1	125
I will not break the crayons	ik zal geen potloden meer breken	Nat	Dom	WK2	28

Mom made the poster board stuff	mam maakte de posters en zo	Abs U	Dom	WK2	176
a kid who was in pull-ups a year ago	een jochie dat een jaar geleden nog luierbroeken droeg	Abs U	Dom	WK2	193
with cotton balls sticking out of his ears	met de plukken watten uit zijn oren	Nat	Dom	WK2	205
The only thing I really wanted for Christmas was a Barbie Dream House	Wilde ik voor Kerstmis eigenlijk alleen een Barbie Droomhuis	Ling	For	WK1	122
Rowley got me a Big Wheel	Theo had een ' Big Wheel ' voor me gekocht, een soort driewieler	Intra	For	WK1	137
forgot I was wearing my Speedo	vergeten dat ik mijn Speedo aanhad	Rep	For	WK3	149

<i>Sports and Customs</i>					
CSI	Translation	Procedure	Strategy	Book	Page # TT
Before we even got out of our own driveway	We waren het tuinpad nog niet af	Nat	Dom	WK1	73
it's been running in our local theater for about two weeks	In het wijkcentrum draait al twee weken	Nat	Dom	WK2	135
[On a alarm clock in illustration] 1:20	12:20	Nat	Dom	WK1	22
You can play sports like football and soccer	Met videospelletjes ook kunt voetballen en tennissen	Nat	Dom	WK1	30
I called up Rowley and told him to bring his CD player to school.	Belde ik Theo en zei dat hij zijn discman mee naar school moest nemen	Aut Cr	Dom	WK1	38
And then Manny brought it into day care for show-and-tell	En Max heft het meegenomen naar het kinderdagverblijf om het in de kring te laten zien	Nat	Dom	WK1	47
We jocks just need an air pump	Wij sportbillies hebben alleen een pomp nodig	Lim U	Dom	WK1	51
To inflate our only football	Om onze bal op te pompen	Abs U	Dom	WK1	51
Started talking about football or something	Begonnen over voetbal of zoiets te praten	Nat	Dom	WK1	73
The football unit is coming in the spring	In de lente komt het blok rugby	Lim U	Dom	WK1	92
She said I could do that by doing sit-ups and jumping jacks for two weeks	Daarvoor moest ik twee weken lang elke dag touwtjespringen en sit-ups doen	Abs U	Dom	WK1	94
It was like walking into a freak show	Dus het leek alsof ik een reizend circus binnenstapte	Abs U	Dom	WK1	103

Made everyone sing “ My Country ‘Tis of Thee ”	Liet iedereen ‘ Tulpen uit Amsterdam ’ zingen	Nat	Dom	WK1	103
We sent him away during the Thanksgiving Food Drive	Die we hem met sinterklaas hebben gestuurd	Nat	Dom	WK1	126
A gift behind the piano with my name on it, and it said, “From Santa .”	Achter de piano nog een pakje had gevonden ‘van de Kerstman ’ met mijn naam erop	Syn	Dom	WK1	132
There are some openings on the Safety Patrols	Er nog plaatsen vrij waren bij de klaar-overs	Abs U	Dom	WK1	157
Make us do a bunch of chin-ups or jumping jacks	Ons een stel optrekoefeningen of push-ups zou laten doen	Lim U	Dom	WK1	158
I’m gonna do this rad jump	Ik ga een ruige trick doen	Lim U	Dom	WK1	180
She dresses like a Pilgrim	Zij kleedt zich als een zwaar gereformeerde	Nat	Dom	WK1	206
It got me out of doing the Square Dance unit	Ik hoefde bij gym niet mee te doen aan de cursus volksdansen	Abs U	Dom	WK1	222
At the same time as the Water Jazz class	Tegelijk met de zwemtraining ook een les aquarobics werd gegeven	Abs U	Dom	WK2	11
[In illustration: traffic sign that says “slow”]	[In illustration: Dutch traffic sign for ‘speed bump’]	Nat	Dom	WK2	27
but Mom stopped him before he could dial 911	Hij rende naar binnen om 112 te bellen, maar mam hield hem tegen	Nat	Dom	WK2	43
To Kill a Mockingbird .	Max Havelaar	Nat	Dom	WK2	53
party games like Pin the Tail on the Donkey	partijtjesspelletjes	Abs U	Dom	WK2	74
We’ve got a History paper due the day before Thanksgiving	We moeten binnenkort een werkstuk inleveren voor geschiedenis	Del	Dom	WK2	141
Today was Thanksgiving	Vandaag hadden we de jaarlijkse familiedag	Abs U	Dom	WK2	158
where’s Monday night football ?	waar is sport op maandag ?	Abs U	Dom	WK2	165
I was only allowed to watch G-rated movies	alleen nog maar familiefilms kijken	Abs U	Dom	WK2	176
boom box that was playing “ Yankee Doodle Dandy .”	gettoblaster die André Hazes speelde	Nat	Dom	WK2	198
the only thing that’s on is bowling or golf	alleen voetbal op de buis	Nat	Dom	WK3	29
that’s a spare , Dave!	dat is een vrije trap , Evert!	Nat	Dom	WK3	29
study for the quiz and watch football at the same time	te leren voor die toets en tegelijk sport te kijken	Abs U	Dom	WK3	58

Leon would flick my ear or give me a Wet Willie or something	gaf Leo mij een dreun of zoiets	Abs U	Dom	WK3	83
split his pants doing jumping jacks	uit zijn broek terwijl hij op en neer stond te springen	Syn	Dom	WK3	91
[In illustration: hand moving to make the "cuckoo" sign] twirl	tik tik draai draai	Nat	Dom	WK3	114
When I used to play tee-ball	Toen ik klein was speelde ik honkbal	Lim U	Dom	WK3	156
say the Pledge of Allegiance	moesten het volkslied zingen	Nat	Dom	WK3	172
threw a football at Marcus	gooide Danny een voetbal naar Marco	Nat	Dom	WK3	178
This pickup truck came roaring down the street	Kwam er een auto de hoek om scheuren	Abs U	Dom	WK1	75
She keeps a key under the mat on her front porch	Ik wist dat er onder de mat bij de voordeur een sleutel lag	Nat	Dom	WK1	77
Either throw it out or give it away to charity	Weg moest gooien of aan het Leger des Heils moest geven	Aut Cr	Dom	WK1	124
to work on this miniature Civil War battlefield of his	om aan zijn maquette van de Slag bij Waterloo te werken	Nat	Dom	WK2	31
I know I'm supposed to write in French and Mamadou is supposed to write in English	Ik weet wel dat ik eigenlijk in het Frans moet schrijven en Mamadou in het Nederlands	Nat	Dom	WK2	51
Well, for starter, Abraham Lincoln didn't write "To Kill a Mockingbird."	Nou, om te beginnen is 'Max Havelaar' niet door Willem van Oranje geschreven.	Nat	Dom	WK2	53
So don't ask me how George Washington ever got to be president.	Dus vraag me niet hoe Barack Obama ooit president is geworden	Lim U	Dom	WK2	87
Dad gave Uncle Joe this big speech about the 150th Regiment and the role it played at Gettysburg	Pap hield zijn grote toespraak over Wellington en de Britse cavalerie	Nat	Dom	WK2	161
It's an Abraham Lincoln hat!	Dat is een trouwhoed!	Del	Dom	WK2	196
outside in their front lawn	in hun voortuin	Abs U	Dom	WK3	31
hanging on my doorknob	namelijk aan mijn deurkruk	Nat	Dom	WK3	43
Dad made a run to the Goodwill bin last night	pap heeft gisteravond nog een ritje gemaakt naar de container van het Leger des Heils	Nat	Dom	WK3	44
you do the hokey pokey and you turn yourself around...	stap nu rond als een gans dit is de kabouterdans	Nat	Dom	WK3	100

