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The Translation of Culture-specific Material in Children's Literature

with particular reference to the German translation of
the *Tiffany Aching* series by Terry Pratchett

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vorgelegt von

Owain Davies

Matrikelnummer 3708164
MA Translatologie

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Referent: Herr Timothy Jones
Korreferent: Frau Dr. Beate Herting

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Foreword

> One can hardly imagine a history of children's literature, not even conceived from a national point of view, without mentioning translations.
>
> (Ghesquiere, 2006: 20)

Even in a country as traditionally unreceptive to translated literature as Great Britain[1], stories originating in other languages are a familiar part of the literary fare readily available to children. European fairy tales, Japanese manga and characters as diverse and memorable as Asterix, Mrs Pepperpot, Pippi Longstocking and the Moomins have an established place on domestic bookshelves alongside works created closer to home. Nevertheless, despite UK-based efforts to recognize and promote the translation of children's literature into English[2], the current output is notable more for its quality than its quantity or popularity with the reading public. Translator and editor Daniel Hahn, writing recently for *The Guardian* (Hahn, 2016), goes so far as to question whether there are any contemporary children's authors, besides Cornelia Funke, whose work is widely translated into English.

In Germany, of course, the situation is markedly different[3]. Even without taking into account the astoundingly popular *Harry Potter* books, which have sold over 30 million copies in German translation[4], a brief look at the children's section in a high street bookshop is enough to get a good impression of the significance of translation for the German-language children's book market. The displays tend to be dominated by the translations of international bestselling series such as *Diary of a Wimpy Kid*, *Warriors* and the *Percy Jackson* books, with original German books sometimes appearing to have been shoved into something of a supporting role.

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[1] O'Sullivan (2006): "translations [account] for only around 3 percent of books published annually in Great Britain". Büchler and Trentacosti (2015: 5) confirm that "the percentage of all translations published and/or distributed in the United Kingdom and Ireland during the twelve-year period 1990-2012 indeed oscillates around 3%", adding that "the percentage of literature-related translations … over the twelve-year period is slightly higher and consistently above 4%, peaking at 5.23% in 2011". Over this period, children's literature accounted for around 10 percent of translated works.

[2] The most prominent examples of this are the Marsh Award for Children's Literature in Translation, established in 1996 and awarded biennially to the translator of an outstanding work of children's fiction into English, and the In Other Words prize, launched in 2017 by BookTrust, the UK's largest children's reading charity.

[3] More than 20 percent of recently published children's books in Germany were translations. See http://www.leipziger-buchmesse.de/ll/veranstaltungen/27419 [accessed 9 March 2018]

[4] https://www.carlsen.de/blog/harry-potter-und-der-stein-der-weisen-illustrierte-ausgabe-des-bestsellers [accessed 5 March 2018]

The main subject of the present study, Terry Pratchett's series of books about the witch Tiffany Aching, although critically well regarded and commercially very successful in his home country, enjoys a more modest status on the German-language market. Nevertheless, it is an interesting exercise in its own right to consider how Pratchett's work, which draws deeply on British traditions, history and popular culture, has made the transition to another linguistic and cultural context, particularly in relation to the younger intended readership.

In Chapter One, the Introduction, by way of background I will begin by looking at the idea of children's literature in general, how it is defined by specialists in the field and which features set it apart from literature for adult readers. Having established this context, I will provide an overview of the branch of translation studies that deals specifically with children's literature and consider a number of problems particularly associated with translating for younger readers. Finally, I will briefly introduce Terry Pratchett himself and pertinent aspects of his work before moving on in subsequent chapters to focus on some of the various types of culture-specific material present in the *Tiffany Aching* books and the ways in which they have been realised in their German translations. Chapter Two will concern itself with the setting of the *Tiffany* stories and consider examples of how Pratchett makes use of British folk traditions in creating a secondary world. Chapters Three, Four and Five will then deal respectively with Language Variation, Names and Intertextuality in the *Tiffany* books.

1 Introduction

1.1 Children's Literature

For anyone who might be thinking about providing a reasonably manageable outline of the field of children's literature, Jack Zipes, writing in his introduction to *The Oxford Encyclopedia of Children's Literature*, offers a few words of warning:

> Children's literature has come of age, and in fact, it is so mature, diverse, and complex that it is almost impossible to define, let alone describe and explain.
>
> (Zipes, 2006: xxix)

This would seem to be borne out by the impressive scope of the *Encyclopedia*, which runs to four volumes and over 1,500 pages. In a rather more concise treatment of the field, Kimberley Reynolds, while herself acknowledging that children's literature is "impossibly large and amorphous for a field of study" and noting that "there is no clearly identifiable body of 'children's literature' any more than there is something that could be called 'adults' literature'" (Reynolds, 2011: 2), is prepared to propose a workable definition:

> Outside academia, the term 'children's literature' has a largely unproblematic, everyday meaning. From newspapers and other media to schools and in government documents, it is understood to refer to the materials written to be read by children and young people, published by children's publishers, and stocked and shelved in the children's and/or young adult (YA) sections of libraries and bookshops.
>
> (ibid.: 1)

Even within academia, similar definitions are sometimes considered useful, such as the following, formulated by Göte Klingberg, a pioneer in the academic study of translating for children:

> Literatur für Kinder und Jugendliche (von hier an einfach Kinderliteratur genannt) wird definiert nicht als diejenigen Bücher, die die Jugend gelesen hat (von Kindern und Jugendlichen wird und wurde eine umfangreiche Literatur gelesen), sondern als diejenige Literatur, die für oder hauptsächlich für Kinder und Jugendliche veröffentlicht worden ist.
>
> (cited in Reiss, 1982: 7)

However, at a more theoretical level, such pragmatic definitions, based as they are on an intuitive understanding of the notions of "children" and "literature", run the risk of circular reasoning – "children's literature is literature intended for children".

The potential complexity of 'literature' in this context is summarized comprehensively by Reynolds:

> Currently, everything from folk and fairy tales, myths and legends, ballads and nursery rhymes – many of which date back to preliterate epochs – to such embodiments of our transliterate age as e-books, fan fiction, and computer games may come under the umbrella of children's literature. Additionally, as an area of research and teaching, children's literature encompasses all genres, formats, and media; all periods, movements, and kinds of writing from any part of the world, and often related ephemera and merchandise too.
>
> (Reynolds, 2011: 2)

In the main body of this study, for the sake of simplicity and coherence, I will be using the term "literature" to refer solely to works of narrative fiction.

Untangling the idea of "children" and the various and changing concepts of childhood is a rather more challenging matter. Lucy Pearson provides a useful summary of some of the associated problems from a sociological perspective:

> Notions of when childhood begins and ends, what children can do or understand, and what children need vary widely across time and place. Is there a recognisable 'childness' which links a middle-class child in Victorian Britain, a child soldier in Rwanda during the 1990s and a low-income child in twenty-first century America? Even within cultures, the boundaries of childhood are fluid. In contemporary Britain, does childhood end at ten (the age of criminal responsibility in England and Wales), at sixteen (the age of sexual consent) or at eighteen (when civic rights and responsibilities such as voting are conferred)?
>
> (Pearson, 2011: 3)

Despite these shifting parameters, it is possible to identify certain characteristics that provide the basis for a usable concept of childhood; as formulated by Gillian Lathey (2016: 5), it is "an early phase of life that is at least partly devoted to education and acculturation, and free from the need to participate in the struggle for survival". It is also a period of rapid physical, mental and emotional development, reflected by radically changing requirements in relation to literary intake (ibid.: 7).

This understanding of childhood as a time of "enormous intellectual progress and affective change from birth to adolescence" (ibid.: 10) is taken up in J. A. Appleyard's *Becoming a Reader: The Experience of Fiction from Childhood to Adulthood* (1994) which traces how children's response to fiction changes in parallel with their cognitive, psychological and emotional development.

Although it is now almost a truism to note that each child follows its own unique developmental path, and it is widely understood that children's changing needs and interests as readers and people cannot be predicted solely on the basis of the age group they happen to belong to, some critics have sought to outline a broad stylistic and thematic distinction between children's literature and literature for adults. Writing around the time when

children's literature was beginning to establish itself as a field of academic study in its own right, Myles McDowell offered the following list of "observable differences":

> [C]hildren's books are generally shorter; they tend to favour an active rather than a passive treatment, with dialogue and incident rather than description and introspection; child protagonists are the rule; conventions are much used; the story develops within a clear-cut moral schematism which much adult fiction ignores; children's books tend to be optimistic rather than depressive; language is child-oriented; plots are of a distinctive order, probability is often disregarded; and one could go on endlessly talking of magic, and fantasy, and simplicity, and adventure.
>
> (McDowell, 1973: 51)

To be fair, McDowell does acknowledge that "clearly the line between children's and adult fiction is blurred and broad" (ibid.: 50), but, even at the time, this list would have been debatable. To take an example, J. R. R. Tolkien's *The Lord of the Rings* (published in 1954 and 1955) is notably popular with boys in early adolescence and often dismissed by a certain sort of professional critic as being suitable only for children or childlike adults, yet it is a long, morally complex, densely plotted story about war, featuring a wide range of linguistic registers, lengthy descriptive passages and what can only be described as an ambiguously happy ending.

Since then, the picture has been complicated further by the growth of the thriving branch of children's literature known as young adult (or YA) literature, aimed at teenagers as a group distinct from both adults and children and having its own specific needs and concerns. Critic and author Aidan Chambers has identified several themes that he regards as centrally important for teenagers:

> [F]riendships and relationships […] along with parents, authority, work, the self – in the sense of strong emotions, opinions and the development of identity – and what [he] terms 'the standard problems', among which he includes illegitimacy, drugs, illness, conflict and race.
>
> (Pearson, 2011: 171)

Recent work by popular and highly regarded writers such as J. K. Rowling, Philip Pullman and, indeed, Terry Pratchett[5] has gone further to elide any putative distinction between children's literature and literature for adults, representing a phenomenon known as "crossover" literature. All of them write accessible stories that combine excitement, humour and colourful characters – all traditional features of writing for a younger audience – with

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[5] Both Rowling and Pullman seem rather self-conscious about writing in the much-deprecated fantasy genre and take great care to distance themselves from it by emphasizing their serious grown-up literary credentials; Pratchett always appeared much happier in his own skin in this regard.

more challenging themes such as death, relationships and religion, and their huge readership spans all ages.

1.2 Translation of Children's Literature

In 1976, at the third symposium of the International Research Society for Children's Literature, the first academic conference devoted to the translation of children's books, the Austrian scholar Richard Bamberger observed that the field had "hardly been touched upon … in spite of the fact that translations, as a rule, are of even greater importance in children's than in adult literature" (cited in Lathey, 2006: 1). At the time, both translation studies and children's literature studies were still establishing themselves as defined fields of academic research, and the situation lamented by Bamberger has improved modestly since then. This enhanced status is reflected in the second edition of *The Oxford Companion to Children's Literature* (Hahn, 2015) by the addition of a separate (albeit brief) entry dealing specifically with translation, whereas the field hadn't been deemed worthy of inclusion in the first edition (Carpenter / Prichard, 1984). A comprehensive review of work on critical approaches to translation for children is provided by Tabbert (2002), and more recent publications are the subject of consideration by Lathey (2006, 2009, 2016).

In keeping with theoretical developments in the wider field of translation studies, the emphasis in the study of translating for children has shifted from the prescriptive, source-text-oriented approach represented by Göte Klingberg's ground-breaking *Children's Fiction in the Hands of the Translators* (Klingberg, 1986). More recent work, while not losing contact with the source text as a key point of reference, has adopted a more descriptive, target-oriented perspective (Tabbert, 2002: 304ff.). Research into child-oriented translation encompasses work both on external factors, such as the influence of political and social ideology on the translation process, and on different approaches to dealing with internal features of children's texts.

Although the international exchange of children's literature and its potential for promoting understanding across national and linguistic boundaries are often seen in a rather idealistic light, the translation of children's books is subject to a range of less utopian influences (Tabbert, 2002: 307ff.). At a national level, there has long been a hard-eyed recognition of the significant role of books in the education and socialization of children and the shaping of future citizens, and this has played a part in determining the reception of translated books for younger readers. A striking example of this was recorded by J. R. R. Tolkien who, in

1938, was asked by a potential German publisher of *The Hobbit* to provide written confirmation of his "Aryan" origins before a translation could be approved[6] (Carpenter / Tolkien, 1981: 37). During the Cold War, the impact of political ideology on the choice of children's books for translation was recorded by Eckard Breitinger in an article for the *Lexikon der Kinder- und Jugendliteratur* (cited in Tabbert, 2002: 308-9) in which he contrasts the share of translated children's books from the USA and the USSR in West Germany (32% / 4%) and East Germany (5% / 35%). More recently, the translation of children's literature under a totalitarian government has been closely studied by Gaby Thomson-Wohlgemuth (2009) in a detailed survey of censorship and the ideologically driven selection of texts for younger readers in the German Democratic Republic. The pressure on translators also to conform to social and linguistic norms regarding "suitability" for children is most famously evident in the many bowdlerized translations of Grimm's tales (Lathey, 2016: 25); however, even during the second half of the twentieth century, when social attitudes in the West were becoming more liberal, Astrid Lindgren's anarchic and unvarnished portrayal of childhood was subject to censorship in Germany (O'Sullivan, 2006b: 98), France (Tabbert, 2002: 334) and the United States (Stolt, 2006: 72).

Work on the internal characteristics of texts for children might be usefully categorized using a framework suggested by Emer O'Sullivan (Tabbert, 2002: 316ff.). She proposed a list of five traits worth considering in translated children's literature: (1) interplay of picture and words in picture books; (2) cultural references; (3) playful use of language; (4) dialect, register, names; (5) the possibility of double address (of child and adult). Tabbert incorporated these categories in his own survey (ibid.) and a slightly modified version of the same framework appears to have been adopted by Gillian Lathey in her guide to the developmental and linguistic issues associated with translating children's literature (Lathey, 2016). As far as the present study is concerned, items 2 and 4 are directly applicable to the material under consideration and will be dealt with in more detail in the following section and in later chapters. Here, for the sake of completeness, I will look briefly at categories 1, 3 and 5.

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[6] He refused.

1.2.1 Interplay of picture and words in picture books

Fiction for younger readers almost always contains a visual element that is generally absent from texts intended for an older audience. Such visual texts range from picture books and picturebooks[7] to illustrated fiction, comics and graphic novels, and frequently involve a complex interplay between written and visual storytelling that can present particular problems for the translator. Finnish translator, author and illustrator Riitta Oittinen (2000) has even suggested that translating all forms of illustrated text should be regarded as a specialization requiring training in both translation studies and art appreciation. Tabbert (2002: 317ff.) and Lathey (2016: 55ff.) provide a more detailed consideration of work in this field.

1.2.2 Playful use of language

The process of language acquisition by young children is characterized by unselfconscious and intense experimentation with sound and meaning, spontaneity and a delight in pushing linguistic boundaries. Correspondingly, "[r]epetition, rhyme, onomatopoeia, word-play, nonsense, neologisms and the representation of animal noises" (Lathey, 2009: 32) are all commonly encountered in texts aimed at children. Wordplay can demand a considerable degree of linguistic inventiveness on the part of the translator and is grouped together with poetry in Lathey's treatment of the translation of sound in children's literature (Lathey, 2016: 93ff.), which includes an overview of several related studies.

1.2.3 The possibility of double address (of child and adult)

In books for younger readers, O'Sullivan has identified two types of implied reader – the child and the adult (Tabbert, 2002: 337). A classic example of this would be A. A. Milne's *Winnie-the-Pooh* (1926), which contains elements of very dry humour that would presumably be lost on most younger readers. O'Sullivan herself, in her study of the first German translation of *Winnie-the-Pooh*, notes how this level of complexity wasn't reflected in the German, indicating how translators might overlook elements of narrative sophistication in apparently straightforward texts (Lathey, 2016: 16). She went on to develop a more complex model of implied communication in source and target texts (O'Sullivan,

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[7] A distinction is made between "picture books, in which words, images, and other visual elements largely repeat information, and picturebooks, in which words and visual elements are interdependent" (Reynolds, 2011: 57)

2000) but that lies beyond the scope of the present study. Research into the translation of narrative communication in children's literature is discussed further by Lathey (2016: 15ff.) and Tabbert (2002: 337ff.).

1.3 Culture-specific Material in Translation

> 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.
>
> (Astrid Lindgren cited in Lathey, 2016: 11)

In his discussion of culture-specific material in translation, Javier Franco Aixelá provides the following summary of the notion of cultural diversity:

> Each linguistic or national-linguistic community has at its disposal a series of habits, value judgments, classification systems, etc. which sometimes are clearly different and sometimes overlap.
>
> (Aixelá, 1996: 53)

The negotiation of these cultural differences is central to the act of translation, and the translator's choice of strategies when dealing with culture-specific elements can gravitate towards either "domestication" or "foreignization", as Lawrence Venuti (2008), drawing on Friedrich Schleiermacher, has termed them. Schleiermacher had stated that two possible approaches lay open to translators of artistic texts:

> Now as for the translator proper who truly wishes to bring together these two quite separate persons, his writer and his reader, and to help the reader, though without forcing him to leave the bounds of his own native tongue behind him, to acquire as correct and complete an understanding of and take as much pleasure in the writer as possible – what sorts of paths might he set off upon to this end? In my opinion, there are only two possibilities. Either the translator leaves the writer in peace as much as possible and moves the reader toward him; or he leaves the reader in peace as much as possible and moves the writer toward him.
>
> (Schleiermacher, 1813/2012: 49)

Schleiermacher himself argued that the "foreignizing" method, bending the target language to approximate the source language more closely and retaining foreign concepts and culture, was the preferable means of helping an intelligent reader to appreciate the source text. Venuti added an ethical dimension to the discussion (Venuti, 2008: 19). He argues that foreignization is morally necessary in order to challenge the ethnocentric translation traditions currently prevalent in the hegemonic English-language nations; differences and difficulties in the foreign source text are smoothed over in the target text in favour of a fluent, familiar reading experience in conformity with dominant cultural values.

Venuti's concepts have received some attention in recent works on children's literature in translation (Lathey, 2006, 2016; van Coillie / Verschueren 2006). Lathey presents them in a highly condensed form in her discussion of cultural mediation in translated children's books:

> A domesticating translator alters cultural markers to bring the text closer to the target culture, while a foreignizing translator leaves cultural terms and names untranslated and retains references to cultural practices that may be new to the child reader.
>
> (Lathey, 2016: 38)

While acknowledging the importance of Venuti's argument regarding the dangers of "a kind of appropriation or cultural colonialism" (ibid.) inherent in domesticating translation strategies, Lathey suggests that the applicability of full-blown foreignization to translating for a younger audience might be limited by the inexperience of the target readership, which could be put off by unfamiliar elements in the text.

In the following sections, two influential studies of the translation of culture-specific material in children's literature, by Göte Klingberg and Eirlys E. Davies respectively, will be considered in more detail.

1.3.1 Göte Klingberg

Göte Klingberg's *Children's Fiction in the Hands of the Translators* (Klingberg, 1986) was the first book-length attempt to look seriously and systematically at translation for children and teenagers, and "certain problems of translation which are accentuated when a children's book is being transferred" (ibid.: 10). Klingberg's work is strongly prescriptive in tone, concerning itself with "how children's books are actually being translated and how they should be translated" (ibid.: 9), and he makes clear that he is writing from a pedagogical standpoint. At the start of his study, he outlines four factors at work in the translation of children's literature. The first two clearly align with the "foreignizing" method:

> One of the aims of translating children's books must simply be to make more literature available to children (hopefully works of literary merit). This aim will justify a close adherence to the original text. Otherwise it is not the literary work as such, in its totality and with its distinctive characteristics, that is presented to the readers in the target language.
>
> (ibid.: 10)

> Another aim of translating children's books is to further the international outlook and understanding of the young readers. This aim will lead to the same adherence to the original. Removal of peculiarities of the foreign culture or change of cultural elements for such elements which belong to the culture of the target language will not further the readers' knowledge of and interest in the foreign culture.
>
> (ibid.)

Correspondingly, the remaining two pedagogical goals are indicative of a "domesticating" approach:

> Since there may be reason to suppose that young readers to a greater extent than adult readers lack such knowledge of the foreign culture that is a prerequisite for understanding, the translator is tempted or forced to change or delete in the text of a children's book more than in the text of a book for adults.
>
> (ibid.)

The fourth goal, termed "purification", encompasses issues relating to censorship and socialization such as those that have been briefly discussed above (p.6f.). Klingberg acknowledges the tension between these conflicting pedagogical goals, remarking that this "struggle between consideration for the original text and regard for the intended readers is … as old as translation itself" (ibid.). Ultimately, however, he regards "the goal of furthering the international outlook of the intended readers" (ibid.: 17) as being of the highest significance, and this leads him to take a markedly anti-domesticating approach to translating for children, to the extent of arguing against the translation of certain works if it leads to what he regarded as excessive manipulation of the original (ibid.: 22).

Roughly half of Klingberg's study is devoted to the translation of culture-specific material:

> A problem when children's fiction is translated is that some elements of cultural context obviously are not known to the same extent to the readers of the target text as to the readers of the source text. When the translator does nothing about this, the degree of adaptation[8] of the target text will be less than that of the source text. The target text will then easily become difficult to understand, or less interesting to its readers than the source text to its readers. In order to retain the degree of adaptation the translator in such instances may feel forced to make a further adaptation to the new readers. Such an adaptation effected in translation work is here called *cultural context adaptation*.
>
> (ibid.: 11-12)

He believed that this should only be undertaken in exceptional circumstances and that its use should be restricted to details, in order to ensure as little interference as possible with the source text. His discussion is framed around ten categories – namely, in descending order of importance in children's book translation (ibid.: 17ff.):

1. Literary references
2. Foreign languages in the source text
3. References to mythology and popular belief

[8] "the degree to which a text is adapted to the intended readers" (ibid.: 11)

4. Historical, religious and political background
5. Buildings and home furnishings, food
6. Customs and practices, play and games
7. Flora and fauna
8. Personal names, titles, names of domestic animals, names of objects
9. Geographical names
10. Weights and measures

By this classification, Klingberg aimed to show which subjects would require special attention when translating for children, the successful presentation of literary references, for example, demanding rather more care than the translation of weights and measures.

He goes on to provide nine strategies for translating culture-specific material (ibid.: 18):

1. Added explanation: "The cultural element in the source text is retained but a short explanation is added within the text."
2. Rewording: "What the source text says is expressed but without use of the cultural element."
3. Explanatory translation: "The function or use of the cultural element is given instead of the foreign name for it."
4. Explanation outside the text: "The explanation may be given in the form of a footnote, a preface or the like."
5. Substitution of an equivalent in the culture of the target language
6. Substitution of a rough equivalent in the culture of the target language
7. Simplification: "A more general concept is used instead of a specific one, for instance the genus instead of the species."
8. Deletion: "Words, sentences, paragraphs or chapters are deleted."
9. Localization: "The whole cultural setting of the source text is moved closer to the readers of the target text."

While accepting that the formulation of universally applicable rules would be impossible, he believed, in keeping with the foreignizing approach, that attempting to elucidate unfamiliar cultural elements (strategies 1-4) was generally preferable to replacing them with more familiar substitutes or deleting them entirely (strategies 5-9).

1.3.2 Eirlys E. Davies

While Klingberg represents a source-text-oriented approach to translation, Eirlys Davies' study of the translation of culture-specific material in J. K. Rowling's *Harry Potter* books (Davies, 2003) was influenced by more recent theoretical developments in the field, and demonstrates a much less didactic approach and a rather greater awareness of the role of varying target culture conventions and norms in the translation process:

> The existence of so many contemporaneous versions [of the *Harry Potter* books], in related and distant languages, aimed at cultures close to the original British one or far removed from it, offers the opportunity to compare the strategies adopted in the different translations, in search perhaps of underlying similarities or of differences among the conventions and expectations of particular communities.
>
> (ibid.: 65-66)

Although she notes in passing how culture can manifest itself at the level of the text through features such as discourse structure, rhetorical devices and genre-specific norms, Davies chooses to focus on "problems at the lexical or semantic level arising from the presence of references to culture-specific entities such as customs, traditions, clothes, food, or institutions" (ibid.: 68). She agrees with Aixelá (1996) in emphasizing the fluidity of the concept of the culture-specific item and how it is contingent upon the specific dynamic between any given source and target culture; for example, Halloween would represent a culture-specific item when translating from English into Chinese but not necessarily when translating into German, since it has become an established cultural phenomenon in German-speaking countries during recent decades.

Davies moves on to discuss the distinction between foreignization and domestication in the translation of culture-specific items, and how conventional approaches to dealing with them can vary depending on culture and historical period, as well as being subject to other factors such as text type, the nature of the target audience and the relationship between the source and target languages and cultures (Davies, 2003: 69). She notes how "[p]ractical discussions of ways of handling [culture-specific items] have tended to list sets of cultural references and enumerate a number of alternative procedures for dealing with individual cases of these", adding that "[i]t is sometimes claimed that the procedures identified can be ranked on a scale according to their degree of adaptation" (ibid.: 70). This clearly reflects the method advocated by Klingberg, although he isn't included among the theorists discussed by Davies, and she herself chooses to adopt a slightly different approach in her treatment of culture-specific items in translation:

> [I]n the discussion below I have […] adopted my own labels for the procedures noted in the Harry Potter translations. I shall make no claim that these can be definitively ordered in terms of degrees of closeness or distance from the source text, or placed on a scale ranging from exotic to domesticated.
>
> (ibid.: 71)

Davies observes that all of the translations looked at by her retain the British setting of the Harry Potter stories, and that there are no examples of a full-scale cultural relocation to a new setting, or "localization" as Klingberg referred to it. Instead, each translator has deployed various methods to varying degrees in an attempt "to reconcile the potentially conflicting aims of giving readers a background with some authentic British flavour, yet at the same avoid overwhelming them with too much that is unfamiliar and undecipherable" (ibid.: 72). Davies identifies seven categories of approach to dealing with culture-specific items:

1. Preservation

   "Faced with a reference to an entity which has no equivalent in the target culture, a translator may simply decide to maintain the source text term in the translation" (ibid.: 72-73). This also encompasses "instances where the actual English words are not preserved, but where a cultural reference receives a literal translation" (ibid.: 73)
2. Addition

   "When simple preservation of the original [culture-specific item] may lead to obscurity … the translator may decide to keep the original item but supplement the text with whatever information is judged necessary" (ibid.: 77). However, "sometimes the explanatory insertion makes the original item redundant, and it may accordingly be omitted" (ibid.: 78).
3. Omission

   "A third procedure is to omit a problematic [culture-specific item] altogether, so that no trace of it is found in the translation" (ibid.: 79).
4. Globalization

   "By this term is meant the process of replacing culture-specific references with ones which are more neutral or general, in the sense that they are accessible to audiences from a wider range of cultural backgrounds" (ibid.: 83).
5. Localization

   "[I]nstead of aiming for "culture-free" descriptions, [translators] may try to anchor a reference firmly in the culture of the target audience" (ibid.: 83-84).

6. Transformation

   "[C]ases where the modification of a [culture-specific item] seems to go beyond globalization or localization, and could be seen as an alteration or distortion of the original" (ibid.: 86).

7. Creation

   "[C]ases where translators have actually created [culture specific items] not present in the original text" (ibid.: 88).

Unlike Klingberg, Davies doesn't provide a taxonomy of culture-specific items as a basis for discussion. Instead, she structures her arguments around the seven categories of translation strategy outlined here, and different types of culture-specific material – for example, proper names, non-standard speech, cultural references, food – are considered within this context whenever they are relevant.

Davies also differentiates between a micro-level of translation, where individual culture-specific items are considered in isolation in their immediate context, and a macro-level, where the cumulative overall effect on the text of networks or sets of individual items is taken into account:

> One such network is composed of the frequent references to details of the very British background against which the stories are set: aspects of daily life such as food, traditions and school customs which Rowling could assume would be perfectly familiar to her immediate audience. The accumulation of these mundane, everyday references builds up a solidly real British setting, and this in turn serves as a foil for the fantasy element of the books.
>
> (ibid.: 90)

Whereas Klingberg might have emphasized here the importance of retaining this specific evocation of "Britishness" at all costs, Davies prioritizes the reception of the text:

> What matters overall is not so much the provision of exact equivalents or detailed explanations for individual culture-specific entities, but the weaving of a realistic background against which the exotic side of the stories can be set.
>
> (ibid.: 91)

1.4 Terry Pratchett

Terry Pratchett (1948-2015) was an English author of fantasy novels. He is best known for the exceptionally popular *Discworld* series, which includes the *Tiffany Aching* books that are the subject of the present study. His first published novel was the children's book *The Carpet People* (1971), which received favourable reviews but relatively few sales, and this was

followed by the science fiction novels *The Dark Side of the Sun* (1976) and *Strata* (1981), both written while Pratchett was earning his living through journalism and, subsequently, as a press officer for the Central Electricity Generating Board. The success of the first *Discworld* novel, *The Colour of Magic* (1983), followed by a similarly positive reception for *The Light Fantastic* (1986) and *Equal Rites* (1987), enabled Pratchett to become a full-time author, and by the end of his life he had published over fifty novels, forty of them set in the *Discworld* universe[9]. Public enthusiasm for the Discworld led to the publication of numerous associated books and world guides, partly written by Pratchett himself, as well as adaptations for screen and stage, comics, video games, music and role-playing game supplements. In 2009, he was knighted for services to literature. Having been diagnosed with early-onset Alzheimer's disease in 2007, Terry Pratchett became known to a wider British public through his efforts to raise awareness about Alzheimer's and for his contributions to the debate about assisted suicide. He died in 2015.

1.4.1 The Discworld and Writing for Children

> Great A'Tuin the Turtle comes, swimming slowly through the interstellar gulf, hydrogen frost on his ponderous limbs, his huge and ancient shell pocked with meteor craters. Through sea-sized eyes that are crusted with rheum and asteroid dust He stares fixedly at the Destination.
>
> In a brain bigger than a city, with geological slowness, He thinks only of the Weight. Most of the weight is of course accounted for by Berilia, Tubul, Great T'Phon and Jerakeen, the four giant elephants upon whose broad and star-tanned shoulders the disc of the World rests, garlanded by the long waterfall at its vast circumference and domed by the baby-blue vault of Heaven.
>
> (CoM 11)

This is the Discworld, as described on the first page of *The Colour of Magic*. Peter Hunt elaborates:

> [I]t has villages and cities, countries and continents, with their own climates and laws and legends and science; it is populated by a vast array of characters and species borrowed from a vast range of mythologies and legends and imaginations …
>
> (Hunt, 2001: 116)

In this regard, it resembles countless other examples of stock fantasy world-building that have been committed to paper over the years with varying degrees of success. However, from the start, Pratchett had something else in mind, as Jonathan Stroud outlines:

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[9] The final *Discworld* novel, *The Shepherd's Crown* (2015), was published posthumously.

> Terry Pratchett went a different route. His Discworld began as a piss-take of the whole Tolkien subculture, but quite rapidly […] it began to acquire a gravity of its own. Soon it wasn't a simple pastiche at all, but a proper, functioning secondary world […] in which genuine adventures could take place alongside satirical sideswipes at almost anything.
>
> (Stroud, 2011: 7)

Hunt explains further:

> Or, to put it another way, here is a setting where literary genres and social movements can be satirized, gently or savagely, according to need, and where Pratchett's constant linguistic and philosophical awareness, not to say cynicism, can be matched against the 'real' world.
>
> (Hunt, 2001: 116)

Although Pratchett's *Discworld* series belongs solidly and unashamedly to the fantasy genre, featuring a cast of witches, wizards, dwarfs, trolls, vampires and werewolves, it approaches it with subversive intent. The *Discworld* stories are a vehicle for biting social and political satire, metaphysical speculation, literary pastiche and wide-ranging intertextuality, as well as knockabout humour, poetic beauty and deep humanity.

It quickly became clear that the *Discworld* books were also popular among younger readers. Pratchett appeared, at times, to be rather dismissive of this particular audience. Fiona Lafferty recalls how "[s]ome years ago, I met Terry Pratchett at a Children's Book Week launch and he told me rather dismissively that he did not care whether children read his bestselling Discworld novels because he did not write them for children", although he subsequently "sheepishly qualified that original remark, saying that he still does not feel entirely comfortable with children under 12 or 13 reading his adult books" (Lafferty, 2002). Nevertheless, as a child, Pratchett had himself been a voracious reader, and he remarked in a later interview "I think[,] among children that read, differentiation between adult and children's [literature] gets really quite blurred" and "I've always been aware that fantasy is uni-age and the kids who read, read anything" (Pratchett cited in Giles, 2010).

The first *Discworld* novel that *was* specifically written with a younger audience in mind was *The Amazing Maurice and his Educated Rodents* (2001), the twenty-eighth book in the series. It won the Carnegie Medal[10] for 2001 and was described by the judges as "a brilliant

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[10] The Carnegie Medal is awarded annually in Britain to an outstanding new work of literature for children or young adults.

and witty twist on the tale of the Pied Piper that is funny and irreverent, but also dark and subversive"[11].

At times, Pratchett seems to have been at a loss to explain how, for him, writing for children differed from writing for adults, acknowledging that "it's almost impossible to tell you what it is, but I know it when I'm doing it" (Pratchett, 2006b). One of the main challenges appears to have been adapting his usual approach to storytelling to make allowance for younger readers' more limited range of reference:

> Well […] when you're writing a book for adults – especially with the expectation that [some] of them at least will be familiar with the whole fantasy genre – then some of your work has already been done for you. Adults possess their own film studio that will process that text into the movie. Kids do to an extent, but you can never be quite certain how wide that extent is.
>
> (Pratchett cited in Richards, 2002)

Hunt remarks how Pratchett's children's books don't fall easily into any particular paradigm of children's literature:

> Pratchett's children's books, however, are *not* entirely what children's books are expected to be. To look at them critically is to see a fascinating demonstration of a writer establishing for himself just what it means to write for children: what should be done, what might be done, what can be done.
>
> (Hunt, 2001: 91)

He adds that Pratchett "seems to be pushing at the limits of what limited conceptions of childhood assume that children can understand" (ibid.: 92) and "when Pratchett writes for children, he writes with inherent respect, and the books are as full of ideas and intellectual speculation as any" (ibid.: 96).

The Amazing Maurice and his Educated Rodents was soon followed by *The Wee Free Men* (2003), Pratchett's second *Discworld* novel for younger readers and the thirtieth in the overall series. It introduced the popular character of the young witch Tiffany Aching, who went on to become the main protagonist in four more novels – *A Hatful of Sky* (2004), *Wintersmith* (2006), *I Shall Wear Midnight* (2010) and *The Shepherd's Crown* (2015), the final *Discworld* novel. Since the Tiffany Aching books and their German translations are the subject of the present study, they will be introduced at greater length in the following section.

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[11] https://www.theguardian.com/uk/2002/jul/13/books.booksnews [accessed 1 May 2018]

1.4.2 The Tiffany Aching series

As already mentioned, the *Tiffany Aching* series consists of five books, namely *The Wee Free Men* (2003), *A Hatful of Sky* (2004), *Wintersmith* (2006), *I Shall Wear Midnight* (2010) and *The Shepherd's Crown* (2015). The first three volumes were translated into German by Andreas Brandhorst as *Kleine Freie Männer* (2005), *Ein Hut voller Sterne* (2006) and *Der Winterschmied* (2007). Regina Rawlinson assumed translation duties for the next two books, which appeared as *Das Mitternachtskleid* (2011) and *Die Krone des Schäfers* (2015).

Considered as a whole, the series can be seen as a sort of *Bildungsroman*, following farmer's daughter Tiffany Aching from the age of nine up until her late teens as she deals with the everyday problems of growing up at the same time as facing the dangers that accompany her training and development as a young witch. Besides displaying similar thematic concerns to the other *Discworld* books, briefly outlined above, the *Tiffany* stories are noteworthy for drawing substantially on the author's considerable knowledge of British folk traditions. By way of context for the discussion in the main body of this study, I will here provide a brief summary of the events of the five books. In subsequent chapters, the focus will be on material from the first three books in the series. Although the last two books are marketed as *Tiffany Aching* novels, they lack the cultural rootedness and sense of place that is evident in *The Wee Free Men* and *A Hatful of Sky* in particular.

1.4.2.1 The Wee Free Men

At the start of the first book in the series, Tiffany Aching is nine years old and spends most of her time working as a dairymaid on the family farm, which is located on the Chalk, an area of chalk downland very reminiscent of parts of preindustrial southern England. She is precocious, clever and keen to have a life beyond that which tradition seems to have chosen for her. Her ambition is to become a witch. Following a series of encounters with a number of supernatural beings and one genuine witch, Miss Perspicacia Tick, Tiffany falls in with a clan of very Scottish-sounding fairies, the Nac Mac Feegle, who accompany her on a raid into a nightmarish and unsettling Fairyland to retrieve her younger brother from the clutches of the Fairy Queen. Finally, Tiffany confronts the Queen and banishes her. At the close of the book, she has a brief meeting with Granny Weatherwax, the unofficial senior witch, who sets her on the path of further training.

1.4.2.2 A Hatful of Sky

In the second book, Tiffany, now eleven, leaves her native Chalk to take up an apprenticeship with an established witch, Miss Level, in the mountains. She has to deal with homesickness and the unglamorous side of witchcraft, which very much resembles a combination of social work and district nursing, as well as having to establish herself socially with other apprentice witches. During the course of the story she is pursued and, at a point of emotional vulnerability, possessed by a hiver, an ancient disembodied intelligence that constantly and aggressively pursues new corporeal hosts. With the assistance of the Nac Mac Feegle and Granny Weatherwax, she ultimately succeeds in driving out the hiver and laying it to rest.

1.4.2.3 Wintersmith

Thirteen-year old Tiffany is now living at the steading of Miss Eumenides Treason, an ancient and fearsome witch who is overseeing the next stage in her training. While attending the dancing of the Dark Morris, a ceremony to welcome the coming of winter, Tiffany inadvertently attracts the romantic attention of the Wintersmith, an elemental spirit and embodiment of the dark time of the year, throwing the seasons out of balance. While attempting to restore the balance, assisted once again by the Nac Mac Feegle and Granny Weatherwax, Tiffany is occupied with her developing relationship with Roland, the son of the Baron of the Chalk, at the same time as learning some of the surprising deeper secrets of witchcraft and helping one of her more clueless friends to establish herself as Miss Treason's successor.

1.4.2.4 I Shall Wear Midnight

Tiffany Aching is fifteen and has returned to the Chalk to serve as its witch. She has to deal with the darker consequences of social deprivation in her community as well as face growing prejudice and suspicion towards witches. It transpires that this is caused by the Cunning Man, a centuries-old spirit of malice that inspires mob violence and unthinking hatred. Tiffany and her friends from the Chalk eventually lure the Cunning Man to a newly harvested field where it is destroyed in the flames of the burning stubble.

1.4.2.5 The Shepherd's Crown

Tiffany, now in her late teens, is busy with her burgeoning responsibilities as a witch. When Granny Weatherwax dies, Tiffany becomes her successor, and must organise resistance to an incursion by the more sinister denizens of Fairyland. The sequence ends where it began,

with Tiffany finally established in her own steading, living on the site of her late grandmother's old shepherding hut on the Chalk.

2 Setting and Tradition

Upon first consideration, one might imagine that the principles of translating culture-specific material for children as discussed by Klingberg and Davies may not be wholly applicable to the *Tiffany Aching* books. Klingberg's approach is motivated in large part by respect for the source culture and "the aim of giving the readers [of the translated text] knowledge, understanding and emotional experience of the foreign environment and culture, in order to further the international outlook" (Klingberg, 1986: 14). For her part, Davies, discussing the example of the *Harry Potter* series in translation, emphasizes "the need to provide a fairly convincing British background to the narrative" (Davies, 2003: 97). The difficulty of conveying appropriately the specific sense of Britishness that pervades the stories is one of the central challenges faced by its translators:

> The books' constant interplay between the familiar and the fantastic, for instance, depends for its success on the opposition between the banality of the real-life British background and the magical, unpredictable features of the wizard community. It is all too easy to blur or even lose this contrast by a translation in which unadapted British [culture-specific items] may seem as exotic and alien as the elements of magic and wizardry.
>
> (ibid.)

Since the *Tiffany* stories, on the other hand, are set in an alternative fantasy universe, it would be easy to assume, based on the (possibly deserved) reputation of much of the fantasy genre for slavish regurgitation of half-digested bits of language, history and culture from around the world, that the question of how to maintain cultural coherence might not disturb the translator too much. Pratchett's reputation as a humourist might be taken by some as further evidence against the need to give his work serious[12] and thoughtful consideration. Certainly, his early *Discworld* books acquired a reputation for "wacky" eclecticism which, despite the protests of the author[13], was difficult for them to shake off. An early blurb from the American fantasy author Anne McCaffrey states, presumably with the best of intentions, that Pratchett's stories are "logically illogical", he himself being an "utter nutter and a funster punster", and the German-language editions of his work continue to promote a similar image

[12] Pratchett, following G. K. Chesterton, noted that the opposite of 'funny' is not 'serious'; the opposite of 'funny' is 'not funny'.
[13] "I would like it to be clearly understood that this book is not wacky. Only dumb redheads in Fifties' sitcoms are wacky. No, it's not zany, either." (Terry Pratchett, *Equal Rites*, 1987)

over thirty years later by persisting with the label *Die Romane von der bizarren Scheibenwelt*.

Pratchett himself, however, argued that the Discworld is only “largely imaginary […] because of course it has that slight air of [solidity] that mythology brings to an image” (Pratchett, 2000: 160). He takes Great A’Tuin, the world turtle, as an example of this archetypal reality:

> [T]he idea that the world goes through space on the back of the turtle, as the Discworld does, is found in many cultures. It is either very old indeed, or we just naturally have a turtle-shaped hole in our consciousness.
>
> (ibid.)

Such real-world rootedness is at its most consistently evident in the *Tiffany Aching* series, which draws deeply on the history and traditions of the British countryside, albeit against the backdrop of the larger Discworld. Pratchett had a lifelong interest in folk traditions, and incorporates many of them in his books, though in an informed and respectful way that is untypical for the fantasy genre:

> I am not a folklorist, but I am a vast consumer of folklore – an end user, if you like. I think about folklore in the same way that a carpenter thinks about trees, although a good carpenter works with the grain of the wood and should endeavour to make a table that will leave the tree glad it became timber.
>
> (ibid.: 159)

The Chalk, the area of chalk downland that is Tiffany’s home and an important setting in the stories, is based solidly on parts of southern England that were very familiar to Pratchett and which apparently required very little work on his part to adapt them for the books:

> A large area of southern England is on the chalk […] I live on the chalk, about twelve miles from Stonehenge […] You always to see [sic] sheep on the chalk, it tends to be very high country, and you don’t see too many trees. It’s really the cent[re] of all our mythologies in England. There’s Stonehenge there, and strange ancient carvings, and the burial mounds of dead chieftains.
>
> (Pratchett 2006b)

> I grew up on the chalk. I was born in the Chiltern Hills, which is another chalk outcrop. And a lot of the things that Tiffany thinks and sees, in fact, I thought and saw when I was her age; a lot of the way Tiffany comprehends the landscape is based on my own experiences.
>
> (ibid.)

The argument could even be made that *The Wee Free Men* is a *Chalk* novel, rather than a *Discworld* novel as such, since the wider Discworld setting plays a vanishingly small role in the first book of the *Tiffany* series.

It is also striking how much information about genuine beliefs and customs the books contain. Although this often takes the form of throwaway obscure references for people who are already familiar with the field, it can also involve more direct presentation of material gleaned from British folklore. Bearing in mind that the books are intended for a younger audience, this might be a partial reflection of Pratchett's belief, expressed in interview with Jacqueline Simpson, that folklore, besides being a satisfying way of stimulating the imagination, has an important function in raising young people's awareness "[t]hat things were different [..] if you don't know where you've come from, you don't know where you are, and if you don't know where you are, you have no idea where you are going" (Pratchett / Simpson, 2010: 1)[14]. Discussing Pratchett's novels for younger readers, Hunt (2001: 95) remarks that "[i]t is a truism that adult writers of children's books cannot avoid educating their audience", but that Pratchett is "habitually didactic". This trait appears to be as evident in the *Tiffany Aching* books as anywhere else.

The rest of this chapter is mainly concerned with the culture-specific material that derives from Pratchett's awareness of place and landscape as well as his engagement with folklore and tradition. Prior to that, I will briefly consider the overall cultural setting of the stories, including material from what might be termed a common European cultural area which is as accessible to readers of the German text as to those of the original.

2.1 The Cultural Setting and Not Especially Culture-specific Material

The *Tiffany Aching* stories take place against the background of a pre-industrial, rural society. Current technology includes the sailing ship, clockwork and the printing press, and land travel is by foot, horse, cart or stagecoach. The society of the Chalk is based on an agrarian and pastoral economy and seems to be run along the lines of a more-or-less benign feudalism, headed by the Baron, who is the legal owner of the chalklands. There is no formal education system besides occasional visits to the area by wandering teachers, and literacy is

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[14] Jacqueline Simpson, widely regarded as one of Britain's foremost folklorists, worked with Pratchett on *The Folklore of the Discworld* (Pratchett / Simpson, 2008), taking "an irreverent yet illuminating look at the living myths and folklore that are reflected, celebrated and affectionately libelled in the uniquely imaginative universe of the Discworld" (ibid.: jacket copy)

the preserve of women. Children are expected to start working young, and it is customary for girls from poorer homes to go 'into service'. Tiffany lives on a large sheep farm on the lower slopes of the Chalk where the most significant events of the year are lambing and shearing. Life is austere. There is no indoor plumbing. Water is drawn from a well. Outdoor toilets and chamber pots are the norm, and an inside "privy" is a sign of privilege. Candles and lanterns are the main form of artificial light. Most of Tiffany's possessions are hand-me-downs from her older sisters. Witches and wizards are a recognized, if not always appreciated, part of society, as are dwarfs, and people seem to be aware of the existence of trolls, vampires and ghosts, although none appear directly in the *Tiffany* stories.

It appears unlikely that any of this recognizably European cultural background to the stories would be particularly challenging or unfamiliar for German readers, so it wouldn't be categorized as culture-specific material as understood by Aixelá and Davies (see p.13).

2.2 Natural Environment

The natural environment portrayed in the stories would also appear to be largely trouble-free from a translation perspective, although Klingberg includes both "Flora and fauna" (Klingberg, 1986: 40ff.) and "Description of Geographical Setting" (ibid.: 81ff.) in his discussion of potential translation problems. Interestingly, he doesn't classify geographical setting as having possible culture-specific associations as such. Although one might justify this decision by arguing that the original formation of the landscape was beyond human influence, the subsequent shaping of the landscape by human societies and the use of language-specific terms to name the landscape would seem to place it very firmly within the purview of culture.

2.2.1 Flora and Fauna

Klingberg's category of "Flora and fauna" as it applies to the *Tiffany Aching* novels in German translation is examined here in particular detail as an illustration of how the labelling of items as culture-specific is contingent upon the dynamic between source- and target-culture (see p.13). Klingberg's thoughts on the subject are entirely in keeping with his overall 'foreignizing' approach:

> A true rendering of flora and fauna contributes to the understanding of the foreign environment. The names of plants and animals, their cultivation, hunting, etc. belong to the cultural context. The general rule must be that natural concepts should be retained, not replaced by others more common in the country of the target language.
>
> (ibid.: 40)

Appendix A contains a comprehensive selection of common nouns relating to flora and fauna that have been gleaned from *The Wee Free Men* and *A Hatful of Sky* and are listed alongside their German translations. It is immediately obvious that the English and German terms on the list of fauna correspond almost exactly, which can be attributed to broad similarities between Britain and Central Europe with regard to the natural environment and indigenous species as well as shared traditions of land use and husbandry. Clearly, in this instance, the material cannot be considered culture-specific.