he just graduated from the Air Force or something	alsof hij net uit de luchtmacht kwam	Nat	Dom	WK3	162
going off to boot camp	een survivalkamp	Lim U	Dom	WK3	165
Look! A bald eagle !	Kijk! Een zeearend !	Abs U	Dom	WK3	172
calling from the emergency room	vanaf de Eerste Hulp	Nat	Dom	WK3	178
take some good memories with me to military academy	een paar goede herinneringen meenemen naar het kamp	Nat	Dom	WK3	191
family belongs to a country club	zijn lid van een golfclub	Nat	Dom	WK3	222
sat on the bleachers	gingen op de tribune zitten	Ling	For	WK3	100
asked Mom if she'd take me to the Roll-a-Round tonight	of ze me vanavond naar de Roll-a-Round wilde brengen	Rep	For	WK3	200
The first thing I did when I got outside was sneak off to the basketball court	Toen ik buitenkwam ben ik gelijk even stiekem naar het basketbalveld geslopen	Ling	For	WK1	14
We Cheerleaders are tired of riding to games	Wij cheerleaders zijn het zat om naar wedstrijden te rijden	Rep	For	WK1	50
in the same bus as the nerds in the band !	in dezelfde bus als de nerds van de schoolband !	Intra	For	WK1	50
They announced that the student government elections are coming up	Ze hebben vandaag op school aangekondigd dat er verkiezingen voor de leerlingenraad aan komen.	Abs U	For	WK1	50
Only thirty days left until Halloween	Nog maar dertig dagen tot Halloween	Rep	For	WK1	55
I'm getting too old to go trick-or-treating	Dat ik te oud ben om nog langs de deuren te gaan	Syn	For	WK1	55
Trick or treat !	Snoep of ik schiet !	Ling	For	WK1	56
Double baseball hats	Twee honkbalpetjes over elkaar	Ling	For	WK1	69
They split the teams up into shirts and skins	Dan moet het ene team met en het andere team zonder shirt spelen	Syn	For	WK1	92
It was an announcement that the school is having tryouts for a winter play	Het was een aankondiging van de audities voor de winteruitvoering op school	Ling	For	WK1	101
The play they're doing this year is " The Wizard of Oz ."	Dit jaar doen ze ' De Tovenaar van Oz '.	Ling	For	WK1	102
The grand finale came with auditions for Dorothy , who I guess is the lead character in the play	De audities voor Dorothy waren de grote finale, dus dat is blijkbaar de hoofdrol in het stuk	Rep	For	WK1	104
But then somebody told me there's a	Maar toen zei iemand dat er ook een Goede Heks is	Ling	For	WK1	104

Good Witch and a Bad Witch					
Tried out to be the Tin Man	Heeft auditie gedaan voor de Blikken man	Ling	For	WK1	107
To play Dorothy's dog, Toto	Die Toto moest spelen, het hondje van Dorothy	Rep	For	WK1	110
The kid who played Toto brought a stool and a pile of comic books	Het jochie dat Toto speelde had een krukje en een stapel strips meegenomen	Ling	For	WK1	114
The Giving Tree is basically a Secret Santa	Met de Weggeefboom spelen we eigenlijk een soort Geheime Kerstman	Ling	For	WK1	125
I had to finish my Christmas thank-yous before I went out anywhere	Dat ik nergens heen mocht voordat ik mijn bedankkaartjes voor Kerstmis had geschreven	Intra	For	WK1	143
Our goal is to get into the " Guinness Book of World Records ."	We willen in het ' Guinness Book of World Records ' komen.	Rep	For	WK1	162
Fregley tried to get me to play Twister	Sproet probeerde me over te halen om Twister te spelen	Rep	For	WK1	198
If Rowley ever tries to run for President	Als Theo ooit president wil worden	Rep	For	WK1	216
When I grow up I'm gonna be a professional basketball player!	Als ik later groot ben, word ik een prof- basketballer!	Ling	For	WK2	86
trouble getting someone to go to the Valentine's Dance with me	moeilijk wordt om iemand mee te krijgen naar het Valentijnsbal	Ling	For	WK2	221
I called my plan " Three Strikes and You're Out. "	Ik noemde mijn plan ' Drie slag en je bent uit '.	Ling	For	WK3	10
to get ready for the state spelling bee next month	om voor de regionale spellingswedstrijd van volgende maand te leren	Ling	For	WK3	65
he made me sign up for Rec League soccer	en MIJ op schoolvoetbal	Syn	For	WK3	123
we should call the team the " Red Sox ,"	dat we ons team de ' Red Sox ' moesten noemen	Rep	For	WK3	125
I could've been playing Spin the Bottle with Holly	Ik had flesje kunnen draaien met Heleen	Ling	For	WK3	134
Rodrick shot me in the butt with a paintball gun	Rick me in mijn kont had geschoten met een paintballgeweer	Rep	For	WK3	143
she was gonna meet them at the rollerskating rink	ze vanavond zou zien op de rollerskatebaan	Ling	For	WK3	200

Mackey and Manuel got to sit in a heated SUV	Dus Mike en Manuel mochten in een verwarmde SUV zitten	Rep	For	WK3	148
That's when I saw Manny on the other side of the deck	Toen ontdekte ik Max, die aan de andere kant van de veranda	Ling	For	WK3	213

7.2 Common Expressions in *Dork Diaries*

<i>Educational References</i>					
CSI	Translation	Procedure	Strategy	Book	Page # TT
I was the ONLY student in my ENTIRE middle school	de ENIGE leerling op de HELE school	Abs U	Dom	DD1	5
How am I supposed to fit in at a snobby prep school	Wat moet ik nou op zo'n school vol rijkelijskinderen?	Syn	Dom	DD1	16
The assignment is for Honors English Lit	Het is een opdracht voor literatuur	Abs U	Dom	DD1	17
I decided to finish my Puck assignment during study hall	besloot ik mijn Puck-opdracht de volgende dag af te maken	Del	Dom	DD1	25
She's THE most popular girl in the eighth grade	Dat is het ALLER populairste meisje van de school	Abs U	Dom	DD1	26
during my freshman year	in plaats van op de universiteit	Syn	Dom	DD1	57
your grade is A+	jullie krijgen een 10	Nat	Dom	DD1	67
your grade is C	jullie krijgen een 6	Nat	Dom	DD1	67
when she goes to high school next year	als ze er oud genoeg voor is	Del	Dom	DD1	69
way back in first grade	is eeuwen geleden	Del	Dom	DD1	91
I usually did D+ work	haalde ik een 5 , normaal gesproken	Nat	Dom	DD1	91
Eighth grader winds up messier than a sloppy Joe	Veertienjarige kan nog niet met mes en vork eten!	Del	Dom	DD1	109
maybe a B+ on the test	of minstens een negen	Nat	Dom	DD1	156
I took ballet lessons for three weeks back in second grade!	Ik heb ooit drie weken balletles gehad!	Del	Dom	DD1	159
maybe earned at least a C	op zijn minst een zeven gekregen	Nat	Dom	DD1	165
really hot ninth grader	sexy jongen van zestien	Del	Dom	DD1	221
during fifth-hour homeroom	in het tussenuur	Abs U	Dom	DD1	233
I'm barely pulling a C in each of those classes	en voor die vakken sta ik al slecht	Del	Dom	DD1	237
my geometry test	voor mijn wiskunde proefwerk	Abs U	Dom	DD1	247
There's NO WAY I'm going to survive middle school	Het gaat gewoon NIET lukken om de middelbare school te overleven	Abs U	Dom	DD2	7
and gave me a B+	en gaf me een 8	Nat	Dom	DD2	125
[In illustration, grade:] F	3	Nat	Dom	DD2	149

tutor for the sixth graders	bijles te geven aan jongere kinderen	Del	Dom	DD2	150
before she calculates our final math grade for the semester	als ze ons rapportcijfer berekent	Del	Dom	DD2	155
tackling a fellow student at a school function might end up on my permanent record and negatively impact me getting admitted	het tackelen van een medeleerling op een schoolfeest niet echt zou helpen om toegelaten te worden	Del	Dom	DD2	251
two seventh graders dressed as Klingons stared at me	gaapten twee jongere kinderen in Klingon-kostuums me	Del	Dom	DD2	255
finish her lab report	haar werk afmaakte	Abs U	Dom	DD3	47
got that D on our	een onvoldoende hadden gekregen	Abs U	Dom	DD3	53
In the middle of the semester ?!	Midden in het schooljaar ?!	Abs U	Dom	DD3	81
instead of spending four years in high school	In plaats van nog vier jaar op school	Abs U	Dom	DD3	156
were going to earn an A	zou een dikke voldoende krijgen	Del	Dom	DD3	188
a supertalented senior	een supergetalenteerd meisje uit de eindexamenklas	Abs U	Dom	DD3	271
a seventh-grade rap group	een rapgroep uit de eerste klas	Nat	Dom	DD3	276
when YOU transfer to a public school !	als JIJ van school wordt getrapt	Del	Dom	DD3	304
my new private school	op mijn nieuwe privéschool	Ling	For	DD1	5
they can take their little pity scholarship	laten ze die rottige beurs	Ling	For	DD1	16
let me transfer to the nearby public school	dat ik naar een openbare school ga	Ling	For	DD1	267
party dress I owned was from second grade	feestjurkje van toen ik negen was	Del	For	DD2	82
every day during study hall	tijdens de huiswerkuren	Syn	For	DD3	105