An interesting anomaly here is the translation of *vole*, defined in the *Oxford Dictionary of English* (ODE, 2010: s.v.) as "a small, typically burrowing mouse-like rodent with a rounded muzzle":

> "I couldn't expect the poor ol' owl to fly around after daybreak, just to see who's about. It was hunting **voles** all night and, believe me, raw rabbit's better'n **voles**. Don't eat **voles**."
>
> (HFoS 277)

> "Ich konnte von der armen alten Eule doch nicht erwarten, nach Tagesanbruch herumzufliegen, nur um Ausschau zu halten. Sie hat die ganze Nacht **Maulwürfe** gejagt, und glaub mir: Rohes Kaninchen schmeckt besser als **Maulwurf**. Ich rate dir dringend davon ab, **Maulwürfe** zu essen."
>
> (HVS 275)

There seems to be confusion here between "vole" and "mole", "a small burrowing mammal with dark velvety fur, a long muzzle, and very small eyes" (ODE, 2010: s.v.). Unlike moles, voles are a staple part of the diet of owls, and the field vole or *Erdmaus* (*Microtus agrestis*), for example, is widespread throughout Europe. This is a clear instance of negligence on the part of the translator. Although it has no relevance to the direct question of cultural specificity, it may indicate a certain misapprehension of the coherent and rooted vision of the countryside portrayed in the *Tiffany* books, as well as potentially confusing younger readers (and annoying older ones) with nonsensical information.

The English and German terms collected relating to flora also correspond closely, and for similar reasons. Brandhorst, however, allows himself an element of freedom in translation. Some terms appear to be interchangeable:

> Most of the pictures of fairies were not very impressive. Frankly, they looked like a small girls' ballet class that'd just had to run through a **bramble** patch.
>
> (WFM 63)
>
> Die meisten Bilder magischer Geschöpfe waren nicht sehr eindrucksvoll. Die betreffenden Wesen sahen aus wie kleine Mädchen einer Ballettgruppe, die in einem **Dornen**gestrüpp getanzt hatten.
>
> (KFM 61)

Others are considered dispensable:

> They were still there, deep holes in the rolling green, filled with thickets of **thorn** and **brambles**.
>
> (WFM 106)
>
> Sie waren noch immer da, tiefe Löcher im hügeligen Grün, gefüllt mit **Dornen**gestrüpp.
>
> (KFM 103)
>
> There *were* some **holly** bushes that made a decent screen.
>
> (HFoS 59)
>
> Es *gab* einige Sträucher, die guten Sichtschutz gewährten.
>
> (HVS 55)

Brandhorst is also prepared to elaborate on the source text information:

> The trees beside the track were less bushy and more pointy or, if Tiffany had known more about trees, she would have said that the oaks were giving way to **evergreens**.
>
> (HFoS 270)
>
> Die Bäume neben dem Weg waren weniger buschig und spitzer. Mit mehr Wissen über Bäume hätte Tiffany gesagt, dass die Eichen **Fichten** und **Kiefern** wichen.
>
> (HVS 268)

By and large, these alterations are of very minor significance to the overall effect of the text and would generally pass unnoticed. There is one instance, however, of Brandhorst deleting meaningful information relating to plant lore:

> The Feegles pointed to a distant mound with a thicket of **thorn** trees growing on it. A lot of the mounds had thickets on them. The trees took advantage of the deeper soil. It was said to be unlucky to cut them down.
>
> (WFM 123)

> Der Größte deutete zu einem fernen Erdhügel, auf dem Gestrüpp und kleine Bäume wuchsen. Auf vielen Erdhügeln gab es solche Bäume, deren Wurzeln den Vorteil des tieferen Bodens nutzten. Angeblich brachte es Unglück, sie zu fällen.
>
> (KFM 120)

A widely held belief in Britain and Ireland was that felling thorn trees or damaging them in any way was unlucky and would provoke the wrath of supernatural forces. In the *Tiffany* books, Pratchett often mentions items of folklore trivia in passing and, besides stealth-educating his readers, the cumulative effect of sowing this information throughout the text is to lend the world portrayed on the page a sense of depth and solidity absent from more formulaic works of fantasy. Again, the omission in the German text barely registers during the course of reading, but it is arbitrary and seems to indicate a lack of appreciation of what Pratchett would appear to be intending here.

2.2.2 Geographical Setting

According to Klingberg:

> The geographical setting should be rendered accurately in all target texts, but it may be more important than ever in a children's book, if one of the aims of the translation is to provide knowledge of a foreign environment.
> Thus one can demand an adequate rendering of the geographical setting even when it does not have any great importance for the story.
>
> (Klingberg, 1986: 81)

Although the aim of translating the *Tiffany* books was hardly to provide knowledge of a foreign environment, the chalk downlands that are home to Tiffany are of central significance in the development of her sense of place and purpose throughout the stories:

> And then go further up, and further, until the track becomes a ribbon and Tiffany and her brother two little dots, and there is her country …
> They call it the Chalk. Green downlands roll under the hot midsummer sun. From up here, the flocks of sheep, moving slowly, drift over the short turf like clouds on a green sky. Here and there sheepdogs speed over the turf like comets.
> And then, as the eyes pull back, it is a long green mound, lying like a great whale on the world …
>
> (WFM 15)

In addition to referring to this area directly as "the Chalk", Pratchett also makes frequent use of the terms "downs" and "downland(s)", which have a quite specific geographical connotation in a British context and are defined in the *Oxford Dictionary of English* as follows:

> **down**[3] (usu. **downs**) a gently rolling hill • (**the Downs**) ridges of undulating chalk and limestone hills in southern England, used mainly for pasture.
>
> (ODE, 2010: s.v.)

> **downland** (also **downlands**) gently rolling hill country, especially in southern England.
>
> (ibid.: s.v.)

Initially Brandhorst seems to have opted for translating “the Chalk” as “(die) Kreide” (KFM 13, 14) but “das Kreideland” quickly became the preferred term. It is also the most frequent translation for “down(land)s”, although there are occasional alternatives – “das Weideland” (KFM 92), “die Weiden” (KFM 102, 104), “das grüne Land” (HVS 16), “grünes Hügelland” (HVS 210, 234). All would appear to convey the idea adequately, although the original associations are, unavoidably, lost.

The landscape term “wold” appears to have presented more difficulties:

> **wold** (usu. **wolds**) (in Britain) a piece of high, open uncultivated land or moor.
>
> (ODE, 2010: s.v.)

The Yorkshire Wolds, for example, are also a district of chalk hills, in northern England. In *The Wee Free Men*, “wold” is introduced as an archaic term for downland:

> Granny used old words, and came out with odd, old sayings. She didn’t call the downland the Chalk, she called it ‘the wold’. Up on the wold the wind blows cold, Tiffany had thought, and the word had stuck that way.
>
> (WFM 16)

In the German translation, Brandhorst appears to have been solely concerned with retaining Tiffany’s rhyme from the original:

> Oma hatte alte Worte und alte Redensarten benutzt, nicht vom Kreideland gesprochen, sondern vom ‘Flachen’. Der kalte Wind im Flachen, da gibt es nichts zu lachen, hatte Tiffany gedacht, und auf diese Weise hatte das Wort einen Platz in ihrem Gedächtnis gefunden.
>
> (KFM 14)

It has already been established that the Chalk is a range of rolling hills, so the use of “flach” here doesn’t appear to make much sense and is a little confusing.

Another landscape-specific term used by Pratchett is “bourne”:

> There was not much water on the Chalk, except for the little streams that people called bournes, which flowed down the valleys in late winter and dried up completely in the summer.
>
> (HFoS 67)

In German, Brandhorst omits this use of a particular local term, which is an effective immediate solution:

> Im Kreideland gab es nicht viel Wasser, abgesehen von kleinen Bächen, die im späten Winter durch die Täler flossen und im Sommer völlig austrockneten.
>
> (HVS 63)

However, it also loses the echo of place-names associated with the southern English chalk country, such as Eastbourne and Cranborne Chase.

2.3 References to Popular Belief

Another category of culture-specific material discussed by Klingberg, and one that is particularly relevant to the *Tiffany* series, is that of mythology and popular belief (Klingberg 1986: 30ff.) where "problems were encountered in the case of names, terms used for supernatural beings, concepts, events and customs" (ibid.: 30). British folk traditions and popular belief about supernatural entities have left their mark on *The Wee Free Men* in particular, although their influence is evident on all of the books.

2.3.1 Jenny Greenteeth

The first antagonist Tiffany encounters in the series is the water monster Jenny Greenteeth:

> She took a couple of steps backwards just before long skinny arms fountained out of the water and clawed madly at the bank where she had been. For a moment she saw a thin face with long sharp teeth, *huge* round eyes and dripping green hair like waterweed, and then the thing plunged back into the depths.
>
> (WFM 13)

Here, Pratchett makes direct use of a nursery tradition from north-west England, even to the extent of retaining the creature's name:

> In Lancashire, Cheshire and Shropshire, from the 19th century to within living memory, children were threatened that if they went near pools the water-spirit Jenny (or Ginny) Greenteeth would catch them.
>
> (Simpson / Roud, 2000: 199)

In appearance it also closely resembles the traditional figure:

> "pale green skin, green teeth, very long green locks of hair, long green fingers with green nails, and she was very thin with a pointed chin and very big eyes"
>
> (cited in Pratchett / Simpson, 2008: 246)

Pratchett also includes a reference to the traditional status of Jenny Greenteeth as a "nursery bogie", namely a monster invented by adults to keep children away from dangerous places:

> "Jenny isn't clever," said Miss Tick. "She's only a Grade One Prohibitory Monster. And she was probably bewildered to find herself in a stream, when her natural home is in stagnant water."
>
> (WFM 54)

This is perhaps the most obvious example in the *Tiffany* books of Pratchett educating his readers in some of the more arcane byways of British folklore. From the handful of references in *The Wee Free Men*, it is possible to put together a more-or-less complete picture of the beliefs surrounding the figure of Jenny Greenteeth as recorded over the years in parts of Britain. In this and similar instances, it could be argued that Pratchett is engaging in the *intracultural* translation of culture-specific material by providing his readers with supplemental information in order better to appreciate the reference to the obscure figure of Jenny Greenteeth, an example of what Eirlys Davies terms 'addition' (see p.14).

Consequently, although Jenny clearly derives from a very specific cultural context, translators are left with little extra *intercultural* work to do in conveying this culture-specific information to their audience besides adapting it to the target language. The principal decision facing them is what to do with the name, which is an example of a 'loaded' name (see p.64), Greenteeth clearly being expressive of a particular physical feature. Brandhorst opts for the direct translation into German, "Jenny Grünzahn" (KFM 26). Although Jenny is a familiar given name in German, it lacks some of the historical resonance of its counterpart in English, which is also found, for example, in the traditional plant-name "creeping Jenny" (*Lysimachia Nummularia* or moneywort) as well as dated terms such as "jenny wren" (a popular name for the bird in question) and "spinning jenny" (an early form of spinning-machine). However, this is of minor consequence for the story. (The translation of personal names is discussed in more depth in Chapter Four).

At the same time, Brandhorst takes it upon himself to introduce minor alterations to some of the explanatory information provided by Pratchett:

> the green-**haired** creature
>
> (WFM 13)
>
> ein Geschöpf mit grünen **Augen**
>
> (KFM 12)

It is difficult to see how this change assists the understanding of German readers.

2.3.2 Grimhounds

In *The Wee Free Men*, Tiffany also encounters the grimhounds:

> And then the dogs appeared, lumbering towards Tiffany with a nasty purpose. They were big, black and heavily built, with orange eyebrows, and she could hear the growling from here.
>
> (WFM 116)

> "Grimhounds! Bad! Eyes of fire and teeth of razor blades!"
>
> (WFM 116)

Here, there is clearly a deliberate echo of the Church Grim, another supernatural figure from British folk tradition:

> There is a widespread tradition that the churchyards were guarded from the Devil and witches by a spirit that usually took the form of a black dog.
>
> (Briggs, 1976: s.v.)

Again, Pratchett provides a piece of background information in passing:

> "Tell me something more about them!" she said.
> […]
> "Said to haunt graveyards!" said a voice from here apron.
>
> (WFM 117)

This is of no consequence for the story but contributes further to rounding out the reader's general knowledge of largely forgotten folklore. However, in this case, the author's creative licence is also seen at work. Although the figure of the Black Dog from European folk tradition often had flaming eyes (Pratchett / Simpson, 2008: 247), the razor teeth and orange eyebrows are Pratchett's invention, as is the name 'grimhound' itself. This is, therefore, more an example of an original creation with peripheral culture-specific associations. Brandhorst creates his own term 'Todeshund', which conveys more directly the threatening connotations of the original while unavoidably losing the nod to British tradition.

2.3.3 Fairies

It is probably fair to suggest that the predominant image of a fairy in contemporary popular culture would be that of Disney's Tinker Bell[15] and similar creations. The *Oxford English Dictionary* notes specifically, however, that this is a more recent usage:

> One of a class of supernatural beings having human form, to whom are traditionally attributed magical powers and who are thought to interfere in human affairs (with either good or evil intent). In later use usually: *spec.* such a being having the form of a tiny, delicate, and beautiful girl or young woman, usually with insect-like wings.
>
> (OED, 2018: s.v. 3.a.)

The emergence of this notion of fairies as diminutive and dainty creatures, although well-represented in modern English literature, can probably be attributed principally to the influence of William Shakespeare:

> In *A Midsummer Night's Dream* he gave elves sweet but silly names: Peaseblossom and Cobweb, Mustardseed and Moth. They were, by his reckoning, just about big enough to kill a red-hipped bumble-bee on top of a thistle.
>
> (Pratchett / Simpson, 2008: 61)

In the field of English-language folklore research, on the other hand, the term "fairy" has a rather broader applicability, which entered public awareness due principally to the work of Katharine Briggs in the 1960s and 1970s:

> Folklorists generally use the term 'fairy' rather loosely, to cover a range of non-human yet material beings with magical powers.
>
> (Simpson / Roud, 2000: 115)

The use of the term "fairy" in this context encompasses a wide variety of beings, common in both English and Celtic tradition, which can differ substantially from each other with regard to both appearance and behaviour:

> These could be visible or invisible at will, and could change shape; some lived underground, others in woods, or in water; some flew. Some were believed to be friendly, giving luck, prosperity, or useful skills to humans who treated them respectfully; many were regarded as troublesome pranksters, or, in extreme cases, as minor demons; sometimes they were blamed for causing sickness, stealing human babies, and leaving changelings. Human adults might be invited (or abducted) into fairyland.
>
> (ibid.)

---

[15] Although the character of Tinker Bell was created by J. M. Barrie and originally appeared in his play *Peter Pan* (1904), its current iconic status is due entirely to the Disney branding machine.

Pratchett, the connoisseur of folklore, was well versed in fairy lore and makes considerable use of it in the Tiffany series, particularly in *The Wee Free Men* and *A Hatful of Sky*. An important role is played in all five books by the Nac Mac Feegle, a tribe of diminutive yet tough and earthy Scottish fairies of Pratchett's own creation which will be discussed at greater length later in this chapter. Additionally, the main antagonist in *The Wee Free Men* is the Queen of Fairyland, whose abduction of Tiffany's younger brother reflects elements of fairylore present in Scottish border ballads such as *Tam Lin* and *Thomas the Rhymer*.

In the course of the books, Pratchett plays with the differing perceptions of fairies mentioned above. A number of times, he makes clear to his readers that the idea encompasses much more than the prettified and rather tame figures that are currently predominant in the popular imagination:

> They looked like rather strange humans. They certainly didn't look much like fairies. Hardly any of them had wings. They were odd shapes, in fact. In fact, some of them looked like monsters.
>
> (WFM 63-64)

> "I mean the elves. The fairies. That's who she's Queen of. Didn't you know?"
> "I thought they were small!"
> "I think they can be any size they like," said Roland. "They're not … exactly real. They're like … dreams of themselves. They can be as thin as air or solid as a rock."
>
> (WFM 228)

It is also evident that the inhabitants of the Chalk are at least familiar with more traditional notions of fairies. When Tiffany first encounters the Nac Mac Feegle, she sees:

> A little man, only six inches high […] He had a mass of untidy red hair, into which a few feathers, bead and bits of cloth had been woven. He had a red beard, which was pretty much as bad as the hair. The rest of him that wasn't covered in blue tattoos was covered in a tiny kilt.
>
> (WFM 12)

Her immediate reaction is to shout:

> "Excuse me! […] Are you fairies?"
>
> (WFM 13)

This is a clear indication that her instinctive understanding of what constitutes a fairy is fairly broad, and it is echoed in remarks by the witch Perspicacia Tick:

> "That little creature in the boat was a Nac Mac Feegle!" she said. "The most feared of all the fairy races!"
>
> (WFM 15)

Nevertheless, Pratchett allows room for the more conventional perspective on occasions, although it tends to be framed in a rather pointed manner:

> Most of the pictures of fairies were not very impressive. Frankly, they looked like a small girls' ballet class that'd just had to run through a bramble patch.
>
> (WFM 63)

> "*Fairyland?* No, it's not! I've seen pictures! Fairyland is … all trees and flowers and sunshine and, and tinkleyness! Dumpy little babies in romper suits with horns! People with wings!"
>
> (WFM 179)

> "Ooo, fairies!" she mumbled.
> "Ach, noo she's ramblin'," said Rob Anybody.
> "No, she means fairies like bigjobs think they are," said Awf'ly Wee Billy. "Tiny wee tinkly creatures that live in flowers an' fly aroound cuddlin' butterflies an' that."
> "What? Have they no' *seen* real fairies? They're worse'n wasps!" said Big Yan.
>
> (HFoS 208)

During the course of the *Tiffany* stories, Pratchett also refers to several other beings that are categorized by Katharine Briggs as fairies, namely 'brownies', 'goblins' and 'pixies':

> **Brownie.** One of the fairy types most easily described and most recognizable. His territory extends over the Lowlands of Scotland and up into the Highlands and Islands, all over the north and east of England and into the Midlands [...] They are generally described as small men […] who come out at night and do the work that has been left undone by the servants.
>
> (Briggs, 1976: s.v.)

> **Goblins.** A general name for evil and malicious spirits, usually small and grotesque in appearance.
>
> (ibid.: s.v.)

> **Pixies.** These are West Country fairies, belonging to Somerset, Devon and Cornwall.
>
> (ibid.: s.v.)

Additionally, he makes use of the terms "fey" (see "fay" (OED, 2018: s.v.), a synonym of "fairy") and "elf", referring here to malicious human-sized fairies rather than the noble and awe-inspiring beings portrayed in the works of J. R. R. Tolkien.

The range of reference to fairylore that is available to Pratchett appears to have caused problems for Brandhorst. One exception to this is the term "brownie", which corresponds closely to the German "Heinzelmännchen":

> **Heinzelmännchen** […]: *(im Volksglauben) hilfreicher Geist in Zwergengestalt, der in Abwesenheit der Menschen deren Arbeit verrichtet.*
>
> (Duden, 2011: s.v.)

Brandhorst's use of this term is an example of what Davies terms 'localization' (see p.14) and it fits very neatly in translation:

> Are they brownies? she wondered. According to the *Faerie Tales*, brownies hung around the house doing chores in exchange for a saucer of milk.
>
> (WFM 72)

> Sind es Heinzelmännchen?, fragte sich Tiffany. Im Märchenbuch hieß es, dass Heinzelmännchen Arbeiten im Haus verrichteten, für eine Untertasse mit Milch.
>
> (KFM 68)

The German term "Elf" ("*zarter, anmutiger Naturgeist aus der Welt der Sagen u. Märchen*" (Duden, 2011: s.v.)) is used in place of English "elf", although it doesn't convey its entire range of meaning:

> "She's an **elf**. They're no' very good at thinking of other people."
>
> (WFM 186)

> "Sie ist **Elfin**. **Elfen** verstehen sich nicht gut darauf, an andere zu denken."
>
> (KFM 183)

It is also employed as a synonym for "fairy", again with a narrowing in semantic range:

> "I mean the **elves**. The **fairies**. That's who she's Queen of. Didn't you know?"
>
> (WFM 228)

> "Ich meine die **Elfen**. Die Königin ist die Königin der **Elfen**. Wusstest du das nicht?"
>
> (KFM 226)

Otherwise, Brandhorst appears to have only the terms "Fee" and "Kobold" at his disposal:

> **Fee** […]: *schönes, den Menschen meist wohlwollend gegenüberstehendes weibliches Märchenwesen, das mit Zauberkraft ausgestattet ist.*
>
> (Duden 2011: s.v.)

> **Kobold** […]: *(im Volksglauben existierender) sich in Haus u. Hof aufhaltender, zwergenhafter Geist, der zu lustigen Streichen aufgelegt, zuweilen auch böse u. tückisch ist.*
>
> (Duden 2011: s.v.)

Generally, “Kobold” is employed by Brandhorst when the subject is small and ugly, almost entirely in connection with the Nac Mac Feegle but also in other contexts:

> “Aye, princess, who’s been attacked by a bunch o’ scunners –”
> “– wicked **goblins**,” said Billy.
>
> (HFoS 209)

> “Ja, wir haben diese arme kleine Prinzessin gefunden, die von verdammten …”
> “… bösen **Kobolden**,” sagte Billy.
>
> (HVS 207)

This can lead to a reduction, albeit unavoidable, of the original scope of the meaning of “fairy” as used by Pratchett:

> From ‘**Fairies** and How to Avoid Them’ by Miss Perspicacia Tick
> […]
> The Nac Mac Feegle are the most dangerous of the **fairy** races, particularly when drunk.
>
> (HFoS 9)

> Aus **Kobolde** und wie man sie meidet von Fräulein Perspicazia Tick
> […]
> Die Wir-sind-die-Größten sind die gefährlichsten **Kobolde** überhaupt, vor allem im betrunkenen Zustand.
>
> (HVS 7)

At other times, Brandhorst uses “Fee” to translate “fairy” when the English is clearly using the term with its broader folkloristic sense to refer specifically to the Nac Mac Feegle. For example, Tiffany’s reaction in German to seeing Feegles for the first time seems somewhat incongruous, considering their unprepossessing appearance:

> “Entschuldigt bitte!” rief Tiffany. “Seid ihr **Feen**?”
>
> (KFM 11)

When referring to the Feegles, Pratchett sometimes plays on the ambiguity of the term in English for comic effect which is difficult to reproduce effectively in German:

> “But we can move between worlds, ye ken. We’re **fairy** folk.”
> […]
> It was true, but it was hard to look at the assembled ranks of the Nac Mac Feegle and remember that they were, technically, **fairies**. It was like watching penguins swimming underwater and having to remember that they were birds.
>
> (HFoS 198)

> “Wir gehören zum **Feen**volk.”
> […]

> Das stimmte zwar, aber wenn man die versammelten Wir-sind-die-Größten sah, fiel es einem schwer, sie sich als … **Feen** vorzustellen. Es war wie mit Pinguinen, die man unter Wasser schwimmen sah: Man musste sich daran erinnern, dass es Vögel waren.
>
> (HVS 195)

The German term “Fee” fails here to capture the range of possible meanings, from the grotesque to the enchanting, in English. Brandhorst seems to be aware that effectively being limited to a choice between “Fee” and “Kobold” when attempting to convey the potential nuances of the English term “fairy” is unsatisfactory. There are some instances of his managing to find an acceptable alternative which sidesteps the problem:

> Most of the pictures of **fairies** were not very impressive.
>
> (WFM 63)

> Die meisten Bilder **magischer Geschöpfe** waren nicht sehr eindrucksvoll.
>
> (KFM 61)

2.3.3.1 The Nac Mac Feegle

Besides drawing directly on existing British fairy traditions for the *Tiffany* books, Pratchett also created his own tribe of fairies, the Nac Mac Feegle, who play a significant role in all five novels as Tiffany’s guides and guardians, as well as providing most of the comic relief:

> *The Nac Mac Feegle*
> (also called Pictsies, the Wee Free Men, the Little Men and ‘Person or Persons unknown, Believed to Be Armed’)
>
> The Nac Mac Feegle are the most dangerous of the fairy races, particularly when drunk. They love drinking, fighting and stealing, and will in fact steal anything that is not nailed down. If it *is* nailed down, they will steal the nails as well.
>
> (HFoS 9)

Regarding the origins of the Nac Mac Feegle, Pratchett provided the following explanation:

> I thought it very strange, and very sad that the fairy kingdom largely appears to be English. I thought it was time for some regional representation. And the Nac Mac Feegle are, well, they’re like tiny little Scottish Smurfs who have seen Braveheart altogether too many times.
>
> (Pratchett, 2006b)

Although the Feegles are an original creation, Pratchett places them squarely in a very specific and densely marked cultural context. The Scottish influence is obvious in their speech (see Chapter Two), their names (see Chapter Three) and a wealth of intertextual references (see Chapter Four). When first encountered in *The Wee Free Men*, their outward

appearance alone serves as a clear indication of a certain type of internationally recognizable, highly stereotypical Scottishness:

> It was definitely a little red-haired man, naked except for a kilt and a skinny waistcoat, scowling out of the picture. He looked very angry. And … he was definitely making a gesture with his hand.
> Even if you didn't know it was a rude one, it was easy to guess[16].
>
> (WFM 64)

They are depicted as being very partial to strong drink, particularly whisky, and their society is structured around clans, each of which has its own bagpipe-playing bard and musician, the gonnagle.

The various names for this particular type of fairy, as listed above (p.38), are a further indication of their cultural origins. Pratchett and Simpson cast light on the not immediately obvious roots of the name Nac Mac Feegle:

> 'Mac Feegle' means 'Sons of Feegle', and 'Feegle' is clearly a variation of 'Fingal', the eighteenth-century Scottish name for a great hunter and warrior hero in Celtic tradition. Tales about him under his older name of Finn or Fionn mac Cumhaill have been popular for over twelve hundred years in Ireland, and almost equally long in Scotland, where he is called Finn MacCool.
>
> (Pratchett / Simpson, 2008: 82)

The term "pictsie" is derived from "pixie" (see p.35) and "Pict", namely a "member of a Celtic people, first mentioned in the late 3rd century A.D., who inhabited what is now northern and eastern Scotland" (OED, 2018: s.v.). The name appears to derive ultimately from the Latin "picti" ("painted ones"), "on account of their alleged habit of painting or tattooing their bodies" (ibid.), which is clearly reflected in the physical description of the Feegles. The *Oxford English Dictionary* lists, as a subsidiary meaning of the word, "[a] member of an imaginary race of small dark people, identified in Scottish folklore with the ancient Picts, and often believed to dwell underground" (ibid.), which also corresponds closely to the depiction of the Nac Mac Feegle in the *Tiffany* stories.

The name "the Wee Free Men", besides reflecting the size of the Feegles and their irrepressible rebellious tendencies, contains a possible reference to a nickname for members of the Free Church of Scotland, the "Wee Frees", although this is presumably for ironic effect at most.

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[16] The publicity poster for the Scottish film *Trainspotting* (1996) might provide some useful context here.

Finally, “the Little Men” is an allusion to well-known lines from the poem “The Faeries” by Irishman William Allingham:

> Up the airy mountain, / Down the rushy glen, / We daren’t go a-hunting / For fear of little men.
>
> (cited in Pratchett / Simpson, 2008: 76)

These examples of a dense layering of allusion and cultural reference is very typical of Terry Pratchett’s writing and will be considered further in Chapter Five. Unlike the instances looked at above where he provides snippets of additional information for the reader, enhancing their general knowledge about folklore at the same time as rounding out the world portrayed in the stories, Pratchett’s use of allusion makes no concessions to his audience, regardless of age. It remains unmarked and unexplained within the text, although *The Folklore of the Discworld* (Pratchett / Simpson, 2008) is a source of much relevant explanatory material for any interested readers who might wish to trace some of Pratchett’s sources further.

For the translator, this aspect of Pratchett’s work presents a considerable problem. Sometimes an innocuous straight translation is possible, which fails to capture the allusiveness of the source text but otherwise fulfils its communicative purpose adequately; Davies refers to this as “preservation” (see p.14). One example of this technique in use is Brandhorst’s “die Kleinen Männer” (HVS 7) for “the Little Men”. The reference to Allingham’s poem is lost, but the term otherwise reflects the nature of the Feegles without forcing the German into any awkward shapes.

Another technique employed by Brandhorst in this context is a version of Davies’s “localization” (see p.14). Faced with the play on words contained in “pictsie”, with the historical and cultural connections already noted, he opts again for the German “Kobold” as a general catch-all term referring to small and ugly humanoid creatures:

> “You gave the Nac Mac Feegles *milk*?”
> “Well, you said they’re **pixies**!”
> “Not **pixies**, ***pictsies***. They certainly don’t drink milk!”
>
> (WFM 77)

> “Du hast den Wir-sind-die-Größten *Milch* gegeben?”
> “Du hast doch gesagt, dass es **Kobolde** sind!”
> “Aber keine *normalen* **Kobolde**. Milch trinken sie gewiss nicht!”
>
> (KFM 74)

"Kobold" is subsequently used throughout the books as the usual translation for "pictsie", again adequately and unobtrusively fulfilling its role as a label for the Feegles, but at the expense of allusiveness.

Finally, to translate "Nac Mac Feegle" and "Wee Free Men", Brandhorst opts to create two entirely new names in German. Although the element "Mac" in "Nac Mac Feegle" is an internationally recognizable Scottish element, the rest of the name was apparently regarded as being too challenging for German readers. Instead, Brandhorst seems to have taken the loud, hard drinking, hard fighting Feegles with their instantly identifiable Scottish markers (red-hair, kilts) as bearing enough resemblance to hardcore football ultras to give them a name based on a chant or battle cry – "Wir-sind-die-Größten" – which also includes an ironic play on their size. However, whereas Nac Mac Feegle can be, and frequently is, abbreviated easily to the convenient and instantly identifiable "Feegle" or "Feegles", the corresponding German – "Größte(r)" at times feels forced:

> "Ach, she's writ here: *Oh, the dear Feegles ha' turned up again*," he said.
>
> (WS 101)

> "Hier schreibt sie: *Die lieben, guten Größten sind wieder aufgetaucht*," sagte er.
>
> (WSch 89)

Although Brandhorst chooses to use a literal translation of "Wee Free Men" for the title of the relevant book (*Kleine Freie Männer*), he creates a new name for use in the stories, "die Kleinen Riesen". Again, he chooses to compensate for the loss of allusiveness in translation by introducing an element of ironic humour through highlighting the contrast between the physical size of the Feegles on the one hand and their assertive, larger-than-life personalities and great strength on the other.

3 Language Variation

In her discussion of the translation problems posed by the presence of dialectal and sociolectal elements[17] in creative texts, Bärbel Czennia (2004) proposes several possible reasons for the use of such linguistic features, deriving from their potential connotative function:

- to convey an impression of true-to-life realism
- to provide an element of local colour to a story set in a particular region or enhance the impression created when local traditions are mentioned
- to increase the authenticity or believability of fictional events
- to cause a feeling of the dramatic immediacy of fictional events
- to create an illusion of orality
- to use the contrast or tension between different language varieties for the purposes of entertainment or comedy
- to enhance the individuality of a particular character (for example, with regard to social or educational background)

She also notes how authors might use representations of spoken language varieties as a vehicle for conveying certain political or social attitudes, or in order to compensate for the perceived inadequacy of conventional written norms by introducing an element of orality to liven up the written style.

Should an author choose to attempt to portray a particular dialect in written form, they are immediately faced with the challenge of applying the orthographic conventions of the standard written language in order to represent the phonetic and phonological characteristics of non-standard language. Fischer (2012: 54) refers to this as "mostly a pseudo transcription of known phonetic features" which is "used to represent that language within the context of feigned orality". The morphological, syntactic and lexico-semantic features of the dialect also need to be taken into consideration.

George P. Krapp provides the following summary of the process:

> One would not expect writers even of what is presumably the same dialect to use the same forms. Since a dialect is merely the sum of the particulars which a given observer synthesizes

[17] 'Dialect' refers here to a language variety associated with a specific geographic locality whereas 'sociolects' are language varieties that serve to distinguish between different social groupings within a particular society.

> into an impression of homogeneous speech, it may well happen that two different persons observing the same group will base their impressions of unity upon widely differing details. One person will regard one feature of speech as quintessentially the mark of a certain dialect and another will choose quite a different feature or set of features. […] Since it is impossible for the writer to exhaust all the material, a selection he must make, and the selected details must be given a sort of arbitrary value as standing for the dialect as a whole.
>
> (cited in Fischer, 2012: 55)

3.1 Language Variation in Children's Literature

Alan Garner, perhaps best known as the author of such classic children's fantasy stories as *The Weirdstone of Brisingamen* (1960) and *The Owl Service* (1967), has spent much of his career wrestling with this problem. For him it is a matter of balancing loyalty to his linguistic roots in Cheshire against the demands of artistic expression and communication with a wider audience:

> All my writing has been fuelled by the instinctive drive to speak with a true and Northern voice integrated with the language of literary fluency, because I need both if I am to span my story.
>
> (Garner, 1997: 53)

To illustrate the shortcomings of using undiluted dialect in written form, he compares a passage from the King James' Bible (Ruth 2:14-16) to its equivalent in North-West Mercian, roughly corresponding to the form of English traditionally spoken in Cheshire:

> And Boaz said unto her, "At mealtime come thou hither, and eat of the bread, and dip thy morsel in the vinegar." And she sat beside the reapers: and she reached out her parched corn, and she did eat, and was sufficed, and left. And when she had risen up to glean, Boaz commanded his young men, saying, "Let her glean among the sheaves and reproach her not."
>
> Un Boaz sed to ur, "Ut baggintaym, thay kum eyur, un av sum u' th' bread, un dip thi bit u' meet i' th' alleger." Un oo sit ursel dayn usayd u' th' reepers; un o raut ur parcht kuurn, un oo et it, un ad ur filt, un went uwee. Un wen oo wuz gotten up fer t' songger, Boaz gy'en aurders t' iz yungg yooths, sez ay, "Lerrer songger reyt umungg th' kivvers, un dunner yay skuwl er,"
>
> (ibid.: 52)

Garner's earliest attempts to capture his own dialect in written form for a readership educated in Standard English can be seen in *The Weirdstone of Brisingamen*. In this extract, the speaker is Gowther Mossock, a Cheshire farmer:

> "We're getting close to Alderley village now, sithee: we've not come the shortest way but I dunner care much for the main road, with its clatter and smoke, nor does Prince here. We shanner be going reet into the village; you'll see more of yon when we do our shopping of a Friday. Now here's wheer we come to a bit of steep."
>
> (Garner, 1960/2010: 36)

Garner has since expressed scathing criticism of these first efforts:

> [A] debased phonetic dialogue in the nineteenth century manner. Such awkwardness gets in the way, translates nothing. Phonetic spelling condescends. Phonetic spelling is not good enough in its representation of the speakers. It is ugly to look at, bespattered with apostrophes […] Worst of all, in my writing and in that of others, the result, when incorporated in dialogue as an attempt to promote character, is to reduce demotic culture to a mockery; to render quaint, at best, the people we should serve. The novel, I would suggest, is not the place for phonetics.
>
> (Garner, 1997: 53)

In his subsequent works, he developed a different and more subtle approach, largely avoiding attempts to represent the sound of the spoken language and selectively employing, for example, lexical elements:

> Dialect vocabulary may be used to enrich a text, but it should be used sparingly, with the greatest precision, with accurate deployment, otherwise the balance is tipped through the absurd to the obscure. The art is to create the illusion of demotic rather than reproduce it.
>
> (ibid.: 54)

The example he provides of this method at work is drawn from *The Aimer Gate*, the third book in his *The Stone Book Quartet*, a series of novels that give a lyrical portrait of rural life in Cheshire over the course of several generations:

> The men stood in a line, at the field edge, facing the hill, Ozzie on the outside, and began the swing. It was a slow swing, scythes and men like a big clock, back and to, back and to, against the hill they walked. They walked and swung, hips forward, letting the weight cut. It was as if they were walking in a yellow water before them. Each blade came up in time with each blade, at Ozzie's march, for if they ever got out of time the blades would cut flesh and bone.
>
> Behind each man the corn swarf lay like silk in the light of poppies. And the women gathered the swarf into sheaves, stacked sheaves into kivvers. Six sheaves stood to a kivver, and the kivvers must stand till the church bells had rung over them three times. Three weeks to harvest: but first was the getting.
>
> (cited in ibid.: 54-55)

Here, the words *swarf* and *kivver* would presumably be unfamiliar to most readers, but using them in direct relation to a more widely used term such as *sheaf*, against the background of the harvesting, makes them immediately more accessible.

Garner's reflections on the representation of orality in written literature are mentioned here because they encapsulate a lifelong process of experimentation with a number of the dialect markers noted above, often when writing for a younger audience. His particular concern in this context is the use of language variation in giving adequate expression to a specific sense of place.

A different approach to the application of dialectal and sociolectal features when writing for children is evident in J. K. Rowling's *Harry Potter* books, particularly in the character of Hagrid, the genial half-giant gamekeeper of Hogwarts. The following examples of Hagrid's speech are taken from the first book in the series, *Harry Potter and the Philosopher's Stone*:

> "What about that tea then, eh? he said, rubbing his hands together. "I'd not say no ter summat stronger if yeh've got it, mind."
>
> (Rowling, 1997: 40)

> "A wizard, o' course […] an' a thumpin' good'un, I'd say, once yeh've been trained up a bit. With a mum an' dad like yours, what else would yeh be? An' I reckon it's abou' time yeh read yer letter."
>
> (ibid.: 42)

> "Writin' lines! What good's that ter anyone? Yeh'll do summat useful or yeh'll get out. If yeh think yer father'd rather you were expelled, then get back off ter the castle an' pack. Go on!"
>
> (ibid.: 182)

Brett (2009) and Fischer (2012) have both examined the representation of Hagrid's non-conventional speech patterns, finding consistent use of dialectal and sociolectal markers. Features of the spoken language evident in the above examples include apocope (*o'*, *an'*, *abou'*), non-standard personal pronoun forms (*yeh*), question tags (*eh?*) and colloquial modifiers (*thumpin'*). *Summat* is "a conventionalised spelling for a dialect variant of 'something', a feature particularly common in the north of England" (Brett, 2009: 56), and the post-vocalic 'r' in *ter* ('to') may be intended to indicate rhoticity, which is a feature of spoken English in south-west England and parts of Lancashire. This combination of elements would appear to indicate that Rowling isn't aiming to associate Hagrid with a particular area (although, in the films, he speaks with a noticeable West Country accent). Instead, it could be that non-standard linguistic features are being used to create the impression of a down-to-earth, approachable, less sophisticated and, perhaps, less educated character. In comparison, Professor McGonagall, an occasionally rather stern member of the Hogwarts teaching staff, is presented as speaking Standard English despite her Scottish background. In the films she has a rather refined Edinburgh accent, which could also be taken to indicate a higher social and educational status.

Non-standard language can present a considerable challenge for translators. Czennia (2004) argues that dialect, as a geographically and culturally bound linguistic phenomenon, is, strictly speaking, untranslatable. Substitution with a target language dialect would appear to

be the most obvious solution, but Anthea Bell is clear about the shortcomings of this approach:

> But if just some characters in a work of fiction are dialect speakers, you do run the risk of destroying the whole fragile foundation of translation by adopting an equivalent […] What, thinks the reader, is this man from Cologne (or Marseilles or wherever) doing speaking broad Yorkshire (or deep South or whatever)? Come to that, what are the rest of these people in Central Germany or the south of France doing speaking English at all? And come to that, these are not the author's own words, and what am I doing reading anything so artificial as a translation anway?
>
> (Bell, 1987/2006: 233-34)

The translation of sociolect as a marker of belonging to a particular grouping within a given society is less of an insurmountable problem since roughly corresponding social divisions can be found in many cultures. Although, of course, sociolectal markers in the target language wouldn't map directly onto those in the source language, the use of informal or colloquial linguistic features in the target language to indicate a speaker with a less privileged or elevated social background is a compensatory strategy used by some translators. For Anthea Bell, the use of "some kind of colloquial idiom" is also the preferred strategy for translating specific dialects:

> They [i.e. various elisions, inversions, and colloquial tricks of speech] may not have been present in the German, but I hope they faithfully reflected the author's intention in the portrayal of his character. As ever, it is the spirit rather than just the letter that the translator pursues.
>
> (ibid.: 233)

A similar approach is apparent in the German translation of the above extract from *The Weirdstone of Brisingamen*:

> "Wir fahren jetzt an Alderley vorbei, ist eigentlich ein kleiner Umweg. Aber ich mach mir nicht viel aus der Hauptstraße mit ihrem Lärm und ihren Abgasen, und Prinz hier auch nicht. Wir wer'n nicht gleich ins Dorf reinfahrn. Ihr kriegt's schon noch zu sehen, wenn wir freitags einkaufen fahren. Jetzt wird's ein bisschen steil."
>
> (Garner, 1984/1999: 17)

In this case, the translator, Werner Schmitz, has made light use of linguistic features that aren't standard in the written language, namely apocope (*mach*), syncope/contraction (*wer'n*, *reinfahrn*) and colloquial vocabulary (*kriegen*), to attempt to convey the impression of a speaker with an unsophisticated rural background. Similar techniques are employed by Klaus Fritz in translating the speech of Hagrid:

> "Was ist nun eigentlich mit dem Tee?" sagte er und rieb sich die Hände. "Würd nicht nein sagen, wenn er 'n bisschen starker wär, wenn du verstehst, was ich meine."

(Rowling, 1998: 56)

> "Ein Zauberer, natürlich […] Und ein verdammt guter noch dazu, würd ich sagen, sobald du mal 'n bisschen Übung hast. Was solltest du auch anders sein, mit solchen Eltern wie deinen? Und ich denk, 's ist an der Zeit, dass du deinen Brief liest."

(ibid.: 59)

> "Die Hausordnung abschreiben! Wem nützt das denn? Du tust was Nützliches oder du fliegst raus. Wenn du glaubst, dein Vater hätte es lieber, wenn du von der Schule verwiesen wirst, dann geh zurück ins Schloss und pack deine Sachen. Lost jetzt!"

(ibid.: 273)

In addition, he uses modal particles (*eigentlich*, *mal*, *auch*, *denn*), characteristic of spoken German, which enhances the impression of informality associated with Hagrid.

The use of non-standard language in children's books isn't universally approved, presumably for largely pedagogical reasons. In the French translations of the Harry Potter series, Lathey (2016: 80) notes, "Hagrid uses standard grammar and pronunciation" and Davies (2003: 82) confirms that "in French his utterances are characterized by impeccable grammar and standard, even somewhat formal vocabulary". Davies adds:

> This seems a case of omission which results in a quite considerable loss of characterization, since in the English version Hagrid's way of speaking is an effective tool for capturing his unsophisticated approach, which is in turn a source of humour. However, the alternative of making Hagrid use dialectal forms in French might have created just too French a flavour in a character who is in some ways very British.

(ibid.)

3.2 General Language Variation in the *Tiffany Aching* series

The use of non-standard language in the representation of dialogue is consistent throughout the *Tiffany Aching* series. The outstanding example of this is the instantly recognizable language of the Nac Mac Feegle, which will be considered at length later in this chapter, but Pratchett also makes use of dialectal and sociolectal elements in his depiction of the speech of members of the rural working class.

One might imagine that the main difference, in this regard, between Pratchett's stories and the children's fantasies of Alan Garner and J. K. Rowling cited above is one of specificity of setting. Garner's and Rowling's stories are locatable in terms of both time and space; events unfold against a backdrop of Britain during the second half of the twentieth century, providing an important cultural and linguistic context to their characters' use of non-standard English. Pratchett's stories, on the other hand, take place on the Discworld, a notably original

and eclectic fantasy setting which, one might imagine, retains considerable independence from the demands and limitations of rooted language.

This is indeed true for the wider Discworld series. However, the *Tiffany Aching* stories are something of an exception. Despite the ostensible fantasy background, the first book in the series, *The Wee Free Men*, is, in certain respects, a serious depiction of life in a pre-industrial farming community somewhere very similar to the south of England, portrayed here as The Chalk. Not until the end of the book does a connection to the wider Discworld become clear in the form of two well-established Pratchett characters, the witches Granny Weatherwax and Nanny Ogg. Later books in the series maintain the connection to The Chalk, but the particular sense of place is gradually diluted as other characters and locations in the Discworld come to play a larger role in the stories.

In keeping with the setting of the stories, many of the characters could be considered members of a rural working class. Interestingly, Tiffany Aching herself, despite her youth and an upbringing restricted almost entirely to a small sheep-farming community, is portrayed as speaking almost faultless standard English (although her self-motivated approach to learning is reflected occasionally in the mispronunciation of words she has picked up from reading a dictionary). Presumably, Pratchett considered that anything else would only have served as an unnecessary distraction.

A handful of other, more marginal, characters are shown speaking varieties of language more in keeping with a relatively isolated, unlettered society where life follows a path decided by tradition[18]. Unlike Alan Garner, Pratchett wouldn't appear to be making a particular effort to evoke an identifiable English dialect. However, he has openly remarked how his own background has influenced the *Tiffany Aching* stories:

> Well, I grew up on the chalk. I was born in the Chiltern Hills, which is another chalk outcrop. And a lot of the things that Tiffany thinks and sees, in fact, I thought and saw when I was her age […] I don't come from a farming family, but I spent a lot of time among farmers and their families when I was a kid.
>
> (Pratchett, 2006b)

It wouldn't be unreasonable to imagine that these early experiences may have left their mark on the speech patterns of some of the characters in the *Tiffany* books.

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[18] In fact, it could be argued that Tiffany's own use of standard English reflects her distance from her immediate social environment.

To take an example, Mr Weavall is an elderly, house-bound widower who appears in *A Hat Full of Sky*:

> "I got money put by for when I go. My boy Toby won't have nothin' to worry about."
>
> (HFoS 112)

> "My boy Toby's coming to see I Sat'day."
>
> […]
>
> "He's done very well for hisself, you know," said Mr Weavall, proudly.
>
> (HFoS 112-13)

> "So what you're saying, right, is 'cos that creature made you take my burying money, right, you think these fairy friends o' yourn filled my ol' box with gold so's you wouldn't get into trouble, right?"
>
> (HFoS 262)

A number of the linguistic features present here have already been mentioned in the first part of this chapter in relation to Hagrid's speech patterns, namely apocope (*nothin'*, *o'*, *ol'*), syncope/contraction (*I got*, *Sat'day, so's*) and question tags (*right?*), all of which are conventionally used to represent spoken English in writing. Also evident in these examples are aphaeresis (*'cos*), local forms (*yourn*, *hisself*), what might be considered grammatically incorrect forms (*won't have nothin'*, *coming to see I*), a filler (*you know*) and a dated expression (*I got money put by*). The high frequency of such non-standard linguistic features in the representation of Mr Weavall's speech reinforces the portrait of someone who is low on the social scale and battling poverty, but none of them are so obscure as to interfere with the reading experience of a younger audience.