<i>Foods</i>					
CSI	Translation	Procedure	Strategy	Book	Page # TT
curls up with a diary and a box of Godiva chocolates	wegkruipt met haar dagboek en een doos bonbons	Abs U	Dom	DD1	14
eat it with a Spam and mustard sandwich	eet het op met een broodje ham	Abs U	Dom	DD1	28

tastes just like strawberry cheesecake	smaakt naar aardbeienroomtaart	Abs U	Dom	DD1	31
make a strawberry Pop-Tart	een boterham ging roosteren	Abs U	Dom	DD1	43
while eating a corn dog	terwijl hij een maiskolf zat te eten	Abs U	Dom	DD1	56
buy myself popcorn and an extra-large strawberry-mango smoothie	om popcorn te kopen en een extra grote aardbeien-mangomilkshake	Lim U	Dom	DD1	87
My spaghetti and cherry jubilee dessert were smeared	zaten helemaal onder de spaghetti en de kersenpudding	Abs U	Dom	DD1	106
Eighth grader winds up messier than a sloppy Joe	Veertienjarige kan nog niet met mes en vork eten!	Del	Dom	DD1	109
a cruddy Box of Popsicles!	alleen een doos waterijsjes	Abs U	Dom	DD1	139
buttermilk ranch dressing	yoghurtdressing	Abs U	Dom	DD1	141
they were going to live off Diet Pepsi	ze zouden leven van cola light	Lim U	Dom	DD1	166
and nachos	en chips	Abs U	Dom	DD1	166
eating my Cinnamon Life	mijn cornflakes te eten	Lim U	Dom	DD1	171
Brianna was eating Fruity Pebbles	Brianna zat ook te eten	Del	Dom	DD1	171
safer to eat Raisinets instead	dat ik beter een mueslireep kon eten	Abs U	Dom	DD1	194
bruise the size of a pancake	een reusachtige blauwe plek	Del	Dom	DD1	213
they also have honey glazed and hot-'n'-spicy	ze zijn er ook met honing en met paprika	Nat	Dom	DD2	26
humongous double chocolate chip cookies with walnuts	heerlijke chocoladekoekjes voor ons met walnoten	Abs U	Dom	DD2	53
strawberry-banana Vivanno smoothies	aardbei-banaansmoothies	Del	Dom	DD2	92
wrestling in a vat of chocolate fudge and then tried to clean up by showering in chocolate syrup	liggen worstelen in een bad vol chocoladesaus	Abs U	Dom	DD2	105
I don't like my Fruity Pebbles with sour milk chunks	Ik hou niet zo van cornflakes met zure melkbrokken	Lim U	Dom	DD2	212
asked the girls to be seated for pizza and punch	zei dat de pizza en limonade klaarstonden	Abs U	Dom	DD2	221
their dessert of Steaming Witches'	heksenbrouwselijs	Del	Dom	DD2	233

Brew Ice Cream Punch					
a large glass of room-temperature pickle juice	een groot glas lauwe azijn	Abs U	Dom	DD3	33
what did MacKenzie think I was? CHOPPED LIVER?! REFRIED BEANS?!!	hoe zag MacKenzie mij dan? Als SPEK EN BONEN?!!	Nat	Dom	DD3	56
we were out of cereal!!	we hadden geen cornflakes meer!!	Lim U	Dom	DD3	60
You spend more than that on you Egg McMuffin meal!	Zelfs een simpele hamburger kost nog meer!	Abs U	Dom	DD3	90
creative things your cooks do with mystery meat	die creatieve gerechten die uw koks altijd in elkaar draaien	Del	Dom	DD3	120
brought out a big plate of Hershey bars	met een groot bord vol chocoladerepen	Abs U	Dom	DD3	145
a box of graham crackers	en crackers	Abs U	Dom	DD3	145
to have the IQ of a toaster pastry	het IQ van een kaassoufflé	Nat	Dom	DD3	166
stared at my tuna noodle casserole	staren naar mijn pasta met tonijn	Abs U	Dom	DD3	239
in the cafeteria. I've never seen anyone eat fries	in de kantine. Ik heb nog nooit iemand zo mooi frietjes	Ling	For	DD1	64
yummy-smelling cupcake body spray	lekkere bodyspray opspuiten die naar cupcakes ruikt	Rep	For	DD1	204
right near the punch	bij de punch	Rep	For	DD2	26
I'm totally diggin' your meat loaf...	En ik vind uw gehaktbrood echt superlekker!	Ling	For	DD2	32
the Tuna Fish/Meat Loaf Casserole Leftover Surprise!	de dagschotel van restjes tonijn en gehaktbrood	Ling	For	DD2	68
when he's had cookies and milk the night before	wanneer hij weer eens koekjes met melk	Ling	For	DD2	211
my hot dog	mijn hotdog	Rep	For	DD3	43
What did you spray on this morning, Macaroni and Cheese?!	Wat heb je vanmorgen opgespoten? Macaroni Met Kaas?!	Ling	For	DD3	60
delicious Fruity Pebbles cereal	heerlijke gekleurde cornflakes met fruitsmaak	Syn	For	DD3	72
Mom made PB and J sandwiches	mama maakte boterhammen met pindakaas en jam klaar	Intra	For	DD3	92
so we could make yummy S'MORES	voor bij de gesmolten marshmallows	Syn	For	DD3	145

Locations

CSI	Translation	Procedure	Strategy	Book	Page # TT
EVERY middle school across America	op ELKE school	Del	Dom	DD1	28
For my dog, from PetSmart	Voor mijn hond.	Del	Dom	DD1	34
make them shop at JCPenney, Sears, Target, and Wal-Mart.	kleren moeten kopen bij goedkope warenhuizen	Abs U	Dom	DD1	39
a trip for two to Niagara Falls	een exotische reis voor twee	Abs U	Dom	DD1	48
If I had spotted her in Toys "R" Us,	Ze had zo in de speelgoedwinkel kunnen staan	Abs U	Dom	DD1	79
spend the entire night doing Broadway -style dance numbers	kunnen we de hele avond musicalachtige dansjes doen	Abs U	Dom	DD2	45
SMELLED a lot like a dead walrus. On a hot summer day. In Phoenix, Arizona	rook de spray nogal naar DODE WALRUS. Op een hete zomerdag. Midden in de woestijn	Abs U	Dom	DD2	168
prestigious university like Harvard, Yale,	topuniversiteit als Harvard of Yale	Rep	For	DD1	51
This place has a Starbucks in the cafeteria!	Ze hebben hier zelfs een Starbucks in de kantine!	Rep	For	DD1	16
as an American citizen	als Amerikaans burger	Ling	For	DD1	22
at the senior rec center	in het activiteitencentrum voor senioren	Ling	For	DD1	48
drove me and Brianna to Wal-Mart	naar Walmart gebracht	Rep	For	DD1	86
and move to HOLLYWOOD and blah-blah	en ga in HOLLYWOOD wonen	Rep	For	DD1	99
the New York City Public Library	de Openbare Bibliotheek van New York	Ling	For	DD1	147
exterminators from all over the state	ongediertebestrijders vanuit de hele staat	Ling	For	DD2	53
held at the Westchester Zoo	in de Westchester Zoo	Rep	For	DD2	76
the same country club as her birthday party	in de countryclub zouden afhuren waar haar verjaardagsfeest ook was geweest	Rep	For	DD2	157
Pizza Palace to donate punch, pizzas, and assorted flavors	Pizza Palace pizza's, punch en kipkluijjes	Rep	For	DD2	193
I'm on my way to Disney World	opzoeken in Disney World!	Rep	For	DD2	240
summer home in the Hamptons	zomerhuis in de Hamptons	Rep	For	DD3	54
flying out to Las Vegas for two weeks	vliegen voor twee weken naar Las Vegas	Rep	For	DD3	265

<i>Made-Up CSI</i>					
CSI	Translation	Procedure	Strategy	Book	Page # TT
away from Westchester Country Day Middle School	Weg van die school	Abs U	Dom	DD1	256
My new issue of <i>That's So Hot!</i> Magazine	In de nieuwste CosmoGirl!	Nat	Dom	DD1	26
uses a special makeup brand. It's called Why Bother. "	Het heet Doe Geen Moeite. '	Nat	Dom	DD1	34
[In illustration, on bag] Cheap Fashions 'R' Us	Fashion' voor losers	Abs U	Dom	DD1	42
a how-to manual called <i>The Price Is Right for Morons</i>	Die heet dan: ' Raad de juiste prijs' voor debielen	Nat	Dom	DD1	46
The biology of my heartbreak by Nikki Maxwell	De biologie van mijn hopeloze liefde door Nikki Maxwell	Nat	Dom	DD1	64
a " Tattoo-N-Tan " fashion doll	een aankleedpop	Abs U	Dom	DD1	86
return a book called <i>Photography and You</i>	een fotografieboek terugbrengen	Abs U	Dom	DD1	182
The movie was called <i>Princess Sugar Plum Saves Baby Unicorn Island! Part 3</i>	De film heette <i>Prinses Suiker pruim redt het eiland van de babyeenhoorns! Deel 3.</i>	Nat	Dom	DD1	192
Maxwell's Bug Extermination van	in zijn bestelbus	Del	Dom	DD1	194
art piece called <i>Maxwell's Bug on Garbage</i>	moderne kunst is, getiteld <i>Ongedierte op vuilnisbelt</i>	Nat	Dom	DD1	256
[In illustration:] Maxwell's Love Potion	Maxwells Liefdesdrank	Nat	Dom	DD2	30
Madame Fufu's School of Dance	Madame FuFu's Dansschool	Nat	Dom	DD2	71
dance number, called " Fairies and Flower Friends Have Fabulous Fun "	het laatste dansje: ' Een Vrolijk Feestje voor Feetjes en Veldbloempjes	Nat	Dom	DD2	74
the photographer from the Westchester Society Page	de fotograaf van de glamourrubriek van de krant	Abs U	Dom	DD2	102
called Sardine Summer Splash	de Zomerse Sardientjes Spray	Nat	Dom	DD2	179
my new book, The Secret Life of a Teenage Party Planner	nieuwe boek Het geheime leven van een jonge partyplanner	Nat	Dom	DD2	278

Maxwell's Enchanted Lip Gloss	Maxwell's Toverlipgloss	Nat	Dom	DD3	10
sing the "I Luv Queasy Cheesy" theme song	Ik ben gek op Queasy Cheesy' te zingen	Nat	Dom	DD3	23
The Student Handboook of Homework Excuses for Lazy Dummies	Superhuiswerksmoezen voor Luie Leerlingen	Nat	Dom	DD3	161
Purple... Poison... Fuzzballs... of... Doom?	Pimpel... Paarse... Pluizen... van het... Duister?	Nat	Dom	DD3	210
Hungry... Plastic... Screaming... Toenails?	Heftige... Helse... Krijsende... Teennagels?	Nat	Dom	DD3	210
Death by Drummer by Nikki Maxwell	Dood door Drummer door Nikki Maxwell	Nat	Dom	DD3	218
Friday the 14th (Midnight on Elk Street)	Vrijdag de 13e (om middernacht)	Abs U	Dom	DD1	118
a water-based, nontoxic, dark purple gel ink pen by Hot Writer, Inc.	een donkerpaarse gelpen op waterbasis	Del	Dom	DD1	174
I was leaving Westchester Country Day Middle School	Ik ging weg van Westchester Country Day Middle School	Rep	For	DD1	263
my new private school, Westchester Country Day	mijn nieuwe privéschool Westchester Country Day	Rep	For	DD1	5
Krazy Kissalicious Strawberry Crush Glitterati	Krazy Kissalicious Strawberry Crush Glitterati	Rep	For	DD1	31
for my FAB-4-EVER clothing line	voor mijn kledinglijn FAB-4-EVER	Rep	For	DD1	51
or the Westchester Fashion Institute of Cosmetology	of naar het Westchester Fashion Institute	Rep	For	DD1	51
body spray, called Sassy Sasha	bodyspray, die Sassy Sasha heet	Rep	For	DD1	55
[In illustration, on spray can] Zap!	Zap!	Rep	For	DD1	88
My Best Friend's Napkin (Sleepless in San Diego)	Het Servet van Mijn Beste Vriendin (Sleepless in San Diego)	Ling	For	DD1	187
appeared to be Ravishing Red-Hot Cinnamon Twist lip gloss	met Ravishing Red-Hot Cinnamon Twist-lipgloss	Rep	For	DD1	263
the Westchester Exterminators Association	de Westchester Verdelgers Vereniging	Ling	For	DD2	53

three layers of Very Berry Krazy Kiss lip gloss	drie lagen Very Berry Krazy Lipgloss	Rep	For	DD2	222
Bloody Mary Really Scary Red lip gloss	Bloody Mary Really Scary Red Lipgloss	Rep	For	DD2	245
wearing Ravishing Red Revenge sparkly nail polish	Ravishing Red Revenge-glitternagellak	Rep	For	DD2	250
pizza joint, Queasy Cheesy	kinderpizzatent wilde, Queasy Cheesy	Rep	For	DD3	19
new hit TV show 15 Minutes of Fame	nieuwste tv-hit 15 Minutes of Fame	Rep	For	DD3	42
Trevor Chase , the famous producer	Trevor Chase , de beroemde producer	Rep	For	DD3	42
join Mac's Maniacs	sluit je dan aan bij Macs Maniacs	Rep	For	DD3	52
Decadent Dancing Diva Delight	Decadent Dancing Diva Delight	Rep	For	DD3	56
Theodore's band SuperFreaks	Theodores band, SuperFreaks	Rep	For	DD3	198
agreed to call our band DORKALICIOUS	dat we onze band MUTSALICIOUS noemden	Ling	For	DD3	248
Candy Apple Swirl ultrashiny lip gloss	Candy Apple Swirl-lipgloss	Rep	For	DD1	122

<i>Pop Culture and Celebrities</i>					
CSI	Translation	Procedure	Strategy	Book	Page # TT
they were gonna be on My Super Sweet 16	dat ze op tv kwamen of zo	Del	Dom	DD1	60
In the Clique series	In boeken	Abs U	Dom	DD1	71
A picture of Dakota Fanning!	wie zou dat schattige meisje zijn?	Abs U	Dom	DD1	93
lured him over to the DARK SIDE	hem in HAAR KAMP had gelokt	Abs U	Dom	DD1	109
authors like Kate Brian, Scott Westerfeld, D.J. MacHale	om allerlei beroemde auteurs te ontmoeten	Abs U	Dom	DD1	147
just like it did in those chick flicks at the movie theater	net zo gaan als in die films in de bioscoop	Abs U	Dom	DD1	187
It was like something out of the Twilight Zone	Net een griezelfilm	Abs U	Dom	DD1	244
I felt like the Sprayer-nator!	ik voelde me net Superspraywoman	Lim U	Dom	DD2	170
Hasta la vista, fairy!	Toedeloe, fee!	Abs U	Dom	DD2	171
eat enough food to feed the entire cast of Big Time Rush	zo veel lekkere dingen te eten krijg	Del	Dom	DD3	258