Another example is Granny Aching, whose presence is central to *The Wee Free Men*, although she herself only appears in sequences in which Tiffany is remembering her dead grandmother:

> "We are as gods to the beasts o' the field, my jiggit. We order the time o' their birth and the time o' their death. Between times, we ha' a duty."
>
> (WFM 69)

> "Bring ye siller? Bring ye gilt?" said Granny Aching.
> "No silver. No gold," said the Baron.
> "Good. A law that is brake by siller or gilt is no worthwhile law."
>
> (WFM 96-97)

> "'Tis mostly his pride that's hurt."
>
> (WFM 98)

> She'd unwrapped the tobacco, and looked at the wrapper, and then looked at Tiffany with that slightly puzzled look she used, and said: "I must've looked at a thousand o' these things, and I never once saw his bo-ut." That was how she pronounced "boat".
>
> […]
>
> "That's 'cos the bo-ut is just where you can't see it," Granny had said. "He's got a bo-ut for chasin' the great white whale fish on the salt sea. He's always chasing it, all round the world. It's called Mopey. It's a beast like a big cliff of chalk, I heard tell. In a book."
>
> (WFM 149-150)

> "Now, I knows who you are, and I reckon you knows who I am. You sell pots and pans and they ain't bad, as I recall."
>
> (WFM 195)

The usual features of written depiction of non-standard language are here: apocope (*o'*, *ha'*, *chasin'*), syncope/contraction (*must've*), aphaeresis (*'tis*), dialect/regional forms (*jiggit*, *bo-ut*, *brake*, *siller*, *gilt*) and dated expressions (*I heard tell*, *between times*, *whale fish*). However, the speech has an archaic feel (e.g. *it is* > *'tis* rather than the more current *it's*) and is, at times, almost biblical (*We are as gods to the beasts of the field*[19]). The impression is one of rooted age-old tradition rather than merely low social standing.

Early in the book, Pratchett explains directly to his young readers that Granny Aching "had an old-fashioned way of speaking" (WFM 69). He also provides help in understanding the more obscure expressions. The term *jiggit* has already been explained earlier in the story:

> When Tiffany got a little older, she found out that 'jiggit' meant twenty in the Yan Tan Tethera[20], the ancient counting language of the shepherds. The older people still used it when they were counting things they thought of as special. She was Granny Aching's twentieth grandchild.
>
> (WFM 41)

In the extracts included here, the other examples of explanation are either explicit ("That was how she pronounced 'boat'.") or implicit (juxtaposition of *silver* and *gold* with *siller* and *gilt*).

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[19] The term 'beasts of the field' occurs numerous times in the King James Old Testament.

[20] The Yan Tan Tethera is a genuine British tradition, recorded chiefly in the north of England. It derives from Brythonic Celtic and is cognate with the Welsh vigesimal counting system.

Andreas Brandhorst has taken quite a different approach to representing the speech patterns of Pratchett's rural working-class characters. Mr Weavall/Herr Weball is portrayed as speaking entirely standard written German:

> "Ich habe gespart für den Tag, an dem ich gehen muss. Mein Sohn Toby braucht sich um nichts zu sorgen."
>
> (HVS 108)

> "Mein Sohn Toby kommt am Samstag zu Besuch.
>
> […]
>
> "Er ist gut zurechtgekommen," sagte Herr Weball stolz.
>
> (HVS 109)

> "Es läuft also Folgendes hinaus: Das Geschöpf hat dich dazu gebracht, mein Begräbnisgeld zu nehmen, und du glaubst, deine Koboldfreunde haben meinen alten Kasten mit Gold gefüllt, um dir Schwierigkeiten zu ersparen?"
>
> (HVS 260)

The same is true of Granny Aching/Oma Weh:

> "Wir sind wie Götter für die Tiere der Weiden, meine Jiggit. Wir befinden über die Zeit ihrer Geburt und die Zeit ihres Todes. Zwischen diesen Zeiten haben wir eine Pflicht."
>
> (KFM 66)

> "Bringst du Silber oder Gold?" fragte Oma Weh.
> "Kein Silber und kein Gold," antwortete der Baron.
> "Gut. Ein Gesetz, das mit Silber oder Gold gebrochen wird, taugt nichts."
>
> (KFM 93)

> "Hauptsächlich ist sein Stolz verletzt."
>
> (KFM 95)

> Sie öffnete ein Päckchen Tabak und richtete einen leicht verwirrten Blick auf Tiffany und sagte: "Ich habe dies schon tausendmal gesehen, doch das Schiff habe ich nie bemerkt."
>
> […]
>
> "Weil das Schiff dort ist, wo man es nicht sieht," hatte Oma gesagt. "Er hat ein Schiff, um den großen weißen Wal im salzigen Meer zu jagen. Er jagt ihn immer, um die ganze Welt. Er heißt Mopi. Er soll so groß sein und so weiß wie eine Kreideklippe. Das habe ich in einem Buch gelesen."
>
> (KFM 146ff.)

> "Nun, ich weiß, wer du bist, und ich schätze, du weißt auch, wer ich bin. Du verkaufst Töpfe und Pfannen, und sie sind nicht schlecht, wenn ich mich recht entsinne."
>
> (KFM 193)

The reference to Granny Aching's old-fashioned manner of speech is retained in the German translation ("Sie hatte sich oft auf eine sehr altmodische Weise ausgedrückt." (KFM 66)), although, beyond a handful of high register expressions (*Wir befinden über*, *wenn ich mich recht entsinne*), the actual representation of her speech patterns wouldn't appear to reflect this. Brandhorst has also preserved the use of *my jiggit* (de. *meine Jiggit*) as a term of endearment without making appropriate allowances for the differences between English and German orthography – en. [dʒɪgɪt], de. [jɪgɪt]. This is of minor significance within the context of the story, since the meaning has already been made clear. However, it also renders a genuine detail of British shepherd culture effectively nonsensical, which isn't what Pratchett was aiming to achieve.

3.3 The Language of the Nac Mac Feegle

For the Nac Mac Feegle, the race of 'pictsies' who play a significant supporting role in all of the *Tiffany* stories, as well as being the main source of comic relief, Pratchett devised a new and thoroughly realized language variety. As he himself put it:

> They speak a mixture of Gaelic, Old Scots, Glaswegian and gibberish.
>
> (Pratchett 2006b)

Although Pratchett was clearly well-informed in the field, this isn't the place to discuss how accurate he may or may not be in his representation of genuine languages and language varieties. Unlike Alan Garner, for example, he wasn't making a serious attempt to evoke a specific local culture or sense of place through the use of language. Instead, giving the Feegles a strongly Scots-influenced dialect, besides reflecting his own use of Scottish fairy traditions in *The Wee Free Men* in particular, provided Pratchett with the opportunity to use the stereotypical notion of the "incomprehensible" Scottish accent as a source of humour and wordplay throughout the *Tiffany* series:

> "Miss Tick said you'd be back," it said. "I expect there're some things you need to know, right?"
> "*Everything*," said Tiffany. "We're swamped with tiny men! I can't understand half of what they say! They keep calling me a hag!"
> "Ah, yes," said the toad. "You've got Nac Mac Feegles!"
>
> (WFM 77)

> "And I don't understand half of what these little men are saying."
>
> (WFM 100)

Images of rebellious Highland clansmen, as well as the negative stereotype of the drunken, quarrelsome Glaswegian, are also present in the depiction of the "drinkin', fightin' and stealin'" Feegles.

3.3.1 Elements of Feegle speech

Feegle language contains several identifiable linguistic elements. They aren't employed with any predictable degree of frequency or consistency; as the series progresses, the Feegles increasingly appear to be using standard English with a smattering of token non-standard markers, and Pratchett very occasionally appears to be wandering off in the direction of Ireland. However, there is enough substance and consistency to the depiction of Feegle speech to allow a general description of its main features here.

3.3.1.1 Lingustic features with clear Scottish influence

3.3.1.1.1 Standard English vocabulary with stereotypical phonological features of Scottish English or Scots, represented using standard English orthography

-e-/-ea- > *-ee-/-ei-*

bed > *beid, dead* > *deid*, *dread* > *dreed*, *head* > *heid*, *hell* > *heel*, *well* > *weel*

-ow-/-ou- > *-oo-/-oou-*

about > *aboot/aboout, around* > *aroond/aroound, doubt* > *doot, down* > *doon, ground* > *groond, house* > *hoose, now* > *noo, our* > *oor/oour, out* > *oot/oout, trousers* > *troosers/troousers, without* > *wi'oot/wi'oout*

-oo- > *-ui-*

good > *guid*, *poor* > *puir*

3.3.1.1.2 trilled *-r-*

respect > *rrrrespect*, *warrior* > *warrrrior*

3.3.1.1.3 Scots verbal forms

make > *mak'*, *take* > *tak'*; *give* > *gi'*, *gie*, *gi'e*; *go* > *gae*, *gang*; *have* > *hae*, *ha'*; *do* > *dae*

isn't > *isnae*, *wasn't* > *wasnae*

don't > *dinnae*, *dinna*, *doesn't* > *disnae*, *doesnae*, *didn't* > *didnae*, *didna*

have to > *havtae*, *ought to* > *oughtae*, *want to* > *wantae*

3.3.1.1.4 Scots lexicon

bairn (‘child’), *wean* (‘child’), *corbie* (‘crow’), *greet* (‘weep’, ‘cry’), *ken* (‘know’), *tattie* (‘potato’), *wee* (‘small’), *bonny* (‘pretty’)

3.3.1.1.5 Gaelic lexicon

geas (‘a solemn vow’), *cailey* (< *ceilidh* ‘a social gathering involving music, singing and dancing’), *callyack* (< *cailleach* ‘old woman, hag’)

3.3.1.2 More general examples of non-standard English

3.3.1.2.1 Conventional representation of non-standard spoken language

apocope: *-ing* > *in’*, *of* > *o’*, *self* > *sel’*

syncope: *literary* > *lit’ry*, *probably* > *prob’ly*, *properly* > *prop’ly*, *temporary* > *temp’ry*

aphaeresis: *because* > *’cos*, *cuz*, *them* > *’em*

3.3.1.2.2 ‘Eye-dialect’, i.e. representation of standard forms using non-conventional spelling to indicate non-standard spoken language

is it > *izzit*, *jewels* > *jools*, *says* > *sez*, *statue* > *stachoo*, *women* > *wimmin*, *words* > *wurds*

3.3.1.2.3 Archaic or dated forms

Alackaday!, *afeared* (‘afraid’), *five-and-twenty*, *foe* (‘enemy’), *’tis* (< *it is*), *’twas* (< *it was*)

3.3.1.2.4 More general dialect forms associated with north Britain

kecks (‘trousers’), *lass*, *mithered* (‘bothered, confused’), *summat* (‘something’), *yon* (‘that’)

3.3.1.2.5 Colloquial British English

baccy (‘tobacco’), *bung* (‘throw’), *the drink* (‘the sea or another large area of water’), *gob* (‘mouth’), *squiffy* (‘slightly drunk’)

3.3.1.2.6 Feegle neologisms

gonnagle (bard and loremaster of a Feegle clan), *kelda* (the head of a Feegle clan, always female), *spog* (a sporran-like pouch), *scuggan* (‘a really unpleasant person’)

3.3.1.2.7 Idiosyncratic Feegle use of English

hag (conventionally ‘ugly old woman’ or ‘(stereotypically old) witch’; used by the Feegles to refer to witches of any age or appearance), *spawn* (conventionally a derogatory term for ‘offspring’; used by the Feegles as a neutral term for ‘descendant(s)’)

3.3.1.2.8 Mispronounced or misunderstood words

padlock > *paddly lock*, *skeleton* > *skellington*, *comma* > *commera*

3.3.2 Feegle speech in use

These are a few examples of some of the more obvious features of Feegle speech, intended to give an impression of its multi-layered complexity compared to the relatively undeveloped techniques employed by Pratchett to depict other varieties of spoken language. As already noted, he wasn't concerned so much with consistency or accuracy as with deploying markers of Feegle language whenever deemed appropriate to give an *impression* of a substantially different language variety without, at the same time, creating major linguistic obstacles to comprehension or readability, especially for less experienced readers.

For most adult British or Irish readers, the linguistic characteristics of Feegle language should present no real challenges, since they will almost certainly have received regular exposure to Scottish speech patterns either at a personal level or via the domestic mass media. Younger readers may not have the benefit of this experience, however, and Pratchett seems to be well aware of questions of accessibility for younger readers.

In most cases, one would imagine that the meaning is fairly apparent despite markers of Feegle language:

> "But you'll no' write doon oour names, eh, mistress?"
>
> (WFM 102)

> "Aye, Big Yan, point well made. But ye gotta know where ye're just gonna rush in. Ye cannae just rush in anywhere. It looks bad, havin' to rush oout again straight awa'."
>
> (WFM 110)

> "'Tis a perilous place, the other side. Evil things there. A cold place. Not a place to tak' a wee babbie."
>
> (WFM 113)

The language here is standard English (with the exception of *aye* for *yes*, and *wee* for *little*), marked to indicate that it is spoken by a Feegle. In instances where possibly unfamiliar vocabulary is used, the meaning is usually discernible from the context:

> "Let's gae. An' don't worry about yon pussycat scraffin' the wee burdies. Some of the lads is stayin' behind to mind things!"
>
> (WFM 104)

Here, it's clear from the broader narrative what the cat intends to do to the birds, so *scraff* would be read in that context. Similarly, it's fairly straightforward to guess from the

accompanying invective that the neologism *scuggans* in the following extract isn't a compliment:

> "Ye shame the verra sun shinin' on ye! Ye shame the kelda that birthed ye! Traitors! Scuggans!"
>
> (HFoS 230)

A number of times, Pratchett explains a word in the course of the narrative:

> "No foxes took an Aching lamb, right? Nor no lamb e'er had its een pecked out by corbies, not wi' Hamish up in the sky!"
> Tiffany looked sideways at the toad.
> "Crows," said the toad. "They sometimes peck out the eyes of –"
>
> (WFM 127)

> "Robert is a heich-heidit way o' sayin' Rob. That means kinda posh."
>
> (HFoS 197)

Finally, for the benefit of his readers, Pratchett also included a brief guide to some of the more obscure elements of Feegle language in *A Hat Full of Sky* – "A Feegle Glossary, Adjusted For Those Of A Delicate Disposition (A Work In Progress By Miss Perspicacia Tick)" (Pratchett, 2004/2005: 12-13). This was expanded for *Wintersmith* (Pratchett, 2006a: 9-12), though omitted from the following volumes.

3.3.3 Feegle speech in translation

The challenges of translating dialect as a geographically and culturally bound phenomenon have already been briefly considered in this chapter, and this is clearly relevant to the heavily Scots-influenced language of the Feegles. Unavoidably, the linguistic markers that place the Feegles in a Scottish cultural context have, with one curious exception, been omitted in Andreas Brandhorst's translations.

The exception is the written representation of the strongly trilled 'r' that is heard in some varieties of Scottish English and has come to be regarded as one the stereotypical features of Scottish English in general. In *The Wee Free Men*, it is specifically referred to as a noteworthy aspect of the speech of William the gonnagle, who is portrayed has having a different accent from the other Feegles:

> "Can I be of serrrvice? said a voice by Tiffany's ear.
> She turned her head and saw, on one of the galleries that ran around the cave, William the gonnagle.
> […]

> He spoke differently too, more clearly and slowly than the others, sounding his Rs like a drumroll.
>
> (WFM 152)

> “Because the Feegles here would not know him. They’d have no rrrespect for him.” William made ‘respect’ sound like an avalanche.
>
> (ibid.)

As seen here, and as previously mentioned in the discussion of the representation of Feegle speech, Pratchett uses repetition of the written ‘r’ to indicate an alveolar trill. He is inconsistent in this and his motivation isn’t always clear; however, for many British readers, its application in certain scenes may have a humorous significance, prompting associations with, for example, the character of the Scottish undertaker James Frazer, portrayed by Dumfries-born John Laurie, in the popular and long-running British situation comedy *Dad’s Army*.

In the German translation, this written feature has been retained:

> “Eine gute Frrrage,” sagte er höflich. “Aber weißt du, eine Kelda kann nicht ihren Brrruder heirraten. Sie muss zu einem anderen Clan gehen und dort einen Krieger zum Mann nehmen”. Sein R klang gelegentlich wie ein Trommelwirbel.
>
> (KFM 149)

The reasons for this aren’t obvious. The representation of a trilled ‘r’, serves to indicate that William has a different background from the other Feegles, but otherwise has no narrative significance and could have been safely omitted. Although there are non-linguistic markers of the Feegles’ Scottish connection present throughout the books, and some readers might make the connection between that and a particular pronunciation of ‘r’, the broader cultural associations would be lost on a general German-speaking audience, particular younger readers who have less experience with different languages and language varieties.

For the most part, and in keeping with the examples cited above of translations from Garner and Rowling, he adopts a more general compensatory strategy[21] based on the use of informal language and written indicators of non-standard speech. I limit myself here to a summary of the main features:

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[21] In this context, Brandhorst’s occasional use of the specifically north German dialect form *kieken* is rather incongruous.

apocope: *ich sage* > *ich sag*, *ich habe* > *ich hab*; *und* > *un'*, *ist* > *is'*, *sind* > *sin'*, *und* > *un'*, *nicht* > *nich'*
syncope/contraction: *sehen* > *sehn*, *kriegst du* > *krisste*
syncope/contraction + nasalisation: *haben wir* > *ham wir*
aphaeresis: *ein* > *'n*, *eine* > *'ne*, *einen* > *'nen*, *einem* > *'nem*, *einer* > *'ner*
nasalisation: *in den* > *innen*

omission of pronoun with verb: *ich glaube schon* > *glaub schon*

modal particles: *doch*, *mal*, *schon*
question tags: *weißt du?*, *klar?*
fillers: *äh*

informal expressions: *schwups*, *na schön*, *na so was*, *oder so*, *nichts wie weg*, *null problemo*

informal/slang lexicon: *Blödkopp*, *Döskopp*, *babbeln*, *schnappen*, *kriegen*, *Kittchen*, *Jungs*, *herumschnüffeln*, *Karnickel*

mispronounced words: *literary* > *littehaarisch*

In the German translations, such markers of non-standard speech are employed with notably less frequency than in the English texts. However, they fulfil their compensatory function in marking the Feegles as having notably different speech from the other characters, who demonstrate more standard language traits. This, in turn, helps to convey the rough-and-ready, boisterous nature of the Feegles, albeit without the cultural associations present in the source text. Brandhorst has also altered the impact of Tiffany's remarks in the original about her being unable to understand the Feegles (see p.52):

> "Fräulein Tick meinte, du würdest zurückkehren, sagte sie. Ich nehme an, es gibt Dinge über die du Bescheid wissen möchtest."
> "Alles," erwiderte Tiffany. "Es wimmelt von kleinen Männern, die komisch sprechen! Und sie nennen mich Hexe!"
> "Ah, ja," sagte die Kröte. "Du meinst die Wir-sind-die-Größten."

(KFM 73)

> "Die kleinen blauen Männer kommen mir immer seltsamer vor."

(KFM 97)

Brandhorst's general strategy for portraying the Feegles' speech is no longer applicable when the source text features humour based on a misunderstanding of their language,

generally sparked by the use of particular words derived from the Scots lexicon. In these cases, deletion is often an adequate strategy[22].

In the following extract, for instance, the Scots word *pismire* ('ant') contains obvious echoes of the English vulgar slang word *piss* ('urine'), which is clearly reflected in Tiffany's reaction to its use:

> "She dinnae turn me intae a pismire!" said Daft Wullie, grinning happily at the rest of the pictsies.
> […]
> Tiffany prodded the toad. "Do I want to know what a pismire is?" she whispered.
> "It's an ant," said the toad.
> "Oh? I'm … slightly surprised. And this sort of high-pitched noise?"
>
> (WFM 134)

In the German text, this play on meanings and associations has understandably been removed:

> "Sie hat mich nicht in eine Ameise verwandelt!" sagte der Doofe Wullie und wandte sich mit einem freudigen Grinsen an die anderen Kobolde.
> […]
> Tiffany stieß die Kröte an. "Was sind das für hohe Töne?"
>
> (KFM 131)

Similarly, in the scene where Tiffany first encounters the kelda, there is a moment of gentle humour derived from the slightly awkward meeting of two cultures:

> "So-o … you'll be Sarah Aching's wee girl?" said the kelda.
> "Yes. I mean, aye," said Tiffany […] "And you're the kelda?"
> "Aye. I mean, yes," said the kelda.
>
> (WFM 138)

This exchange has been simplified in the German text:

> "So-oh … Du bist also Sarah Wehs kleines Mädchen? " fragte die Kelda
> "Ja," erwiderte Tiffany […] "Und du bist die Kelda?"
> "Ja," bestätigte die Kelda.
>
> (KFM 135)

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[22] The removal of the Feegle Glossary from the German translation of *A Hat Full of Sky* and *Wintersmith* is a natural corollary of this strategy. In *Ein Hut voller Sterne*, it has been replaced with a brief explanatory note concerning Feegle speech: "Die Wir-sind-die-Größten neigen manchmal zu einer recht deftigen Ausdrucksweise und benutzen gelegentlich eine Art Halbstarkensprache" (Pratchett, 2006/2007: 10). This has been omitted from *Winterschmied*.

A running joke throughout the *Tiffany* books is the idiosyncratic Feegle use of the word *hag* as a general term for a witch, although the conventional English usage involves connotations of age and ugliness:

> "They're a bit frightened of hags – that's their word for witches," she added quickly. "It's nothing personal."
>
> (HFoS 27)

> The Nac Mac Feegle respected witches, even if they did call them hags.
>
> (HFoS 169)

> "I'm a wi – a hag, and you'd better do what I say!"
>
> (HFoS 199)

This too was clearly deemed too challenging to reproduce in German:

> "Sie fürchten sich ein wenig vor Hexen. Das ist bestimmt nicht persönlich gemeint."
>
> (HVS 23)

> Die Wir-sind-die-Größten respektierten Hexen.
>
> (HVS 166)

> "Ich … ich bin eine Hexe, und ihr solltet besser tun, was ich sage!"
>
> (HVS 197)

In some instances, though, Brandhorst succeeded in replacing the relevant English term with a German term that fulfils an equivalent function:

> "She's the hag, Hamish. Spawn o' Granny Aching."
> […]
> "Have you seen a woman with a small boy?" Tiffany demanded. She hadn't much liked 'spawn'.
>
> (WFM 113)

> "Sie ist die Hexe, Hamisch. Stammt aus Oma Wehs Brut."
> […]
> "Hast du eine Frau mit einem kleinen Jungen gesehen?" fragte Tiffany. Das mit der Brut hatte ihr nicht sonderlich gefallen.
>
> (KFM 110)

The German *Brut* here matches English *spawn* in being both a reference to offspring and having certain negative connotations (see Duden, 2011: s.v. *Brut*) "*(mit Bezug auf verschieden Tierarten) die aus einem Gelege geschlüpften Jungtiere*" and "*(salopp abwertend) Gesindel"*).

On occasions, Brandhorst also invents his own words to achieve an equivalent effect, here misunderstanding of the term *besom*:

> "I see you's done wi' the writin', so we'd best be goin'. Ye hae a besom?"
> "Broomstick," murmured the toad.
>
> (WFM 103)

> "Wie ich sehe, bisse mit dem Schreiben fertig. Wir sollten uns jetzt auf den Weg machen. Hast du'n Borstending?"
> "Besen," flüsterte die Kröte.
>
> (KFM 100)

At other times, the replacement strategy is employed with less success:

> "And when I asked if it was really a fairy it […] called me a 'scunner'. Do you know what that means?"
> Tiffany […] opened her mouth to say, "It means someone who likes fairies," but stopped in time.
> […]
> And scunner is a kind of swearword. I don't think it's a particularly bad one though."
>
> (WFM 281)

> "Und als ich sie fragte, ob sie wirklich eine Fee wäre, antwortete das Geschöpf […] und sie nannte mich 'Blödkopp'. Wisst ihr, was das bedeutet?"
> Tiffany […] öffnete den Mund, um "Blödkopp ist eigentlich kein schlimmes Wort" zu sagen, hielt die Worte aber noch rechtzeitig zurück.
> […]
> Und 'Blödkopp' ist ein Schimpfwort, wenn auch kein sehr schlimmes."
>
> (KFM 279)

Here, the likely unfamiliarity of a speaker of standard English with the Scots insult *scunner* clearly isn't reflected in the use of *Blödkopp*, the meaning of which would presumably be instantly obvious to all German speakers.