My parents think I'm a fourteen-year-old Rachael Ray	Mijn ouders denken dat ik een soort chef-kok ben	Syn	Dom	DD1	146
doing my Snoopy "happy dance."	deed ik mijn blijde Snoopy-dans	Ling	For	DD1	6
the HORRIFIC discovery that I'm a PRINCESS of a small French-speaking principality and now worth MILLIONS	de VRESELIJKE ontdekking te komen dat ze een PRINSES is van een klein Franstalig koninkrijk en nu SCHATRIJK is	Ling	For	DD1	14
Nick Jonas	Nick Jonas	Rep	For	DD1	18
Corbin Bleu	Corbin Bleu	Rep	For	DD1	19
Justin Timberlake	Justin Timberlake	Rep	For	DD1	19
where the salesgirls dress like Hannah Montana	waar de verkoopsters zijn gekleed als Hannah Montana	Rep	For	DD1	35
do that neck-roll thing like Tyra Banks	ga ik net zo met mijn hoofd rollen als Tyra Banks	Rep	For	DD1	38
she's kind of SCARY on <i>America's Next Top Model</i> .	wel een beetje eng vind bij <i>America's Next Top Model</i>	Rep	For	DD1	38
the opening act for Miley Cyrus	als ik op tournee ben met Miley Cyrus	Rep	For	DD1	51
the <i>CSI: Miami</i> crime-scene experts	de mensen van CSI miami	Rep	For	DD1	57
reminded me of the Olsen twins	deden me denken aan de Olsen Twins	Rep	For	DD1	60
half expecting Ashton Kutcher	alsof Ashton Kutcher	Rep	For	DD1	73
You just got PUNKED!!	You just got Punk'd!!	Rep	For	DD1	73
as HAPPY as Vanessa Anne Hudgens	net zo blij als Vanessa Anne Hudgens	Rep	For	DD1	75
getting kicked off <i>High School Musical 3</i>	NIET van school werd getrapt in <i>High School Musical 3!</i>	Rep	For	DD1	75
It's Bindi, the jungle girl!	Dat is Bindi, het junglekind!	Ling	For	DD1	93
said he was Dr. Phil's son	zegt dat hij de zoon is van Dr. Phil	Rep	For	DD1	147
with the Jonas Brothers	de Jonas Brothers	Rep	For	DD1	148
Kanye West	Kanye West	Rep	For	DD1	148
This AIN'T Dancing with the Stars!	dit is geen <i>Dancing with the Stars!</i>	Rep	For	DD1	159
It was <i>Thriller</i> by Michael Jackson	Het was <i>Thriller</i> , van Michael Jackson	Rep	For	DD1	160
the Rihanna remix version	de Rihanna -remix-versie	Rep	For	DD1	172
And after reading <i>Twilight</i> , she had learned that	En sinds ze <i>Twilight</i> had gelezen wist ze dat	Rep	For	DD1	190

Jamie Lynn Spears probably told her mom the exact same thing	dat heeft Jamie Lynn Spears vast ook tegen haar moeder gezegd, voor ze op haar zestiende een baby kreeg	Intra	For	DD1	220
that sounded a lot like Paris Hilton	waardoor ze klonk als Paris Hilton	Rep	For	DD1	224
in the stylings of Amy Winehouse	in de stijl van Amy Winehouse	Rep	For	DD1	245
as Edward and Bella from <i>Twilight</i>	als Edward en Bella uit <i>Twilight</i>	Rep	For	DD2	14
The COOL kind they wear on MTV	Zo'n COOLE, die ze op MTV dragen	Rep	For	DD2	70
straight out of that MTV show My Super Sweet 16	als in dat MTV-programma, My Super Sweet 16	Rep	For	DD2	92
made my voice and breathing sound just like Darth Vader's	klonken mijn stem en ademhaling net als die van Darth Vader	Rep	For	DD2	178
Luke, I am your father!	Luke, ik ben je vader!	Ling	For	DD2	178
Zoey says she is going to be Beyoncé	Zoey zegt dat ze als Beyoncé gaat	Rep	For	DD2	194
the character Sasha Silver from her favorite book series, <i>Canterwood Crest</i>	als Sasha Silver uit haar favoriete boekenserie <i>Canterwood Crest</i>	Rep	For	DD2	194
the character Sasha Silver from her favorite book series, <i>Canterwood Crest</i>	als Sasha Silver uit haar favoriete boekenserie <i>Canterwood Crest</i>	Rep	For	DD2	194
it's kind of like The Clique	Een beetje zoals De Clique	Ling	For	DD2	195
some hot unes by Justin Bieber!	op gave nummers van Justin Bieber!	Rep	For	DD2	224
two seventh graders dressed as Klingons stared at me	gaapten twee jongere kinderen in Klingon -kostuums me	Intra	For	DD2	255
force you to listen to a Jessica Simpson CD	moet je voor straf naar een Jessica Simpson CD luisteren	Rep	For	DD2	277
Otherwise known as Mission: Impossible	Oftewel een Mission: Impossible	Rep	For	DD3	211
debating whether the Star Wars lightsaber or the	een discussie over wat technologisch gezien het meest geavanceerde wapen is: het lichtzwaard uit Star Wars	Ling	For	DD3	211
Star Trek phaser is the more technologically advanced weapon	of de phaser uit Star Trek	Rep	For	DD3	211
She did a KILLER impression of Lady Gaga!	Ze deed een GEWELDIGE imitatie van Lady Gaga!	Rep	For	DD3	263
[In illustration, on a poster:] Elvis Presley	Elvis Presley	Rep	For	DD2	144

<i>Products</i>					
CSI	Translation	Procedure	Strategy	Book	Page # TT
my new \$600 Juicy Couture designer cell phone	mijn geweldige nieuwe hippe mobieltje van 600 dollar	Abs U	Dom	DD1	6
and then Super Glued them together	en die dan aan elkaar plakte	Del	Dom	DD1	20
one of those huge green lawn-size HEFTY TRASH BAGS	een enorme grijze VUILNISZAK aanhebt	Nat	Dom	DD1	36
Depends adult diapers	incontinentieluiers	Abs U	Dom	DD1	48
worn-out Sketchers	afgetrapte gympen	Abs U	Dom	DD1	74
like it belonged to a severely sunburned Keebler Elf	Ik leek verdorie wel zo'n driejarige kleuter	Abs U	Dom	DD1	138
he smelled like Snuggle fabric softener	Hij rook naar wasverzachter	Abs U	Dom	DD1	182
taking a big green garbage bag	door een vuilniszak	Abs U	Dom	DD2	44
like a twist between a clogged-up garbage disposal and a plugged-up toilet	als een vertopte wc	Del	Dom	DD2	103
like two used pieces of Kleenex	als twee gebruikte zakdoekjes	Abs U	Dom	DD2	147
soak in a tub of Mr. Bubbles	een bad vol badschuim	Abs U	Dom	DD2	172
and Lysol disinfectant	en bleekmiddel	Abs U	Dom	DD2	172
her new Kate Spade hobo purse	haar nieuwe peperdure designertas	Abs U	Dom	DD3	58
swigging bottles of Pepto-Bismol	hele ladingen tabletten tegen brandend maagzuur	Abs U	Dom	DD3	259
Carpet Fresh DOES NOT remove all odors	dat Carpet Clean dus NIET alle geurtjes verwijdert	Rep	For	DD1	22
photo shoot for the cover of <i>Teen Vogue</i>	fotoshoot voor de cover van <i>Teen Vogue</i>	Rep	For	DD1	27
Jimmy Choo flip-flops!	sandaaltjes van Jimmy Choo!	Ling	For	DD1	34
Vera Bradley bag	Vera Bradley-tas	Ling	For	DD1	61
her brand-new Prada cell phone	haar nieuwe Prada-mobieltje	Ling	For	DD1	128
Axe body spray	Axe-bodyspray	Rep	For	DD1	182
matched her new Gucci hobo handbag	zodat ze bij haar nieuwe Gucci-handtas pasten	Ling	For	DD1	221
wearing matching Burberry raincoat	met een Burberry-regenjas	Ling	For	DD1	253
living in a Barbie Dream House	dat in Barbies Droomhuis zou kunnen wonen	Ling	For	DD2	37

her Hello Kitty backpack	haar Hello Kitty-rugzak	Ling	For	DD2	172
Barbie CD player	Barbie-cd-speler	Ling	For	DD2	172
and Tickle Me Elmo doll	en Kietel Me Elmo-pop	Ling	For	DD2	172
Dolce & Gabbana purse	Dolce & Gabbana-tasje	Ling	For	DD2	283
some kind of EVIL jack-in-the-box	als een DUVELTJE uit een doosje	Ling	For	DD3	69
to ride her Segway	afleggen op haar Segway	Rep	For	DD3	258
suede Prada ballet flats	suède Prada-ballerina's	Ling	For	DD3	306