Pratchett's use of the humorous potential of a breakdown in communication can extend to whole passages of text, requiring a degree of rewriting on the part of the translator to retain something of the original effect:

> "Ye dinnae ken o' the Quin? An' you the wean o' Granny Aching, who had these hills in her bones? Ye dinnae ken the ways? She did not show ye the ways? Ye're no' a hag? How can this be? Ye slammered Jenny Green-Teeth and stared the Heidless Horseman in the eyes he hasnae got, and ye dinnae ken?"
> Tiffany gave a brittle smile, and then whispered to the toad, "Who's Ken? And what about his dinner? And what's a wean of Granny Aching?"
> "As far as I can make out," said the toad, "they're amazed that you don't know about the Queen and … er, the magical ways, what with you being a child of Granny Aching and standing up to the monsters. 'Ken' means 'know'."

> "And his dinner?"
> "Forget about his dinner for now," said the toad.
>
> (WFM 94)

> "Weißt du nichts von ihr? Du bist die Enkelin von Oma Weh, die diese Hügel in ihren Knochen hatte, und du weißt nicht Bescheid? Bist du vielleicht gar keine Hexe? Aber wie kann das sein? Du hast Jenny Grünzahn verdroschen und dem Kopflosen Reiter in die Augen gesehen, die er nicht hat, und trotzdem hast du von Tuten und Blasen keine Ahnung?"
> Tiffany bedachte ihn mit einem schiefen Lächeln und flüsterte der Kröte zu: "Warum soll ich plötzlich Tuten und Blasen können? Das kommt mir sehr verdächtig vor. Was hat das alles zu bedeuten?"
> "So, wie ich das verstehe," sagte die Kröte, "überrascht es sie, dass du nichts von der Königin und, äh, Magie weißt, obwohl du doch von Oma Weh abstammst und dich gegen Ungeheuer durchgesetzt hast."
> "Und was ist mit dem Tuten?"
> "Vergiss das Tuten," sagte die Kröte.
>
> (KFM 91)

It is probably unavoidable that the naturalness of the misunderstanding between members of different language communities depicted in the source text becomes slightly forced when rewritten in German, but the overall effect of the passage is retained, maintaining a degree of the original humour and avoiding the need for extensive deletion.

4 Names

4.1 Proper Nouns in Translation

Fernandes (2006) begins his discussion of the translation of names in children's fantasy literature with an observation by Maria Tymoczko:

> There is a widespread disposition [sic] that names should be transposed unchanged in textual writings […]. Indeed, a naïve or inexperienced translator […] may look forward to the proper names in a text as islands of repose – unproblematic bits to be passed intact without effort into the new linguistic texture being created – translated in the sense of carried across the language gap without alteration.
>
> (cited in ibid.: 44)

This apparently common misconception (cf. Nord, 2003: 182; Hermans, 1988: 11) presumably stems from an incomplete understanding of the nature of proper nouns.

Firstly, a distinction needs to be drawn between the use of ordinary proper nouns in a 'real world' context and their deployment in fictional texts.

In the 'real world', the principal function of a proper noun is referential, namely the identification of an individual, concrete referent – for instance, a particular person, animal or place – although they are also capable of conveying other types of subsidiary information. They tend to be non-descriptive, but they do have secondary descriptive potential, evident in patronymics (e.g. Björk Guðmundsdóttir) and certain placenames (e.g. Merseyside) and nicknames. Additionally, they are capable of culture-specific semiotic significance; personal names, for example, can be indicative of gender, age, social class, geographical origin and religious identity, or spark historical or cultural associations (cf. Fernandes, 2006: 46; Nord, 2003: 183).

For the translator, 'real world' proper nouns can generally be categorized as 'conventional', as Hermans (1988: 13) terms it. In non-fictional texts, they are regarded as 'unmotivated', which is to say that any layers of secondary semantic or semiotic significance they may possess are ignored and they are seen as having no active meaning as such, with the main criterion for translation being to make sure their identifying function works for the target audience (Nord, 2003: 184). They tend to be preserved through repetition, transcription or transliteration (e.g. en. 'Liverpool' > de. 'Liverpool', ru. 'Ливерпу́ль') (Hermans, 1988: 13), unless there is a pre-existing established equivalent, or exonym, in the target language (e.g.

en. ‘Liverpool’ > cy. ‘Lerpwl’). It was presumably this approach that gave rise to the idea that proper nouns are never translated.

In fictional texts, proper nouns retain their referential function, which plays an important role in structuring the narrative. However, they can also operate on another level of communication. As Nord (2003: 183) notes “[w]e may safely assume […] that there is no name in fiction without some kind of auctorial intention behind it” and “authors can draw on the whole repertoire of names existing in their culture, and […] invent new, fantastic, absurd or descriptive names for the characters they create”. By consciously deploying names, an author can activate their semantic and semiotic potential in order to establish an additional layer of meaning for the reader, providing information about a character or the atmosphere of a particular place, for example. It can also serve as a vehicle for humour. Children’s fiction in general, and the work of such authors as Roald Dahl and J. K. Rowling in particular, is especially rich in examples of this creative approach to naming.

In this context, Hermans (1988: 13) refers to ‘loaded’ names, which are “those literary names that are somehow seen as ‘motivated’; they range from faintly ‘suggestive’ to overtly ‘expressive’ names and nicknames, and include those fictional as well as non-fictional names around which certain historical or cultural associations have accrued in the context of a particular culture”. Hermans argues that such ‘loaded’ names derive their expressivity from the lexicon of the source language and, unlike ‘conventional’ names, may therefore be translated normally. Here, there is a danger of privileging explicit semantic meaning over implicit semiotic meaning. Nord develops the implications of this approach:

> We have assumed that in fictional texts there is no name that has no informative function at all, however subtle it may be. If this information is explicit, as in a descriptive name, it can be translated – although a translation may interfere with the function of culture marker [sic]. If the information is implicit, however, or if the marker function has priority over the informative function of the proper name, this aspect will be lost in the translation, unless the translator decides to compensate for the loss by providing the information in the context.
>
> (Nord, 2003: 185)

Davies makes a similar point regarding the potentially difficult choices facing the translator when confronted with 'loaded' names:

> Such examples illustrate the conflicts that may arise in the pursuit of a policy of preservation; the desire to preserve the meaning of an element may lead to a loss of other aspects of the name, such as sound patterning or connotations, while the preserving of the form of a name may lead to loss of recognizable meaning.
>
> (Davies, 2003: 76)

Fernandes (2006: 46ff.) refers to those complex names that combine layers of semantic meaning with historical or cultural associations as 'dense signifiers', and the challenge they present to translators of children's literature will be further discussed later.

When translating names in children's literature, arguably the foremost consideration, before moving on to questions of meaning, is the issue of readability, which in turn touches on the tension between 'domestication' and 'foreignization'. According to Lathey (2016: 44), editors and translators are often concerned that children might struggle with foreign names or find them off-putting. Anthea Bell, drawing on her own professional experience, outlines this potential dilemma:

> The idea behind all this is to avoid putting young readers off by presenting them with an impenetrable-looking set of foreign names the moment they open the book. It's the kind of problem that constantly besets a translator of children's literature. With each individual book, you must gauge the precise degree of foreignness, and how far it is acceptable and can be preserved.
>
> (Bell, 1985: 7)

One might imagine that suspicion of the unfamiliar and foreign can, at times, stem from a certain amount of cultural conditioning. Nevertheless, the use of foreign names has the potential to create very real problems for young readers. For example, Lia Wyler, the translator of the *Harry Potter* series into Brazilian Portuguese, outlines how being required to retain the hero's name in translation caused certain difficulties:

> Giving native names to characters contributes to children's positive/negative identification with them, so this is the current procedure in translating for children. Young Brazilians who are not yet proficient in reading find English words difficult to pronounce. By contrast, however, Harry Potter's name could not be altered, even if children had to struggle to pronounce an aspirated "h" and retroflex "r's" – an ability found only in seven out of twenty-six states in Brazil.
>
> (cited in Fernandes, 2006: 48)

Young readers are still in the process of learning the phonological and orthographic conventions of their own language. As Fernandes notes (ibid.), "the presence of many

foreign names and an abundance of unusual phonological sequences or even rare spelling in a translation bring with it the risk of creating linguistic barriers for young readers". Maria Tymoczko emphasizes how difficulties in processing foreign names in a text can also impinge on their recognizability and memorability, which fundamentally undermines their referential function (cited in Fernandes, ibid.).

For translators, there is often no easy or ideal solution to the problems potentially posed by the multi-layered complexity of names. Among those who have concerned themselves with the question of names in translation (e.g. Aixelá, 1996; Davies, 2003; Fernandes, 2006; van Coillie, 2006), there appears to be a broad consensus regarding categorization of the various translation strategies available, although they differ with regard to details of classification. Aixelá (ibid.: 61) divides them into two groups according to their 'conservative' or 'substitutive' nature, harking back to the 'foreignization' versus 'domestication' debate. Here, I will again structure the discussion around the broader framework provided by Davies (2003; see pp.14f.), who specifically distances herself from attempts to rank strategies "in terms of degrees of closeness or distance from the source text, or […] on a scale ranging from exotic to domesticated" (ibid.: 71), noting that "each procedure may be used effectively in some contexts and not in others" (ibid.: 96), and emphasizing several times that the distinctions between the categories aren't always clear. She also restates how translators' decisions when dealing with names tend to reflect the translation conventions accepted in the target culture:

> Decisions as to whether to opt for formal or semantic preservation may be influenced by the differing translation conventions of the different target cultures and differences in audience expectations.[23]
>
> (ibid.: 76)

4.1.1 Preservation

This involves retaining the source text name in the target text. It can involve:

- copying (i.e. reproducing the name in the target text exactly as it was in the source text), e.g. en. *Harry Potter* > de., es., fr., it. *Harry Potter*; sv. *Pippi* > en., es., it., nl. *Pippi*

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[23] One *author* who took a particular personal interest in the translation of names in his stories was J. R. R. Tolkien. He was so irritated by the Dutch and Swedish translations of personal and place names in *The Lord of the Rings* that he wrote a guide for translators, including philological notes, outlining how he would prefer the names to be translated (Hammond / Scull, 2005: 751-782). It is interesting to see an example of an author personally engaged in a highly informed discussion of some of the translation strategies outlined here as they apply to his own work.

- transcription/transliteration (i.e. adapting the name at the level of orthography, phonology, etc.), e.g. en. *Harry Potter* > ru. *Гарри Поттер*; sv. *Ronja* > en. *Ronia*
- the use of pre-existing equivalents, or exonyms, eg. en. *London* > cy. *Llundain*, fr. *Londres*

In this category, Davies also includes examples where the name has a transparent meaning in the lexicon of the source language and can be directly translated, e.g. en. *Rivendell* > de. *Bruchtal*; en. *Wormtail* > de. *Wurmschwanz*, fr. *Queudver*; sv. *Långstrump* > en. *Longstocking*, de. *Langstrumpf.*

Preservation in the target language, although 'accurate', can result in a reduced semiotic impact. For example, as Davies observes, regarding the name *Harry Potter*:

> Transported into another language, this name represents a signal of his Anglo-Saxon identity, though perhaps with a loss of connotative meaning; for the British audience, the name sounds a particularly banal and ordinary one, which contrasts with the extraordinary qualities of its bearer.
>
> (Davies, 2003: 75)

Similarly, translating *Pippi Långstrump* as *Pippi Longstocking* succeeds in retaining the image of a "tall and gangling physique" (Lathey 2016: 45) inherent in her surname, but loses the connotation of 'crazy' that *Pippi* has in Swedish (van Coillie, 2006: 124).

Possible complications at the level of phonology have already been discussed above (p.52).

4.1.2 Addition

This strategy involves preserving the original name in the target text but also incorporating supplemental information to compensate for any potential gaps in understanding on the part of the readers. This can be included directly in the text or included in a footnote, for example, although Davies (2003: 77) and van Coillie (2006: 126) both note the danger of overburdening the reader with excessive information or obstructing the flow of the narrative. Van Coillie (ibid.) cites the example of the Dutch translator of a young adult novel who used footnotes to provide information about Wordsworth, Vaughan-Williams and Benjamin Britten.

Fernandes (2006: 54) records how 'addition' was used in the Brazilian Portuguese translation of *The Chronicles of Narnia*, "where titles of address were added to the name of animals in order to disambiguate their sexual identity, since in Portuguese the majority of these names have just one form for both male and female".

This category also includes examples of the translator attempting to amplify allusive elements in names. Davies illustrates this using the surname of the potions master Severus Snape, a major character in the *Harry Potter* series. After noting the "vaguely unpleasant connotations deriving perhaps from the sound-symbolism of the initial *sn-* cluster, which also features in words such as *sneer*, *snide*, *snoop*, *sneak*, *snap*" (Davies, 2003: 79), she continues:

> For others, the name may be reminiscent of *snake*, but the Italian translator, Marina Astrologo's decision to rename him Piton, literally 'python' […] turns the original hint into something unambiguous.
>
> (ibid.)

Another instance of 'addition' is the treatment of the name *Dumbledore* in the Norwegian translation of the *Harry Potter* series. Presumably relatively few English-speakers are aware that 'dumble-dore' is an English dialect word for 'bumble bee'. Torstein Bugge Høverstad, translator of the series into Norwegian, was aware of this, however, and translated the name as *Humlesnurr*, meaning something like 'buzzing, spinning bumble bee', providing Norwegian readers with extra layers of information not directly available to many of their English-language counterparts (Lathey, 2016: 46) who "may at most enjoy the evocative musicality of the name" (Davies, 2003: 88).

4.1.3 Omission

This appears to be a less commonly adopted strategy in the translation of names, and involves removing either the whole or part of a source-text name in the target text. It comes into play when the information omitted is considered unimportant for the development of the narrative or of little relevance for the reader, and may be influenced by difficulties experienced by the translator in finding a satisfactory equivalent to the original name.

4.1.4 Globalization

By this, Davies means the replacement of highly culturally specific names with ones that are more general or neutral. In the French translation of *Harry Potter and the Philosopher's Stone* (Rowling, 1998), for instance, a reference to "Kent, Yorkshire and Dundee" is rendered as "le Kent, le Yorkshire et la côte est de l'Écosse" (Davies, 2003: 78). Since the function of the name *Dundee* here is solely to indicate a location in the far north of Britain, the more general geographical indicator was considered more appropriate for a readership that may not be familiar with the specifics of British geography.

4.1.5 Localization

In this context, Davies is referring to the process of adapting a name to conform to target language norms. She cites the example of en. *Hermione Granger* > cs. *Hermiona Grangerová*. This category arguably overlaps with ‘preservation’ in its deployment of exonyms, or pre-existing equivalents. An example of the use of exonyms in literary ‘localization’, is discussed by Hermans (1988) in his study of the translation into English and German of proper names in the Flemish novel *De Witte*. He notes how German standard variants of names are used to translate the more informal names used in the original:

> The German version has ‘appropriated’ a large portion of the proper names, integrating them into the German linguistic and cultural system, and thus inviting the reader to see the book – almost, but not quite – as an indigenous product, a German book for German youngsters.
>
> (Hermans, ibid.: 15)

Such ‘appropriation’ or, as Venuti would term it, ‘domestication’ is clearly very different in intent from the neutral use evident, for example, in the use of fr. *Londres* to translate en. *London* (see p.67).

4.1.6 Transformation

Davies includes here examples of names in translation that could arguably be seen as distortions of the original connotations of source text names. She cites en. *Dumbledore* > it. *Silente* to illustrate this point, noting that the Italian translator seems to attach considerable significance to the resemblance between the first syllable in the English name and the English adjective *dumb*, meaning ‘unable to speak’ (Davies, 2003: 88), although this wouldn’t be an obvious connection for native speakers, who would presumably identify the semantically empty *Dumble-* as the first element in the name (following the phonological pattern of common English words such as *tumble*, *crumble*, *humble*, *stumble*, etc.).

Another striking example of ‘transformation’ is the German translation of sv. *Emil*, the hero of *Emil i Lönneberga* (1963) by Astrid Lindgren. Because the figure of *Emil Tischbein*, the main character in Erich Kästner’s classic *Emil und die Detektive* (1929) and its sequel, *Emil und die drei Zwillinge* (1935), was already well-established in German popular awareness, the decision was taken to rename Lindgren’s Emil, presumably to avoid confusion, although the name is, in fact, a common German name and wouldn’t have presented any difficulties for German readers. Instead, he became ‘Michel’, in *Michel in der Suppenschüssel* (1964) and subsequent books. The Dutch translation followed suit, adopting the name ‘Michiel’.

One might make the case that this is an example of 'localization', but the culturally entirely unnecessary nature of the change weighs against that.

4.1.7 Creation

This procedure involves replacing a name in the source text with a newly invented one in the target language. Although the specific connotations of the newly created name may differ from those in the original, which sets 'creation' apart from the literal translation regarded by Davies as an aspect of 'preservation' (see pp.66f.), the aim is nevertheless to achieve an appropriately meaningful effect. For example, in the Dutch translation of the *Harry Potter* series, en. *Dumbledore* becomes nl. *Perkamentus*, derived from nl. *perkament* 'parchment' and the Latin noun ending *-us*, creating an impression of manuscripts and arcane learning, which is not inappropriate for a wizard.

4.2 Personal Names in the *Tiffany Aching* books[24]

Compared to writers such as J. R. R. Tolkien and J. K. Rowling, who clearly devoted considerable thought to the systematic and appropriate naming of characters in their stories, Pratchett's approach seems to be more pragmatic and can come across, at times, as rushed or directionless. For him, names seem to serve a chiefly utilitarian function as a means of identifying a character, and they have no obvious descriptive function. He lets his characters' personalities speak for themselves and makes no use of 'loaded' or 'motivated' names to flag up character traits. In fact, out of over 130 personal names used in the first three *Tiffany* books, only 20 or so refer to characters who play a significant or even identifiable role in the stories. The rest can be regarded as 'extras', whose function is to create the impression of a populated environment beyond the immediate circle of the main protagonists, although most of the owners of the names never actually appear in person. They are mentioned in conversation, are the authors of books or the subject of reminiscences. Occasionally, a name also provides Pratchett with the opportunity to engage in ironic or gently mocking humour or some form of wordplay; this will be discussed at greater length below.

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[24] A comprehensive list of personal names from the first three *Tiffany Aching* books alongside their German translations can be found in Appendix B.

4.2.1 Human Names

Although there is little argument that the *Tiffany* novels can be categorized as fantasy stories, Pratchett's basic approach to naming his characters differs substantially from the more conventional methods encountered in the genre which generally involve pseudo-medievalism, mangled Celtic and reheated Tolkien. Reflecting his relatively realistic portrait of a rural society in the *Tiffany* stories, Pratchett makes general use of the standard Western naming convention of 'given name' + 'surname', with optional use of an honorific, e.g. 'Tiffany Aching', 'Mr Weavall', 'Old Mother Blackcap'.

4.2.1.1 Surnames

Many of his characters have attested British, mainly English, surnames (see Hanks / Hodges, 2004), e.g. Riddle, Hinds, Hawkin, Darling, Grimley, Turvey, Downie, Quickly, Casement, Cable, Easy, Langley, Plenty, Robbins, Jenkins, Parkinson, Robinson, Williamson, Johnson, Adams, Warbeck.

Several belong to the category of name that denotes the bearer as belonging to a particular profession, e.g. Tupper ('herdsman'), Crabber, Weaver, Carter, Dowser, Hunter, Cartwright, but here they are used conventionally rather than descriptively, although a touch of playful humour is evident in the name of a carter, Mr Crabber.

Other names appear to have been invented by Pratchett but have an air of genuineness. The unattested surname 'Bottlethwaite', for example, echoes the recorded name 'Postlethwaite'. English surname elements, e.g. '-all', '-ell', '-ley', '-low', '-wick', '-worth', are present in a number of the created names although their use seems to have been motivated by their sound rather than their meaning.

The overall effect is to create an impression of rooted Englishness and unspectacular normality. This is reinforced when the names are used in combination with common honorifics such as 'Mr', 'Mrs', 'Miss' and 'Granny', or more dated ones such as 'Mistress', 'Widow', 'Old Mother' and 'Goodie'.

Although the vast majority of surnames used in the *Tiffany* books are singularly unremarkable, there are a few examples of the creativity more characteristic of the wider *Discworld* series. Surnames such as 'Groat', 'Grizzel', 'Treason' and 'Stoot' have a hint of Dickens, whereas 'Waspmire' and 'Poledread' could have been invented by Mervyn Peake, and 'Broomsocket' and 'Bladder' are pure Python. In a number of cases, otherwise

unconnected surnames appear to belong to the same semantic category – insect-like creatures (‘Weavall’ (< ‘weevil’), ‘Tick’, ‘Earwig’), terms for cheating (‘Swindell’, ‘Bilk’) and loud activity (‘Hubbub’, ‘Tumult’) – although this may be a coincidence.

4.2.1.2 Given Names

By and large, the given names employed by Pratchett are similarly unremarkable in their Englishness, e.g. Joe, Bill, Doris, Frank, Fred, Henry, Hannah, Mary, Sarah, and generally serve to convey a sense of down-to-earthness. There are some instances of the normality of a name being used to ironic effect. In the context of a typical fantasy story, for example, one wouldn’t anticipate finding castle guards called Trevor, Neville and Kevin. The same could be true of witches called Tiffany, Lucy and Lulu. Pratchett also has fun with historical English naming conventions such as the use of Latinate adjectives as the basis of female given names, e.g. Fastidia (< ‘fastidious’), Superflua (< ‘superfluous’), Perspicacia (< ‘perspicacious’). In another case, he plays on Puritan naming traditions:

> Miss Robinson had stolen a baby, Punctuality Riddle, who had been much loved by his young parents even though they’d named him ‘Punctuality’ (reasoning that if children could be named after virtues like Patience, Faith and Prudence, what was wrong with a little good timekeeping?)
>
> (WFM 237)

More complicated examples of Pratchett’s wordplay in relation to personal names will be discussed below in the context of translation.

4.2.2 Feegle Names

The names given by Pratchett to the Nac Mac Feegle are marked by a relative lack of inventiveness, which is commented on in *The Wee Free Men*:

> “What’s your name, pictsie?” she said.
> “No’-as-big-as-Medium-Sized-Jock-but-bigger-than-Wee-Jock-Jock, mistress. There’s no’ that many Feegle names, ye ken, so we ha’ to share.”
>
> (WFM 155)

Almost without exception, the Feegles have characteristically Scottish names, e.g. Angus, Archie, Fion, Hamish, Iain, Jock, Jeannie, Rob, Wullie, which is in keeping with their generally heavily emphasized Scottishness. With such a limited choice of names available, the Feegles rely on various ways of differentiating between members of the clan. The most commonly encountered pattern is a variation on ‘adjective(s)’ + ‘given name’, e.g. Big

Angus, Nearly Big Angus, Wee Angus, Daft Wullie. Also used is an indication of origin, e.g. Jeannie from the Long Lake, or a description of their particular role, e.g. Hamish the Aviator, William the Gonnagle.

4.3 The Translation of Personal Names in the *Tiffany Aching* books

As has already been mentioned, Pratchett's use of personal names in the *Tiffany Aching* novels doesn't appear to follow any clear pattern or have any obvious purpose. Most of them seem to be more or less conventionally English (with the obvious exception of the Feegles) and their owners are, on the whole, similarly unremarkable or only mentioned in passing. Examples have been given of conventional names being used to humorous effect in incongruous situations, although Pratchett also employs notably unusual names of his own creation at times.

Brandhorst adopts a similarly unpredictable approach to translating the names, although he unsurprisingly retains the pattern of [‘honorific’] + ‘given name’ + ‘surname’, which is also the convention in German. Honorifics are all translated, i.e. en. ‘Mr’ > de. ‘Herr’, en. ‘Mrs’ > de. ‘Frau’. The use of ‘Fräulein’ in German is rather old-fashioned, but this fits the pre-industrial setting. The dated English honorific ‘Mistress’ is translated as ‘Frau’ in German.