<i>Sports and Customs</i>					
CSI	Translation	Procedure	Strategy	Book	Page # TT
sketchbooks, pencils, pens, art camp , and other stuff	schetsboeken, potloden, pennen en tekenles	Del	Dom	DD1	9
she has the IQ of a box of crayons	ze gewoon het IQ van een tros druiven	Nat	Dom	DD1	20
I have a constitutional right to PRIVACY	heb ik recht op PRIVACY	Del	Dom	DD1	22
“That outfit would be perfect for Goodwill . If she knows what’s GOOD for her, she WILL burn it.”	Die outfit is perfect voor een romantisch avondje. Kan hij meteen in de OPEN HAARD .’	Del	Dom	DD1	34
Hopefully, Congress will allocate funding	Hopelijk laat de regering	Abs U	Dom	DD1	37
addicted to the game show The Price Is Right	volkomen verslaafd aan de tv-quiz Raad de juiste prijs	Nat	Dom	DD1	46
bought a computer from the Home Shopping Network	heeft oma een computer gekocht	Del	Dom	DD1	46
like you would for the Super Bowl	net als voor de Olympische Spelen	Abs U	Dom	DD1	47
he asked me very rudely in English	vroeg hij me, dit keer niet in het Frans	Del	Dom	DD1	55
I missed my drivers’ ed class	omdat ik geen rijbewijs zou halen	Abs U	Dom	DD1	57
and my senior prom!	en mijn schoolbal zou missen	Abs U	Dom	DD1	57
it could be a basketball, football , baseball	Of het hou een basketbal is, een honkbal	Del	Dom	DD1	66
We had a choice of “Kiss the Cook!” “When Mamma Ain’t Happy, Ain’t Nobody Happy!” “ Detroit Pistons RULE! ” or	We konden kiezen tussen kus de kok!, als mama niet blij is, is niemand blij! En mijn vader is de beste kok ter wereld	Del	Dom	DD1	86

"My Dad Is the World's Greatest Cook!"					
gets run over by a semitruck!	overreden door een bestelbus!	Abs U	Dom	DD1	127
bake her Thanksgiving turkey	waarop ze haar kalkoen braadt met Kerstmis	Nat	Dom	DD1	138
Mardi Gras celebration	een soort carnaval	Abs U	Dom	DD1	147
I made them both pinkie swear	Ik liet ze zweren	Abs U	Dom	DD1	186
FREAK SHOW ON WHEELS	GEKKENHUIS OP WIELEN	Abs U	Dom	DD1	197
I like Santa and the Easter Bunny much better	Ik vind de Kerstman en de paashaas veel leuker	Syn	Dom	DD1	215
I watch the Food Network	Ik kijk vaak naar kookprogramma's	Abs U	Dom	DD1	217
Jason (The Prep)	Jason (de corpsbal)	Nat	Dom	DD1	228
Ryan (The Jock)	Ryan (de sporter)	Abs U	Dom	DD1	228
gave me jazz hands to try to lighten the mood	trok een gekke bek om het wat luchtiger te maken	Abs U	Dom	DD1	277
like an NFL linebacker trying to recover a fumbled ball	als een rugbyspeler die probeerde de bal af te pakken van een tegenstander	Lim U	Dom	DD2	27
twist between a spacesuit and flannel underwear	kruising tussen een kruippakje en een ruimtepak	Nat	Dom	DD2	66
[in illustration, describing an outfit:] Cos girl cutie	schattige strikjes	Del	Dom	DD2	86
like a glamorous Hollywood celebutant	dat ik net een jonge Hollywoodster was	Abs U	Dom	DD2	93
makes the Wicked Witch of the West look like Dora the Explorer	Die MacKenzie is echt een vreselijke HEKS!	Del	Dom	DD2	140
makes the Wicked Witch of the West look like Dora the Explorer	Die MacKenzie is echt een vreselijke HEKS!	Del	Dom	DD2	140
the Junior League was having a UNICEF fund-raiser	er een benefietavond werd gehouden voor UNICEF	Del	Dom	DD2	158
the math club was donating	de wiskundeklas zou twee	Abs U	Dom	DD2	193
I led several rounds of the Hokey Pokey dance	deden we nog allerlei dansjes	Del	Dom	DD2	221
which was located in the zoo's community center	dat een stukje verderop in de Zoo stond	Del	Dom	DD2	223

We played Simon Says and Duck, Duck, Goose!	We speelden blindemannetje en zakdoekje leggen	Abs U	Dom	DD2	234
We played Simon Says and Duck, Duck, Goose!	We speelden blindemannetje en zakdoekje leggen	Nat	Dom	DD2	234
Somebody please DIAL 911	Bel dan maar het alarmnummer	Abs U	Dom	DD3	34
meaner than a junkyard dog	valser dan zo'n enge waakhond aan een ketting	Abs U	Dom	DD3	37
I DESERVE my fifteen minutes of fame	ik VERDIEN die auditie	Del	Dom	DD3	60
beat-up canoe at a garage sale	op de rommelmarkt een oude, wrakkige kano	Abs U	Dom	DD3	89
was from a garage sale	tweedehands had gekocht	Del	Dom	DD3	91
doing what looked like the funky chicken	wat eruitzag als de vogeltjesdans	Nat	Dom	DD3	106
supposed to be a TALENT show or a FREAK show	is het een show voor TALENTEN of voor IDIOTEN	Del	Dom	DD3	107
to use the band room after school	de oefenruimte te gebruiken	Abs U	Dom	DD3	159
to practice with the glee club	om daar te oefenen met de zangclub	Syn	Dom	DD3	171
If there was an Academy Award	als er een Oscar was voor	Lim U	Dom	DD3	185
we had just won the state championship	net het landskampioenschap hadden gewonnen	Abs U	Dom	DD3	191
TEACHER: "How about... Miss Maxwell? "	LERAAR: 'Ik geef het woord aan... Nikki! '	Nat	Dom	DD3	197
Good luck with your camera cutie. I hope you both... um... break a leg!	Veel succes met je Kiekjesdiefje.'	Del	Dom	DD3	208
like she was in a Miss America contest	alsof ze meedeed aan een missverkiezing	Abs U	Dom	DD3	232
taunt me from the jock table	treiteren vanaf de tafel met de popi's	Abs U	Dom	DD3	240
ARRGGH!! I have to ask myself: what would scooby do?!!	AAAAAAARGH!!	Del	Dom	DD3	256
played a game of charades	speelden we een spelletje	Abs U	Dom	DD3	261
I found a pay phone and called home	Ik zocht een telefoon en belde naar huis	Abs U	Dom	DD3	280
"Later, MacKenzie!" I said. " Break a leg! "	Pas nou maar op, MacKenzie,' zei ik. ' Straks breek je je voet nog! '	Syn	Dom	DD3	292
as our musicians exchanged fist bumps and high fives	terwijl onze muzikanten elkaar high fives gaven	Del	Dom	DD3	300

My lunch tray went flying up	mijn dienbald vloog	Ling	For	DD1	105
we're reading A Midsummer Night's Dream	we zijn bezig met Midzomernachtdroom	Ling	For	DD1	17
started humming "Girls Just Want to Have Fun"	Girls Just Wanna Have Fun' te neuriën	Rep	For	DD1	47
hummed along to his Saturday Night Fever CD	neuriede mee met zijn Saturday Night Fever -cd	Rep	For	DD1	196
I bought an older, used phone supercheap on eBay	kocht ik een tweedehands telefoon, op eBay	Rep	For	DD1	5
didn't know he wrote teen chick lit	wist niet dat die chicklit voor tieners had geschreven	Rep	For	DD1	17
the tooth fairy collected teeth	dat de tandenfee tanden verzamelde	Ling	For	DD1	20
I'd end up getting the ELECTRIC CHAIR	Dan zou ik eindigen op de ELEKTRISCHE STOEL	Ling	For	DD1	57
a bunch of jocks	een kudde sportjongens	Syn	For	DD1	61
over to the drinking fountain	naar het fonteinje	Ling	For	DD1	101
without the football players	zonder dat de footballspelers	Rep	For	DD1	104
was snorting and giving me "jazz hands,"	deed 'jazz-hands' (net als in een musical)	Intra	For	DD1	120
getting a TATTOO for National Library Week!	Een TATTOEAGE nemen voor de Nationale Bibliotheekweek	Ling	For	DD1	154
Ralph Waldo Emerson	Dat zei Ralph Waldo Emerson	Rep	For	DD1	159
Miss Penelope asked me to watch her perform "Itsy-Bitsy Spider,"	van Penny moest ik kijken hoe ze 'Itsy Bitsy Spider' deed	Rep	For	DD1	172
and did jazz hands , like the show was over	en ze deed jazzhandjes , alsof de show voorbij was	Ling	For	DD1	178
I've been going to art camp like forever	Ik ga al jaren naar tekenkampen	Ling	For	DD1	182
for a baby shower she was attending	naar een babyshower zou gaan	Rep	For	DD1	192
like she had just been crowned Miss America	alsof ze net tot Miss America was gekroond	Rep	For	DD1	196
Just a SpongeBob Band-Aid below her left knee	Alleen een Sponge-Bob -pleister onder haar linkerknie	Rep	For	DD1	221
captain of the cheerleaders	aanvoerster van de cheerleaders	Rep	For	DD1	236
were putting up decorations for Halloween	het huis te versieren voor Halloween	Rep	For	DD2	34

hanging out with SpongeBob SquarePants	bevriend zou kunnen zijn met SpongeBob	Rep	For	DD2	37
I had to listen to Dad's Pure Disco 3 CD	naar papa's Pure Disco 3 -cd luisteren	Rep	For	DD2	54
the song " Shake Your Groove Thing "	Toen ik ' Shake Your Groove Thing '	Rep	For	DD2	54
pulled into the U-shaped driveway	die net de oprijlaan op kwam rijden	Ling	For	DD2	107
go trick-or-treating	langs de deuren gaan voor snoep	Syn	For	DD2	133
the science club members volunteered to help	de leden van de natuurkundeclass wilden helpen	Ling	For	DD2	193
the type of girl who'll one day be crowned prom queen	geen toekomstige koningin van het schoolbal	Ling	For	DD3	7
I don't care that it sings " Happy Birthday "	Het kan me niet schelen dat hij ' Happy Birthday ' zingt	Rep	For	DD3	19
making us sing " Row, Row, Row Your Boat "!	door ons ' Row, Row, Row Your Boat ' te laten zingen	Rep	For	DD3	94
the last time I watched Judge Judy on television	de laatste keer dat ik Judge Judy keek tv	Rep	For	DD3	101
I just hope you survive your BIG MAC attack !	Ik hoop maar dat je de BIG MAC ATTACK overleeft!	Rep	For	DD3	208
I suggested the old-school song " Don't Stop Believin "	Ik suggereerde ' Don't Stop Believing '	Rep	For	DD3	215
like Raiders of the Lost Ark	zoals Raiders of the Lost Ark	Rep	For	DD3	222
or The Lord of the Rings	of Lord of the Rings	Rep	For	DD3	222
oldies like Honey, I Shrunk the Kids	oude films zoals Honey, I Shrunk the Kids	Rep	For	DD3	223
Freaky Friday	Freaky Friday	Rep	For	DD3	223
Legally Blonde	Legally Blonde	Rep	For	DD3	223
and 13 Going on 30	en 13 Going on 30	Rep	For	DD3	223
singing the hit " Single Ladies "!	de hit ' Single Ladies ' ten gehore bracht	Rep	For	DD3	227
last day of school before Thanksgiving break	de laatste schooldag voor Thanksgiving	Rep	For	DD3	256
Today is Thanksgiving Day !	Vandaag is het Thanksgiving !	Rep	For	DD3	258
to see a taping of Betty White's show	om de opnames bij te wonen van de Betty White-show	Rep	For	DD3	265
give me a really painful BRAIN FREEZE	en me een zeer pijnlijke BREINBEVRIEZING bezorgde	Ling	For	DD3	270

the song " Who Let the Dogs Out? "	het nummer ' Who Let the Dogs Out? '	Rep	For	DD3	276
---	---	-----	-----	-----	-----

7.3 Proper Nouns in *Diary of a Wimpy Kid*

<i>Names</i>					
CSI	Translation	Procedure	Strategy	Book	Page # TT
Gregory!	Abraham!	Nat	Dom	WK1	8
Chirag Gupta	Guppie	Nat	Dom	WK1	9
Chris Hosey	Chris Huisman	Nat	Dom	WK1	10
Lionel James	Leo Jacobs	Nat	Dom	WK1	10
Jason Brill	Jasper Bril	Nat	Dom	WK1	11
Shelley	Kim	Nat	Dom	WK1	11
Ronnie McCoy	Ronnie Ruiters	Nat	Dom	WK1	12
Bryce Anderson	Bas van der Vaart	Nat	Dom	WK1	12
Charlie Davies	Karel Davids	Nat	Dom	WK1	13
Darren Walsh	Danny de Waal	Nat	Dom	WK1	15
Abe Hall	Abel van Hal	Nat	Dom	WK1	16
Rodrick	Rick	Nat	Dom	WK1	16
Manny	Max	Nat	Dom	WK1	27
Bubby	Bobbel	Nat	Dom	WK1	28
Fregley	Sproet	Syn	Dom	WK1	34
His band is called "Loaded Diaper,"	Zijn band heet 'Volle luijer',	Nat	Dom	WK1	36
Mrs. Craig	Mevrouw Van der Steen	Nat	Dom	WK1	40
Marty Porter	Martin Kruier	Nat	Dom	WK1	51
Vice Principle Roy	Conrector De Koning	Nat	Dom	WK1	54
Shane Snella	Sam Schut	Nat	Dom	WK1	62
Mr. Mitchell	Michelsen	Nat	Dom	WK1	67
Jeremy	Jeroen	Nat	Dom	WK1	73
Dr. Garrison	Dokter Vesting	Nat	Dom	WK1	81
Mr. Underwood	Meneer Kreupelhout	Nat	Dom	WK1	82
Preston Mudd -> P. Mudd	Frans Luim -> Fluim	Nat	Dom	WK1	85
Benny Wells	Benny Leeghwater	Nat	Dom	WK1	88
Greg Heffley	Bram Botermans	Nat	Dom	WK1	93
Patty Farrell	Patricia Veenhuizen	Nat	Dom	WK1	100
Mr. Ira	Meneer Ira	Rep	For	WK1	100
Mrs. Norton	Mevrouw De Nooij	Nat	Dom	WK1	103
Rodney James	Luuk Jacobs	Nat	Dom	WK1	107
Archie Kelly	Huub van Kooten	Nat	Dom	WK1	111
Uncle Charlie	Oom Karel	Nat	Dom	WK1	123
Aunt Lydia	Tante Lydia	Rep	N/A	WK1	145
Aunt Loretta	Tante Laura	Nat	Dom	WK1	145
Ricky Fisher	Sjonnie Snoek	Syn	Dom	WK1	152
Mr. Darnell	Meneer Dekker	Nat	Dom	WK1	153
Mr. Winsky	Meneer Willems	Nat	Dom	WK1	157
Mrs. Levine	Mevrouw Levi	Nat	Dom	WK1	170
Bryan Little	Bob Klein	Syn	Dom	WK1	170
Susan Lim	Suzan Li	Ort Ad	Dom	WK1	171
Rachel	Rebecca	Nat	Dom	WK1	171
Barry Palmer	Barry Boomgaard	Nat	Dom	WK1	171
Chris Carney	Chris Cornelissen	Nat	Dom	WK1	172