4.3.1 Human Names in Translation

When translating surnames, Brandhorst tends to resort to the strategies discussed above under ‘Preservation’ (see pp.66f.). Some clearly English surnames are retained without change in German, e.g. Williamson, Warbeck, Jenkins, Johnson, Robbins, Roberts. A handful of surnames remain unchanged but appear equally at home in German, e.g. Armbinder, Block, Blinkhorn. At other times, the name is retained but adapted to German orthographical conventions, e.g. ‘Turvey’ > ‘Turwi’, ‘Raddle’ > ‘Raddl’.

In the majority of cases, meaningful or partially meaningful names are translated. This can involve substituting a conventional German surname for its English equivalent, e.g. ‘Carter’ > ‘Fuhrmann’, ‘Hunter’ > ‘Jäger’, ‘Weaver’ > ‘Weber’, ‘Darling’ > ‘Liebling’. However, on the whole, it seems to involve the translation of apparently meaningful elements in order to create a new name, e.g. ‘Hogparsley’ > ‘Petersilie’, ‘Treason’ > ‘Verrat’, ‘Blackcap’ > ‘Schwawrzkappe’, ‘Poundsworth’ > ‘Pfundwert’, ‘Casement’ > ‘Flügelfenster’. In the case of genuine surnames, such as Casement, this can introduce an element of the ridiculous that

was absent from the original name, although one could argue that Brandhorst is merely here reflecting the liking for surreal names evident elsewhere in Pratchett's work.

There are a few examples of a partial translation, where Brandhorst translates part of a name, but leaves the rest untouched, e.g. 'Hawkin' > 'Falkin', 'Weavall' > 'Weball', resulting in a hybrid, and at least one instance of Brandhorst engaging in 'localization' or 'domestication', using 'Hempel' to reflect the everyday ordinariness inherent in 'Cartwright'.

In almost all cases, given names remain unchanged, although this has the effect of altering their relationship to both surnames and the rest of the text. In the original English, most given names are notable for their ordinariness, whereas in German they have tended to acquire a foreign and, presumably, slightly exotic flavour. Part of the humour derived from names such as Superflua and Fastidia, discussed above, is also lost in translation, although they are retained with necessary adjustments, e.g. 'Perspicacia' > 'Perspicazia'. The contrast between a Latinate given name and a rather unglamorous surname seems, however, to retain something of its bathetic effect, e.g 'Petulia Gristle' > 'Petulia Knorpel', 'Caramella Bottlethwaite' > 'Caramella Bottelwitt'.

4.3.2 Feegle Names in Translation

Almost without exception, the Feegles' names are preserved unchanged in translation. Although this ensures that a significant marker of the Feegles' Scottishness remains untouched in the target text, it is highly possible that many readers of the German translation will be unaware of this cultural connection. Pronunciation might also cause a certain amount of difficulty with some names, e.g. Geordie, Wullie, Jock. For uninformed readers, some the names would presumably appear non-specifically foreign, or maybe understood to be made-up 'fantasy' names, although others would be placeable in an English-language cultural context, e.g. William, Rob. Brandhorst adapted one name to conform to German orthographical conventions ('Hamish' > 'Hamisch') and translated one common English nickname literally ('Spike' > 'Stachel').

4.3.3 Individual Names in Translation

In the *Tiffany* series, there are a handful of names that present particular challenges to the translator. Pratchett is no stranger to wordplay and bad puns, and the *Tiffany* stories contain several examples of this deriving from personal names.

4.3.3.1 Tiffany Aching

When he was initially creating the character of Tiffany Aching, Pratchett once remarked, he "chose her name because it was the least witch-like name [he] could think of", adding "Tiffany is a name that in the UK we tend to associate with big hair and hairdressers and stuff" (cited in Richards, 2002). Tiffany herself is shown to be rather uncertain about her name:

> There was a small part of Tiffany's brain that wasn't too certain about the name Tiffany. She was nine years old and felt that Tiffany was going to be a hard name to live up to. Besides, she'd decided only last week that she wanted to be a witch when she grew up, and she was certain Tiffany just wouldn't work. People would laugh.
>
> (WFM 11)

She is also subject to derogatory remarks about it:

> "Tiffany? That's a funny name," said the tall girl.
>
> (HFoS 135)

What Pratchett hadn't known at the time was that "when you go through some of the sounds associated with that name, it's an incredibly good name for [the] character […] the sounds in Gaelic means [sic]: land under water or land under waves. And in the context of the story it couldn't possibly have been a better name" (ibid.). The matriarch of the Feegle clan, the kelda, informs Tiffany about the deeper resonance of the name:

> "A good name. In our tongue you'd be Tir-far-thóinn, Land under Wave," said the kelda. It sounded like "Tiffan".
>
> (WFM 138)

The significance of this derives from the origins of the Chalk, which is of such central importance to Tiffany's developing sense of place and belonging:

> "Do you know what chalk is?"
> "You're going to tell me," said the toad.
> "It's the shells of billions and billions of tiny, helpless little sea creatures that died millions of years ago," said Miss Tick.
>
> (WFM 54)

At the climax of *The Wee Free Men*, Tiffany has a visionary experience of the formation of the Chalk over long ages:

> This land is in my bones.
> Land under wave.
> […]
> I *remember …*
> This is the million-year rain under the sea, this is the new land being born underneath an ocean. It's not a dream. It's … a memory. The land under wave. Millions and millions of tiny shells …
> This land was *alive*.

(WFM 281)

'Tiffany' here is clearly an example of a multi-layered signifier. However, since Pratchett has already done most of the hard work of explanation in English, the work of the translator is relatively straightforward and involves little more than straight translation. Presumably, the name 'Tiffany' has rather different cultural connotations in German, but the significance of the connection to the ancient Feegle name 'Tir-far-thóinn'[25] would prevent any alteration without considerable editing of the text as a whole to remove relevant references.

The surname 'Aching' presents a different challenge. Besides being the present participle of the verb 'to ache', it could feasibly be understood as a surname derived from a habitation name containing the element '-ing', from the Old English '-ingas', meaning 'people of …' (cf. Dorking, Godalming, Barking, etc.). A cognate element is evident in German surnames (e.g. Schmeling, Lortzing), which could have been an argument for retaining the name in translation. However, an extended passage of punning at the start of *The Wee Free Men* deprives Brandhorst of this option:

> And for as long as she could remember she'd heard her father, an otherwise quiet, slow man, make the Joke, the one that must have been handed down from Aching to Aching for hundreds of years.
> He'd say, 'Another day of work and I'm still Aching', or 'I get up Aching and I go to bed Aching', or even 'I'm Aching all over' […] Anyway, however they were spelled, all her ancestors had been Aching to stay, not Aching to leave.

(WFM 17-18)

The German translation involves a slight rewriting of the passage to capture the painful Dad humour:

> Und so lange sich Tiffany zurückerinnern konnte, hatte ihr Vater – ein ansonsten ruhiger, schwerfälliger Mann – den *Witz* gemacht, der vermutlich seit Jahrhunderten

[25] Pratchett has taken advantage of authorial creative licence in slightly altering the original Scots Gaelic for his own purposes. However, this remains, more or less, another example of a Scottish cultural marker being employed in association with the Feegles.

> von einer Weh-Generation an die nächste weitergegeben wurde.
> Er sagte zum Beispiel "Wieder ein harter Arbeitstag, o weh," oder "Morgens Weh und abends Weh," oder gar "Heute tut mir alles weh" […] Und wie auch immer Tiffanys Vorfahren ihren Familiennamen geschrieben hatten: Sie waren geblieben und nicht fortgezogen, trotz aller … Wehwehchen.
>
> (KFM 16)

The translation successfully reflects the intention of the original, but effectively forces Brandhorst to adopt 'Weh' as Tiffany's surname for the rest of the series.

4.3.3.2 Miss Perspicacia Tick

There is another extended passage of wordplay early in *The Wee Free Men*, when Tiffany encounters her first witch, Miss Perspicacia Tick:

> "My name," she said at last, "is Miss Tick. And I *am* a witch. It's a good name for a witch, of course."
> "You mean blood-sucking parasite?" said Tiffany, wrinkling her forehead.
> "I'm sorry?" said Miss Tick, coldly.
> "Ticks," said Tiffany. "Sheep get them. But if you use turpentine –"
> "I *meant* that it *sounds* like 'mystic'," said Miss Tick.
> "Oh, you mean a pune, or play on words," said Tiffany. "In that case it would be even better if you were Miss *Teak*, a hard foreign wood, because that would sound like 'mystique', or you could be Miss Take, which would –"
> "I can see we're going to get along like a house on fire," said Miss Tick. "There may be no survivors."
>
> (WFM 33)

Again, Brandhorst takes a creative approach to reproducing the barbed humour of this exchange in German:

> "Ich heiße Fräulein Tick," sagte sie schließlich. "Und ich *bin* eine Hexe. Es ist natürlich ein guter Name für eine Hexe."
> "Soll er vielleicht darauf hinweisen, dass du einen Tick hast?" fragte Tiffany und runzelte die Stirn.
> "Wie bitte?" erwiderte Fräulein Tick kühl
> "Nervöse Zuckungen und dergleichen," erklärte Tiffany. "Oder meinst du Tick wie in 'du tickst nicht richtig'?"
> "Ich meine, dass es nach Mystik klingt," sagte Fräulein Tick.
> "Oh, ein Wortspiel. In dem Fall könntest du auch 'Tisch' heißen, wie in 'mystisch' und 'enigmatisch', oder 'Voll' wie in 'geheimnisvoll', oder …"
> "Bestimmt kommen wir bestens miteinander zurecht," sagte Fräulein Tick. "So gut, dass es vielleicht keine Überlebenden gibt."
>
> (KFM 30)

Despite being hampered by losing the honorific 'Miss' to translation, he conveys Tiffany's no-nonsense approach to conversation and her precociously extensive vocabulary at the same time as managing to transfer Miss Tick's surname relatively comfortably to a German linguistic context.

4.3.3.3 Rob Anybody

Pratchett's penchant for knowingly bad puns is at its most evident in the name of the Big Man, or chief, of the Chalk Hill Feegle clan, Rob Anybody. The joke is spelled out in *A Hatful of Sky*:

> "I've told you, Mr Anybody, that *just* having your name written down is no problem at all," he said. "There's nothing illegal about the words 'Rob Anybody'. Unless, of course," and the toad gave a little legal laugh, "it's meant as an instruction!"
> None of the Feegles laughed. They liked their humour to be a bit, well, funnier.
>
> (HFoS 42)

The given name, 'Robert', 'Rob' or other variants thereof is associated with many prominent figures associated with Scottish history and culture such as Robert the Bruce, Rob Roy MacGregor, Rabbie Burns and Rab C. Nesbitt. 'Rob' is also an English verb meaning 'steal', which reflects a central aspect of Feegle culture. The pun here explains itself. In this case, Brandhorst has opted to retain the given name 'Rob' with all its associations but translate the motivated surname to 'Irgendwer', blunting the impact of the wordplay. This is reflected in the translation of the above passage, where the nature of the joke is altered:

> Ich habe dich bereits darauf hingewiesen, Herr Irgendwer: Der niedergeschriebene Name allein ist kein Problem, sage die Kröte. An den Worten Rob Irgendwer ist nichts Schlimmes, solange sie nicht in einer Anklageschrift auftauchen. Sie ließ den Worten ein leises, vorsichtiges Lachen folgen.
> Die Größten lachten nicht. Sie mochten etwas humorvolleren Humor.
>
> (HVS 38)

4.3.3.4 Letice Earwig

Mrs Earwig is introduced in *A Hatful of Sky* as a snobbish and pretentious witch who regards the day-to-day role of the witch as social worker and midwife as being very much beneath her. She insists that her name be pronounced 'Let-ees Ah-wij'. Here, Pratchett is echoing a running joke from the British situation comedy *Keeping Up Appearances* whose central character, the middle-class snob Hyacinth Bucket, demands that her unglamorous surname be pronounced 'Bouquet'. Brandhorst has attempted to reflect this in translation with

‘Ohrwurm’ being pronounced ‘Oor-wm’, which captures the element of self-consciousness about an awkward surname but misses the dig at a particular type of social climber familiar in British society.

5 Intertextuality

One of the most distinctive and most commonly discussed features of Terry Pratchett's *Discworld* novels is their wide-ranging and rich allusiveness. Pratchett acknowledged that this was motivated in large part by his own personal enjoyment, but noted that he took care not overburden the text with references and allusions to the extent that it becomes inaccessible to less informed readers:

> If I put a reference in a book I try to pick one that a generally well-read (well-viewed, well-listened) person has a sporting chance of picking up; I call this 'white knowledge', the sort of stuff that fills up your brain without you really knowing where it came from. Enough people would've read Leiber[26], say, to pick up a generalised reference to Fafhrd, etc., and even more people would have some knowledge of Tolkien – but I wouldn't rely on people having read a specific story.
>
> I like doing this kind of thing. There are a number of passages in the books which are 'enhanced' if you know where the echoes are coming from but which are still, I hope, funny in their own right.
>
> (Pratchett cited in Abbott, 2002: 6)

Nevertheless, many readers clearly felt the need for a certain amount of guidance in navigating the dense intertextuality of the *Discworld* stories, which led in turn to the creation of such resources as *The Annotated Pratchett File, v9.0*[27], a website devoted to identifying and explaining the references contained in Pratchett's works. As noted earlier in this study (see p.18), Pratchett was also conscious, when writing for younger readers, that their relatively limited range of experience might hamper their appreciation of references that would present no trouble for an older audience. This is partly reflected in his application of 'stealth-education' methods in the course of the Tiffany Aching stories (see p.28).

5.1 Intertextuality in Translation

In his study of the problems posed for Pratchett's translators by this frequent use of allusion, Aleksander Rzyman identifies two types of intertextuality at work in Pratchett's books:

> Within the broadly approached intertextuality, however, its two categories should be distinguished: 'intertextuality proper' which covers explicit and implicit references to other texts, whose discovery is obligatory for the reader to be fully aware of the text's semantics,

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[26] Fritz Leiber (1910-1992) was an American writer of fantasy. The barbarian Fafhrd is one of his best-known characters.
[27] http://www.lspace.org/books/apf/

> and 'facultative' intertextuality, failure to discover it not being detrimental to the understanding of the text.
>
> (Rzyman, 2017: 10)

5.1.1 'Intertextuality Proper'

An example of what Rzyman terms 'intertextuality proper' is the subversion of fairy tale tropes in *The Wee Free Men*. The motif of the hero rescuing a damsel in distress from imprisonment at the hands of the antagonist is completely turned on its head. Here, it is Tiffany, a nine-year-old girl, who frees the son of the local Baron from captivity in Fairyland. Furthermore, it is Tiffany as the figure of the witch, conventionally the antagonist, who takes on the role of the main protagonist and heroine. One of the main themes in the book is the overwhelming power of story in shaping human awareness. Tiffany is almost alone in questioning narrative assumptions that are almost universally taken for granted:

> Her mother had read [fairy tales] to her when she was little, and then she'd read them to herself. And all the stories had, somewhere, the witch. The *wicked old witch*.
> And Tiffany had thought: Where's the *evidence*?
> The stories never said *why* she was wicked. It was enough to be an old woman, enough to be all alone, enough to look strange because you had no teeth. It was enough to be *called* a witch.
>
> (WFM 37)

Pratchett draws often on well-known fairy stories to make this point, apparently assuming that these at least would be familiar to his younger readers:

> A lot of the stories were highly suspicious, in her opinion. There was the one that ended when the two good children pushed the wicked witch into her own oven […] Stories like this stopped people thinking properly, she was sure. She'd read that one and thought, Excuse me? No one has an oven big enough to get a whole person in, and what made the children think they could just walk around eating people's houses in any case? And why does some boy too stupid to know a cow is worth a lot more than five beans have the right to murder a giant and steal all his gold? Not to mention commit an act of ecological vandalism?
>
> (WFM 63)

He makes substantial use of reference, both direct and indirect, to common story types, motifs, themes and archetypes. However, in the context of this study, these are generally not culture-specific; stories such as *Little Red Riding Hood*, *Hansel and Gretel* and *Cinderella* are exceptionally well-known in both English- and German-speaking countries, being one of the handful of instances of translated work that have had a formative influence on English-language culture. On the whole, this presents no problems for the translator, although there are borderline examples of cultural specificity, such as the allusion here to the English fairy

tale *Jack and the Beanstalk*, which is apparently not so familiar to German children, although Brandhorst makes no allowance for this in his translation.

5.1.2 'Facultative Intertextuality'

It is Rzyman's 'facultative intertextuality' that presents the main culture-specific obstacles to translation in the *Tiffany* books. A comprehensive treatment of the range of reference employed by Pratchett would itself be a suitable subject for a separate study. Here I will confine myself to the examples of intertextuality that play on the stereotypical Scottishness of the Nac Mac Feegle. These range from the immediately obvious to the exceptionally subtle and will be considered according to how they have been dealt with in Brandhorst's translations.

5.1.2.1 Preservation

Brandhorst's general approach to dealing with culturally specific references is to translate them literally. In some cases, this can be regarded as successful, or at least so unobtrusive that the target text in no way suffers. The impact of visual references is retained fully in German:

> You couldn't tell some with half his face dyed dark blue and a sword as big as he was that you weren't really a witch.
>
> (WFM 100)

> Jemandem, der die Hälfte seines Gesichts dunkelblau gefärbt hatte und ein Schwert trug, so lang, wie er selbst groß war, konnte man nicht sagen, dass man keine Hexe war.
>
> (KFM 97)

In the context of the story, this is a description of one of the Nac Mac Feegle, but Pratchett is clearly invoking the iconic image of actor Mel Gibson as William Wallace at the Battle of Stirling Bridge, from the film *Braveheart* (1995). Although this visual reference has specific cultural connotations, it is immediately accessible to anyone who has seen the film.

Frequently, Pratchett conceals cultural references in an otherwise unremarkable piece of text:

> "I'm good at thinking, Rob Anybody, an I am the kelda o' this clan, am I no'? There can only be one, is that not so?"
>
> (HFoS 47)

> "Ich kann gut denken, Rob Irgendwer, und ich bin die Kelda dieses Clans. Es kann nur eine geben. Habe ich Recht?"

(HVS 43)

In this instance, Jeannie, the new kelda or Feegle matriarch, is establishing the clan's ultimate loyalty to her rather than Tiffany. However, anyone familiar with the fantasy film *Highlander* (1986) will also recognise here the echo of the well-known tagline "There can be only one", which refers in the film to the ultimate victor of an age-old battle between immortal swordsmen. The translation of this line is actually included in the title of the German-language version of the film, *Highlander – Es kann nur einen geben*, which is here reproduced almost exactly by Brandhorst.

Some references are very well hidden indeed:

> "I dinnae think it would be good for ye, Mother," said Fion.
> "I'll be the judge o' that at this time," said the kelda. "One drop afore I go, please, Kelda Tiffan."

(WFM 145)

> "Ich glaube, das ist nicht gut für dich, Mutter," sagte Fion.
> "Lass das jetzt meine Sorge sein," sagte die Kelda. "Bitte einen Tropfen, bevor es zu Ende geht, Kelda Tiffan."

(KFM 142)

Here, the old kelda, on her deathbed, is asking for a final drop of whisky before she passes away. The source text includes a play on "Afore ye go", the slogan seen on bottles of Bell's Blended Scotch Whisky, although an appreciation of this reference isn't necessary to an understanding of the text. In German, the reference has been lost, but the text can likewise be understood on its own terms.

More problematic are those instances where Pratchett combines references. This is the case, for example, in the individualistic war cries of the Nac Mac Feegle:

> "They can tak' oour lives but they cannae tak' oour troousers!"

(WFM 168)

> "Sie können uns das Leben nehmen, aber nicht unsere Hosen!"

(KFM 165)

Pratchett has turned once again to *Braveheart*, referencing possibly the most famous line from the film, "they may take our lives, but they'll never take our freedom", delivered by William Wallace to the Scots before the Battle of Stirling Bridge. In German this was rendered "Ja sie mögen uns das Leben nehmen aber niemals nehmen sie uns unsere Freiheit",

which isn't quite captured in Brandhorst's translation, although the reference is presumably clear to anyone who knows the film. The substitution of 'troousers' for 'freedom' is a reference to the comic song "Donald Where's Your Troosers?", about a Scotsman who prefers wearing a kilt to trousers; it was performed by Andy Stewart and achieved chart success in the UK in 1960 and 1989. The significance of this is presumably entirely lost on the readers of the German translation, although the text retains its bizarre and bathetic impact.

> Ye'll tak' the high road an' I'll tak' yer wallet!
>
> (WFM 168)

> Du nimmst die Straße und ich dein Geld!
>
> (KFM 165)

The first part of this Feegle war cry involves a reference to the traditional Scottish Song "The Bonnie Banks o' Loch Lomond", which includes the lines "Oh ye'll tak' the high road an' I'll tak' the low road, / And I'll be in Scotland afore ye". The substitution of "yer wallet" for "the low road" is a play on the Feegle penchant for robbery, which in turn is a play on the stereotypical reputation of Glasgow for violent criminality. The reference to Feegle lifestyle choices is also clear in the German translation, although the cultural context is entirely lost.

5.1.2.2 Localization

On two occasions in *Wintersmith*, the Feegles find themselves travelling by water, once on a log and once in a boat. Both times, they attempt to enliven the journey by singing, although "they couldn't carry a tune in a bucket" and "they didn't bother with the idea of singing at the same pitch, or speed, or even with the same words":

> "Rowarrghgently boat ouchgentlydoon boat boat boatidlley boat stream boatlymerrily boatarrgh … CRIVENnnnnns!"
>
> (WS 333)

> "Row row your row boat boat row yer boat down the merrily stream like a bird on the boa–"
>
> (WS 366)

On the first occasion, they attempt to sing a butchered version of the children's nursery rhyme "Row, row, row your boat". On the second occasion, this is combined with fragments of "The Skye Boat Song", a modern Scottish folk song. Rather than attempt to translate the

largely incoherent original text, Brandhorst replaces it with a similarly confused version of the well-known German ‘Schlager’, “Ein Schiff wird kommen”, made popular by Lale Andersen:

> “Ein Schiff wird kommen kommen kommen liebe den Hafen drum stehe ich am Kai am Kai so lieb wie keinen ein Schiff wird kommen kommen ein Schiff ein Schiff …”
>
> (WSch 347)

The German translation captures the chaotic nature of the singing but fails to reflect that the English-language songs are from the perspective of someone who is actually in a boat, appropriately for the context, whereas the German song concerns waiting on land for the arrival of a ship. By transferring the song to a German cultural context, the Scottish reference is also lost, of course.

5.1.2.3 Creation

In *The Wee Free Men*, Pratchett introduces the figure of the ‘gonnagle’, the bard and musician of the Feegle clan. Not uncoincidentally, the first gonnagle that Tiffany encounters is called William, and ‘William the gonnagle’ is a poorly concealed reference to William McGonagall (1825-1902), a notoriously bad Scottish poet. For ‘gonnagle’, Brandhorst created the term ‘Dudler’, which refers to the musical instrument favoured by gonnagles, namely the mousepipes, or ‘Mäusedudel’, a form of bagpipe (‘Dudelsack’). Although Pratchett’s specific reference is lost, the link with bagpipes is in keeping with the more superficial Scottish connection that is maintained in the German translation.

Pratchett even attempts a pastiche of McGonagall’s style. McGonagall “had grasped one basic point about poetry, namely that it should rhyme, eventually, but since he had not the faintest conception of rhythm he was capable of stretching a line of verse like chewing gum” (Pratchett / Simpson, 2008: 79). The following example is included in *The Folklore of the Discworld*:

> Beautiful Railway Bridge of the Silv’ry Tay!
> Alas! I am very sorry to say
> That many lives have been taken away
> On the last Sabbath Day of 1879,
> Which will be remembered for a very long time.
>
> (ibid.)