Timmy	Timmie	Ort Ad	N/A	WK1	174
Creighton the cretin	Stijn Schlemiel	Syn	Dom	WK1	177
Stewart Pid > Stew Pid	Dominic Beau > Dom Beau	Nat	Dom	WK1	177
Tabitha Cutter	Sanne Snijders	Nat	Dom	WK1	179
Lisa Russel	Lisa Ruis	Nat	Dom	WK1	179
Tyler Green	Tom Groenwoud	Nat	Dom	WK1	179
Bill Tritt	Rob Schuil	Nat	Dom	WK1	180
Mr. Humphrey	Meneer Humphrey	Rep	For	WK1	184
Rowley Jefferson	Theo Thorbecke	Nat	Dom	WK1	185
Mrs. Irvine	Mevrouw Iederwijs	Nat	Dom	WK1	187
Collin Lee	Cor de Lange	Nat	Dom	WK1	196
Bill Watson	Wim de Geest	Nat	Dom	WK1	204
Kathy Nguyen	Katja Hanoi	Nat	Dom	WK1	204
Jenna Stewart	Jannie Stevens	Nat	Dom	WK1	206
Mr. Worth	Meneer de Waard	Syn	Dom	WK1	207
Brandon	Jan	Nat	Dom	WK2	8
Todd	Tom	Nat	Dom	WK2	8
Jeremy Pindle	Jeroen Peters	Nat	Dom	WK2	16
Alex Aruda	Alex Aruba	Abs U	Dom	WK2	16
Christopher Ziegel	Chris Zeeman	Nat	Dom	WK2	17
Peter Uteger > P.U.	Samuel Teeuwen > Saté	Nat	Dom	WK2	17
Mr. Huff	meneer Heuf	Nat	Dom	WK2	19
today in French class, Madame Lefrere	vandaag vertelde mevrouw Lefrere, onze lerarens Frans	Rep	N/A	WK2	25
Je m'appelle "Philippe."	Je m'appelle "Philippe."	Rep	N/A	WK2	26
Harrington, Leonard	Bakker, Timo	Nat	Dom	WK2	31
Hatley, Andrew	Bentveld, Felix	Nat	Dom	WK2	31
Hills, Heather	Buitenweg, Hanna	Nat	Dom	WK2	31
Bill Walter	Wim Wouters	Nat	Dom	WK2	41
Anna Wrentham	Anna Beenhakker	Nat	Dom	WK2	42
Mamadou Montpierre	Mamadou Montpierre	Rep	N/A	WK2	51
Mr. Beasley	Mr. Beasley	Rep	For	WK2	56
Chirag Gupta	Chirag Gupta	Rep	N/A	WK2	58
Mr. Roy	meneer Roy	Rep	For	WK2	67
Sharif	Sharif	Rep	N/A	WK2	67
neighbors named the Fullers	Een paar huizen verderop wonen de Vermeulens	Nat	Dom	WK2	69
their dog, Princess	hun hond, Prinses	Syn	Dom	WK2	69
and that's how I ended up in Vice Principal Roy's office for the second time in a week	en zo kwam ik voor de tweede keer in één week bij de conrector terecht	Syn	Dom	WK2	78
Mr. Gupta	meneer Gupta	Rep	N/A	WK2	79
Dr. Kratz	Dr. Kras	Nat	Dom	WK2	85
Shawn Snella	Sam Schut	Nat	Dom	WK2	86
Mrs. Gillman	mevrouw Gerrits	Nat	Dom	WK2	88
Edward Mealey	Ed Melissen	Nat	Dom	WK2	91
Mrs. Gonzales	mevrouw Willems	Nat	Dom	WK2	96
Ward	Walter	Nat	Dom	WK2	102
Rory	Rory	Rep	For	WK2	111
Quinn	Quinten	Nat	Dom	WK2	115

Albert Murphy	Albert Muller	Nat	Dom	WK2	119
Jacques	Jacques	Rep	N/A	WK2	119
Heather Hills	Hester van der Heuvel	Nat	Dom	WK2	120
Leland	Wijnand	Nat	Dom	WK2	121
my wizard Talroc	mijn tovenaars Talroc	Rep	N/A	WK2	125
my dwarf, Grimlon	mijn dwerg, Grimlon	Rep	N/A	WK2	127
Joe	Jan	Nat	Dom	WK2	131
Bob	Piet	Nat	Dom	WK2	131
Mrs. Lee	mevrouw Leek	Nat	Dom	WK2	132
Mrs. Breckman	mevrouw Beckman	Nat	Dom	WK2	142
Bob	Bob	Rep	N/A	WK2	149
Barbara	Barbara	Rep	N/A	WK2	149
Uncle Joe	Oom Jan	Nat	Dom	WK2	159
Barry Grossman	Barrie Goudman	Nat	Dom	WK2	170
Holly Hills	Heleen van den Heuvel	Nat	Dom	WK2	180
Scotty Douglas	Adje Dekkers	Nat	Dom	WK2	183
Mrs. Jefferson	Mevrouw Thorbecke	Nat	Dom	WK2	192
Mrs. Douglas	Mevrouw Dekkers	Nat	Dom	WK2	194
Harry Gilbertson	Harry Gilberts	Nat	Dom	WK2	198
Larry Larkin	Luuk Lammers	Nat	Dom	WK2	202
Spencer Kitt	Stefan Klink	Nat	Dom	WK2	203
Terrance James	Thomas Joosten	Nat	Dom	WK2	203
Charise Kline	Charlotte Klein	Nat	Dom	WK2	203
Lenwood Heath	Lennie Heimans	Nat	Dom	WK3	21
Shel Silverstein	Shel Silverstein	Rep	N/A	WK3	23
Tobuk	Tobuk	Rep	N/A	WK3	28
Dave	Evert	Nat	Dom	WK3	29
Mr. Warren	meneer Wirwar	Nat	Dom	WK3	31
Albert Sandy	Albert Zandstra	Nat	Dom	WK3	32
this thing he calls "Tingy."	Tinkie' noemt-ie dat ding	Ort Ad	Dom	WK3	45
TenderCuddles Preschool	kinderdagverblijf 'Lieve knuffies'	Syn	Dom	WK3	46
Carissa	Carissa	Rep	N/A	WK3	55
Ms. Nolan	mevrouw Nolens	Nat	Dom	WK3	55
Corey Lamb	Coen Lam	Nat	Dom	WK3	62
Peter Lynn	Pieter van Lijden	Nat	Dom	WK3	63
Mr. Watson	meneer Vledder	Nat	Dom	WK3	69
Mrs. Lowry	mevrouw De Leur	Nat	Dom	WK3	81
Leon Ricket	Leo Vonk	Nat	Dom	WK3	82
Mr. Ray	Meneer Rog	Syn	Dom	WK3	83
the Snellas	de Snelders	Nat	Dom	WK3	89
Frank	Frank	Rep	Dom	WK3	89
Seth	Seth	Rep	Dom	WK3	90
Sam Snella	Sam Snelders	Nat	Dom	WK3	91
Mr. Bittner	meneer Butler	Nat	Dom	WK3	91
Mr. Odom	meneer Odom	Rep	For	WK3	91
Natasha	Natasja	Ort Ad	N/A	WK3	95
Chantelle	Chantal	Nat	Dom	WK3	96
James	Jan	Nat	Dom	WK3	98
Mrs. Riser	mevrouw De Vroege	Nat	Dom	WK3	98
Mr. Phillips, the guidance counselor	decaan Philips	Nat	Dom	WK3	100

Nurse Powell	mevrouw Pauwels	Nat	Dom	WK3	100
Mrs. Mancy	mevrouw Maas	Nat	Dom	WK3	101
David Nester	David Neeskens	Nat	Dom	WK3	122
Mr. Proctor	meneer Proctor	Rep	For	WK3	124
Mr. Gibb	meneer Geurts	Nat	Dom	WK3	124
Mr. Litch	meneer List	Nat	Dom	WK3	124
Mr. Boone	meneer Boon	Nat	Dom	WK3	125
Uncle Gary	oom Gerard	Nat	Dom	WK3	130
Linda	Linda	Rep	N/A	WK3	130
Erick Bickford	Erik Blikveld	Nat	Dom	WK3	139
Kenny Keith	Kelvin Klink	Nat	Dom	WK3	139
Mackey Creavey	Mike Mikkenie	Nat	Dom	WK3	147
Manuel Gonzales	Manuel Gonzales	Rep	N/A	WK3	147
Tucker Fox	Boelie de Vos	Nat	Dom	WK3	155
Demon Dawgs midfielder	Helse Honden-middenvelder	Syn	Dom	WK3	158
James Byron	Jacco Gorter	Nat	Dom	WK3	158
Mr. Barrett	meneer Baret	Nat	Dom	WK3	172
the Woodley brothers, Darren and Marcus	Danny en Marco Woudstra	Nat	Dom	WK3	178
Mr. Henrich	meneer Heine	Nat	Dom	WK3	212
Trista	Trista	Rep	For	WK3	221

7.4 Proper Nouns in *Dork Diaries*

<i>Names</i>					
CSI	Translation	Procedure	Strategy	Book	Page # TT
Chloe	Chloë	Ort Ad	Dom	DD1	66
Mr. Snodgrass	meneer Snodbond	Nat	Dom	DD1	112
She has a scrawny lil' Yorkie named Creampuff	Ze heeft een hondje dat Roomsoes heet	Syn	Dom	DD1	124
naming the face "Miss Penelope"	het poppetje Penny heette	Lim U	Dom	DD1	171
our school mascot, Larry the Lizard	Harry Hagedis	Nat	Dom	DD2	9
[Prank call:] Anita Bath for a Harry Stienke Guy	Dit is Wil Inbad voor Geurt Flink	Nat	Dom	DD2	50
the funeral of a Mr. Wilbur Roach	begravenis van ene meneer Wilbur Stink	Nat	Dom	DD2	53
[In illustration, on a poster: Harry Pitts]	De Kerstman	Del + Aut Cr	Dom	DD2	144
unicorn, named Buttercup	eenhoorn, genaamd Boterbloempje	Syn	Dom	DD3	162