For the gonnagles, bad poetry is used as a weapon, in this case against some highly aggressive and vicious fairies:

> [I]t is with great lamentation and much worrying dismay
> [T]hat we rrregard the doleful prospect of Fairyland in considerrrable decay
> With quite a large number of drrrrrrreadful incidents happening everrry day,
> Including, I am sorrrry to say, an aerial attack by the otherwise quite attractive fey,
> Witnessed by all of us at this time,
> And celebrated in this hasty rhyme!
>
> (WFM 199ff.)

Although the reference to McGonagall is omitted from the German translation, Brandhorst captures the idiosyncratic nature of his poetry as imitated by Pratchett:

> [M]it großem Wehklagen und sorgenvollem Schrecken
> [S]ehen wir das Märchenland in beträchtlichem Verfalle stecken.
> An jedem Tag viele schreckliche Dinge geschehen,
> [D]arunter auch ein Luftangriff der sonst so attraktiven Feen,
> Diesemal beobachtet von uns allen,
> [U]nd mit diesem hastigen Reim verschallen.
>
> (KFM 197ff.)

6 Conclusion

The most appropriate approach to dealing with culture-specific material in translations for young readers has been a subject of debate and argument amongst academics, critics and translators for at least as long as the translation of children's literature has been regarded as a field worthy of serious study in its own right. We have seen how the early didactic approach, which emphasised respect for the integrity of the original text above all and is represented here by the pioneering work of Göte Klingberg, was superseded in many respects by more target-text-orientated perspectives, such as that of Eirlys Davies, which placed much greater emphasis on understanding the expectations of the target audience and how they vary between languages and cultures. Despite the differing emphases of these two broadly defined standpoints, it is also evident that they share much common ground in relation to the strategies available to translators when they are required to deal with culture-specific material.

The successful mediation of foreign culture is particularly relevant in stories that have a solid "real world" setting featuring the rich referentiality inherent in the portrayal of a living culture. This is also true of those fantasy stories which employ a solidly realistic setting as a counterpoint to a narrative based on fantastic events and characters.

Although Terry Pratchett's *Tiffany Aching* novels belong firmly to the sub-genre of fantasy fiction that locates its stories solely in a secondary, created universe, they differ from the usual examples of that genre by evoking an unusually rich and well-realised sense of place that derives its solidity from the author's informed use of folklore and rural history in portraying his characters and the world they inhabit. This careful deployment of occasionally highly culturally specific material certainly requires respectful consideration on the part of the translator. Nevertheless, much of this background would be readily accessible to German-speaking readers as it contains elements of shared European social and economic history, material culture and popular tradition, as well as being set in a familiar natural environment. Here, the translator faces no serious challenges relating to cultural specificity.

Pratchett also incorporates in his books aspects of folk belief that are associated more obviously with specific parts of Britain. However, his awareness that his younger readers might be unfamiliar with this material frequently leads him to elaborate on passing references, helping his audience to gain a fuller appreciation of the cultural context. The example of this focussed on in Chapter Two is the water monster Jenny Greenteeth, although

Pratchett's use of such "stealth-education" is equally evident elsewhere in relation to traditions about fairies, for instance. Such intralingual communication is of considerable benefit to the interlingual translator; the mediation of such culture-specific content can be achieved adequately by translating the explanatory material provided by the author, although unwitting deletion in translation can work against authorial intent.

A more obvious problem derives from an imbalance between two languages in the linguistic resources available to deal with a particular field. Here, we have seen how German struggles to cope with conveying the wealth of English terminology relating to several co-existing British traditions concerning fairies. Although this is unlikely to have any significant effect on appreciation of the story, it occasionally blunts the edge of Pratchett's humour and sporadic inconsistency might prove annoying or confusing to a careful reader of the German translation.

Pratchett's use of a number of language varieties to depict character or create humour also presents obvious challenges to the translator. In several instances, Pratchett deploys locally coloured sociolectal features to represent the speech of the rural working class, evoking pathos in relation to socially unprivileged and marginalized figures and nostalgia for a former way of life. Although sociolectal elements have elsewhere been employed successfully by other German translators of children's literature, Pratchett's translator, Andreas Brandhorst, opts here to use standard written German to represent spoken language, with a consequent dilution of the emotional colour of the original. However, his hand appears to have been forced when translating the broad speech of the Nac Mac Feegle, Pratchett's Scottish fairies, which is so creative, densely realised and essential to their depiction that it can hardly be ignored. Here, Brandhorst makes moderate use of colloquial features and vocabulary as well as spoken speech rhythms to attempt to capture the power of the original, although the German remains very safely on the respectable side of comprehensible, which fails to do full justice to the Feegles' use of language.

Although personal names are perhaps the most instantly recognisable examples of culture-specific material, Pratchett's fairly relaxed and utilitarian approach to naming his characters makes the translator's task rather easier. Whereas Tolkien's approach to names involved strict academic discipline, Pratchett seems to regard them at times as nothing more than a source of random humour, and the majority of names in the Tiffany books don't even serve to label identifiable characters. This lack of apparent focus is reflected in Brandhorst's

translations, which vary from preserved original names to his own light-hearted creations, without any obvious detriment to the stories.

Pratchett's liking for intertextual references presents especial challenges for the translator. Even in his children's books, Pratchett takes an occasionally uncompromising approach to intertextuality, at times making no allowance for his younger readers' more limited range of cultural experience. This is particularly apparent in the *Tiffany* books, which contain allusions to non-child-friendly fare such as whisky advertising and traditional Scottish border ballads, as well as to films, such as *Braveheart*, *Highlander* and *Trainspotting*, which really *ought* to be unfamiliar to children. Whereas visual references, particularly to films, seem to survive the transition to German reasonably well, presumably thanks to the international dominance of Hollywood, subtler verbal allusions tend to be lost entirely, whereas Pratchett's use of obscure hybrid references drawing on multiple sources are even more confusing in literal German translation than they are in the original English.

This study has barely scratched the surface of the wealth of culture-specific material deployed by Pratchett to add resonance and humour to the *Tiffany Aching* stories. Since Pratchett was writing from a British perspective, his range of reference has an unsurprisingly Anglocentric and occasionally highly local nature which can be unavoidably challenging to readers from other cultural backgrounds, especially given his fondness for allusion and wordplay. Judged strictly from this perspective, a translator can hardly be expected to convey adequately the nature of Pratchett's work.

However, the strength of his writing derives from rather more than a liking for bad puns and occasionally obscure culture-specific jokes and allusions:

> Terry Pratchett's children's books amply fulfil the criteria that any child looks for in enjoyable fiction: they are exciting and they are funny. But it will be obvious to most children and all adult readers that they are more than just that. As well as telling an enjoyable story, Pratchett is attempting to expand the thinking of his young readers by presenting them with new ideas or unconventional ways of looking at familiar ideas.
>
> (Baldry, 2004: 41)

A translator could be said to have succeeded if they mediate Pratchett's use of culture in such a way as to ensure that the translation doesn't get lost in confusing detail or distracting explanations and retains its focus on the universal themes that form the substance of the books. Pratchett's popularity in German-speaking countries would seem to indicate that Brandhorst's translations, although not uncontroversial, have managed to achieve this.

Appendix A – Flora and Fauna in translation

Flora

Flowers and Bushes	
bindweed (HFoS 209)	-
bramble (WFM 106, HFoS 116)	Brombeerbusch (HVS 112)
cowslip (WFM 19)	Schlüsselblume (KFM 17)
daisy (WFM 219)	Gänseblümchen (KFM 217)
foxglove (WFM 154)	Fingerhut (KFM 151)
furze	Stechginster (HVS 346)
harebell (WFM 19)	Glockenblume (KFM 17)
heather (WFM 153)	Heide (KFM 151)
ivy (HFoS 266)	Efeu (HVS 264)
lilac (HFoS 134)	Flieder (HVS 131)
nettle (HFoS 23)	Brennnessel (HVS 19)
stinging nettle (HFoS 209)	Brennnessel (HVS 207)
primrose (WFM 154)	Primel (KFM 151)
soapwort (HFoS 347)	Seifenkraut (HVS 347)
sunflower (WFM 219)	Sonneblume (KFM 217)
thistle (HFoS 23)	Distel (HVS 19)
thorn	
hawthorn (HFoS 116)	Hagedorn (HVS 112)
Trees	
alder (WFM 13)	Erle (KFM 11)
apple tree (HFoS 70)	Apfelbaum (HVS 66)
beech (HFoS 56)	Buche (HVS 52)
birch (HFoS 133)	Birke (HVS 130)
fir (HFoS 133)	Tanne (HVS 130)
holly (HFoS 59, 331)	Stechpalme (HVS 330)

maple (HFoS 133)	Ahorn (HVS 130)
oak (HFoS 270)	Eiche (HVS 268)
spruce (HFoS 133)	Fichte (HVS 130)
sycamore (HFoS 333)	Bergahorn (HVS 332)
willow (HFoS 337)	Weide (HVS 336)
yew (HFoS 331)	Eibe (HVS 330)
Garden Plants	
gooseberry bush (WFM 65)	Stachelbeerbusch (KFM 63)
pea sticks (WFM 65)	Erbsenstangen (KFM 63)

Fauna

Domestic Mammals	
cat (WFM 48, 57)	Katze (KFM 45), Kater (KFM 54)
cow (WFM 65)	Kuh (KFM 62)
dog (WFM 45)	Hund (KFM 42)
sheepdog (WFM 15)	Schäferhund (KFM 13)
hunting dog (WFM 95)	Jagdhund (KFM 92)
spaniel (HFoS 49)	Spaniel (HVS 45)
donkey (WFM 24)	Esel (KFM 21)
ferret (HFoS 130)	Frettchen (HVS 126)
goat (HFoS 37)	Ziege (HVS 33)
nanny (HFoS 88)	Ziege (HVS 84)
horse (WFM 45)	Pferd (KFM 42)
pig (WFM 184)	Schwein (KFM 182)
sheep (WFM 15)	Schaf (KFM 13)
ewe (WFM 97)	Mutterschaf (KFM 94)
lamb (WFM 97)	Lamm (KFM 94)
ram (WFM 65)	Widder (KFM 62)

Non-domestic Mammals	
badger (WFM 124)	Dachs (KFM 121)
bat (WFM 134)	Fledermaus (KFM 131)
deer	
stag (WFM 203)	Hirsch (KFM 201)
fox (WFM 65)	Fuchs (KFM 63)
hare (HFoS 299)	Hase (HVS 297)
hedgehog (WFM 26)	Igel (KFM 24)
mouse (WFM 202)	Maus (KFM 200)
rabbit (WFM 65)	Kaninchen (KFM 62)
rat (HFoS 163)	Ratte (HVS 159)
squirrel (HFoS 343)	Eichhörnchen (HVS 342)
vole (HFoS 277)	Maulwurf (HVS 275)
weasel (HFoS 205)	Wiesel (HVS 203)
wolf (WFM 110)	Wolf (KFM 107)
Birds	
buzzard (WFM 39)	Bussard (KFM 36)
chicken (WFM 26)	Huhn (KFM 24)
cockerel (WFM 66)	Hahn (KFM 63)
hen (WFM 65)	Huhn (KFM 63)
crow (WFM 127)	Krähe (KFM 124)
duck (HFoS 222)	Ente (HVS 220)
eagle (HFoS 276)	Adler (HVS 274)
heron (WFM 58)	Reiher (KFM 56)
kingfisher (WFM 58)	Eisvogel (KFM 56)
owl (HFoS 224)	Eule (HVS 222)
skylark (WFM 69)	Lerche (KFM 66), Feldlerchen (HVS 34)
swallow (WFM 175)	Schwalbe (KFM 172)

Amphibians	
frog (WFM 11)	Frosch (KFM 9)
toad (WFM 32)	Kröte (KFM 29)
Fish	
pike (WFM 58)	Hecht (KFM 56)
trout (WFM 11)	Forelle (KFM 9)
Invertebrates	
ant (WFM 134)	Ameise (KFM 131)
bee (WFM 107)	Biene (KFM 104)
beetle (HFoS 60)	Käfer (HVS 56)
butterfly (HFoS 21)	Schmetterling (HVS 18)
flea (HFoS 163)	Floh (HVS 159)
slug (WFM 81)	Schnecke (WFM 78)
spider (WFM 86)	Spinne (WFM 84)
tick (WFM 33)	
sheep tick (WFM 227)	Schafzecke (KFM 225)
wasp (WFM 227)	Wespe (KFM 224)
worm (WFM 81)	Wurm (WFM 78)

Appendix B – Personal names in translation

Abiding ('Abe') Swindell (HFoS 20, WS 20)	Immerfort Schwindell (HVS 112, WSch 14)	A villager.
Aggie (WS 258)	Aggie (WSch 243)	A villager.
Angus, Big (WFM 287)	Angus, Großer (KFM 284)	A Feegle.
Angus, Nearly Big (HFoS 173)	Angus, Fast Großer (HVS 170)	A Feegle.
Angus, No'-As-Big-As-Big-Angus (WFM 287)	Angus, Nicht-so-groß-wie-der-große-Angus (KFM 284)	A Feegle.
Angus, Slightly Mad (WS 102)	Angus, Ein Wenig Verrückter (WSch 90)	A Feegle.
Angus, Wee (WFM 287)	Angus, Kleiner (KFM 284)	A Feegle.
Annagramma Hawkin (HFoS 135)	Annagramma Falkin (HVS 132)	A young witch.
Archie, Big (WFM 287)	Archie, Großer (KFM 284)	A Feegle.
Archie, One-Eyed (WFM 287)	Archie, Einäugiger (KFM 284)	A Feegle.
Archie, Wee Mad (WFM 287)	Archie, Kleiner Irrer (KFM 284)	A Feegle.
Arthur (HFoS 305)	Arthur (HVS 304)	The hiver.
Assistant Postmaster Groat (WS 254)	Hilfspostmeister Grütze (WSch 238)	An assistant postmaster.
Aunt Araminta (WS 112)	Tante Araminta (WSch 100)	Roland's aunt (see **Roland de Chumsfanleigh**).
Aunt Danuta (WS 112)	Tante Danuta (WSch 100)	Roland's aunt (see **Roland de Chumsfanleigh**).
Aunt Hetty (HFoS 25)	Tante Hetty (HVS 21)	**Tiffany Aching**'s aunt.
Becky (WS 311)	Becky (WSch 294)	A villager.
Betsy Tupper (HFoS 52)	Betsy Tupper (HVS 48)	A friend of Tiffany **Aching**'s.
Bill Hogparsley (WS 230)	Willi Petersilie (WSch 215)	An elderly villager.
Billy Bigchin, Awf'ly Wee (HFoS 103)	Billy Breitkin, Schrecklich-kleiner (HVS 99)	A Feegle gonnagle.
Black Meg (HFoS 88)	Schwarze Meg, die (HVS 84)	A goat.
Bobby, Wee (WFM 256)	Bobby. Kleiner (KFM 254)	A Feegle.
Brian (HFoS 189)	Brian (HVS 187)	A shop assistant.
W. E. Lightly (WS 225)	W. E. Leichtig (WSch 211)	An author.

Caramella Bottlethwaite (HFoS 323)	Caramella Bottelwitt (HVS 322)	A witch.
Clarence the Tap-Dancing Mole (HFoS 80)	Clarence der stepptanzende Maulwurf (HVS 75)	A mole, presumably.
Clem Doins (HFoS 80)	Clem Doins (HVS 112)	A villager.
Crumberry (WS 95)	Krombert (WSch 83)	An author.
Davey Lummock (WS 129)	Davey Lummock (WSch 116)	A villager.
Deputy Librarian Grizzler (WS 225)	stellvertretende Bibliothekar Grizzler, der (WSch 210)	A deputy librarian.
Dimity Hubbub (HFoS 131)	Dimity Tumult (HVS 134)	A young witch.
Dogelley (WS 168)	Doggelich (WSch 155)	A family name.
Don Weizen de Yoyo (WS 72)	Don Weizen de Yoyo (WSch 61)	An artist.
Doris Trample (HFoS 326)	Doris Trampel (HVS 325)	A witch.
Dymphna Stoot (WS 307)	Dymphna Stoot (WSch 291)	An innkeeper's daughter.
Eumenides Treason (WS 17)	Eumenides Verrat (WSch 28)	A witch.
Falco (HFoS 123)	Falco (HVS 120)	One of the **Flying Pastrami Brothers**.
Fastidia (WFM 18)	Fastidia (KFM 16)	One of **Tiffany Aching**'s sisters.
Female Infant Robinson (WFM 236)	Weiblicher Säugling Robinson (KFM 233)	A villager.
Fion (WFM 125)	Fion (KFM 122)	A female Feegle.
Floppo (HFoS 165)	Floppo (HVS 162)	A clown.
Flying Pastrami Brothers, The (HFoS 80)	Fliegenden Pastrami-Brüder, Die (HVS 75)	Circus acrobats.
Frank Cartwright (HFoS 124)	Widolin Hempel (HVS 120)	**Falco** Pastrami's real name.
Fred (WS 274)	Fred (WSch 259)	A farmhand.
Fred Turvey (HFoS 267)	Fred Fruchtig (HVS 265)	A villager.
Geordie, Not-totally-wee (WFM 58)	Geordie, Nicht-ganz-so-kleiner (KFM 55)	A Feegle.
Georgie, Slightly Sane (HFoS 213)	Georgie, Ein-wenig-gescheiter (HVS 211)	A Feegle.
Gertruder Tiring (HFoS 137)	Gertruder Tiring (HVS 134)	A young witch.
Goodie Trample (HFoS 323)	Gütchen Trampel (HVS 322)	A witch.

Granny Aching (WFM 16)	Oma Weh (KFM 14)	**Tiffany Aching**'s grandmother.
Great Williamson, The (WFM 23)	Große Williamson, der (KFM 21)	An escapologist.
Gwinifer Blackcap (HFoS 280)	Gwinifer Schwarzkappe (HVS 278)	A witch.
Hamish (WFM 109)	Hamisch (KFM 106)	A Feegle.
Hannah (WFM 18)	Hannah (KFM 16)	One of **Tiffany Aching**'s sisters.
Harrieta Bilk (HFoS 137)	Harrieta Bilk (HVS 134)	A young witch.
Henry (HFoS 121)	Henry (HVS 118)	A carthorse.
Horace (WS 65)	Horace (WSch 54)	A sentient cheese.
Iain, Wee (HFoS 174)	Iain, Kleiner (HVS 170)	A Feegle.
Jeannie Mac Feegle (HFoS 40)	Jeannie Größte (HVS 37)	A female Feegle. The kelda.
Jeannie of the Long Lake (HFoS 29)	Jeannie vom Langen See (HVS 25)	See **Jeannie Mac Feegle**.
Jock, No'-as-big-as-Medium-Sized-Jock-but-bigger-than-Wee-Jock (WFM 155)	Jock, Nicht-so-groß-wie-der-mittelgroße-Jock-aber-größer-als-der-kleine-Jock (KFM 153)	A Feegle and trainee gonnagle.
Jock, Wee (WFM 157)	Jock, Kleiner (KFM 153)	A Feegle.
Joe (WS 311)	Joe (WSch 294)	A sailor.
Joe Aching (WS 22)	Joe Weh (WSch 19)	**Tiffany Aching**'s father.
Joe Broomsocket (WS 269)	Joe Besentasch (WSch 254)	A villager.
K. Pierpoint Poundsworth (WS 225)	K. Pierpoint Pfundwert (WSch 210)	An author.
Kevin (WFM 44)	Kevin (KFM 41)	A castle guard.
Letice Earwig (HFoS 141)	Letiza Ohrwurm (HVS 138)	A middle-class witch with pretensions.
Lord Diver (WS 258)	Lord Diwer (WSch 243)	An aristocrat.
Lucy Warbeck (HFoS 136)	Lucy Warbeck (HVS 133)	A young witch.
Lulu Darling (HFoS 137)	Lulu Liebling (HVS 134)	A young witch.
Makky Weaver (WS 129)	Makky Weber (WSch 116)	A villager.
Marco (HFoS 123)	Marco (HVS 120)	One of the **Flying Pastrami Brothers**.
Marjory J. Boddice (WS 233)	Marjorie J. Leibchen (WSch 218)	An author of Romances.

Mary (HFoS 111)	Mary (HVS 107)	**Mr Weavall**'s daughter.
Megs (WS 234)	Megs (WSch 219)	The heroine of a Romance.
Mildred Pusher (HFoS 225)	Mildred Puscher (HVS 223)	A farmer's daughter.
Miss Casement (HFoS 327)	Fräulein Flügelfenster (HVS 327)	A witch.
Miss Hobblow (HFoS 161)	Fräulein Hoppel (HVS 158)	A villager.
Miss Jenkins (WS 226)	Fräulein Jenkins (WSch 211)	A librarian.
Miss Level (HFoS 32)	Frau Grad (HVS 36)	A witch.
Miss Quickly (HFoS 248)	Fräulein Schnelli (HVS 245)	A villager.
Mister Blinkhorn (WS 167)	Herr Blinkhorn (WSch 154)	A villager.
Mister Easy (WS 168)	Herr Leicht (WSch 155)	A villager.
Mistress Fullsome (WS 168)	Frau Fullsome (WSch 155)	A villager.
Mistress Pullunder (WS 38)	Frau Pullunder (WSch 28)	A witch.
Mistress Slopes (HFoS 161)	Frau Schlopps (HVS 158)	A villager.
Mistress Turvy (HFoS 248)	Frau Turwi (HVS 245)	A villager.
Monty Bladder (HFoS 79)	Monty Blase (HVS 75)	A showman and circus impresario.
Morag (WS 352)	Morag (WSch 334)	A buzzard.
Mr Aching (WFM 17)	Herr Weh (KFM 15)	See **Joe Aching**.
Mr and Mrs Raddle (HFoS 257)	Herr und Frau Raddl (HVS 255)	Villagers.
Mr and Mrs Riddle (WFM 237)	Herr und Frau Rätsel (KFM 235)	Villagers and parents of **Punctuality Riddle**.
Mr and Mrs Town(e)y (HFoS 248, 267)	Herr und Frau Daun(s) (HVS 245, 265)	Villagers.
Mr Armbinder (WS 120)	Herr Armbinder (WSch 107)	A villager.
Mr Block (WFM 59)	Herr Block (KFM 56)	A carpenter.
Mr Crabber (HFoS 54)	Herr Krabber (HVS 50)	A carter.
Mr Drover (HFoS 248)	Herr Drover (HVS 245)	A villager.
Mr Fusel Johnson (WS 247)	Herr Fusel Johnson (WSch 232)	A clockmaker.
Mr Gamley (WS 237)	Herr Geimlig (WSch 222)	The castle blacksmith.
Mr Parkinson (WS 331)	Herr Parkinson (WSch 314)	A villager and waterfall survivor.

Mr Plenty (WS 168)	Herr Viel (WSch 155)	A villager.
Mr Plover (HFoS 161)	Herr Kiebitz (HVS 158)	A villager.
Mr Tissot (WS 248)	Herr Tissot (WSch 233)	A recently departed villager.
Mr Umbril (HFoS 248)	Herr Umbril (HVS 245)	A villager.
Mr Weavall (HFoS 111)	Herr Weball (HVS 107)	A villager.
Mrs Aching (WFM 42)	Frau Weh (KFM 39)	**Tiffany Aching**'s mother.
Mrs Carter (WS 319)	Frau Fuhrmann (WSch 302)	A villager.
Mrs Dowser (WS 230)	Frau Wünschelrute (WSch 215)	A villager.
Mrs Fanlight (HFoS 161)	Frau Oberlicht (HVS 158)	A villager.
Mrs Frumment (WS 168)	Frau Frumment (WSch 155)	A villager.
Mrs Grimly (HFoS 161)	Frau Grimmlich (HVS 158)	A villager.
Mrs Happens (HFoS 311)	Frau Happens (HVS 310)	A villager.
Mrs Hunter (HFoS 248)	Frau Jäger (HVS 245)	A villager.
Mrs Obble (WS 242)	Frau Obbel (WSch 227)	A villager.
Mrs Owslick (WS 242)	Frau Oslick (WSch 227)	A villager.
Mrs Quickly (HFoS 248)	Frau Schnelli (HVS 245)	A villager.
Mrs Sheergold (WS 58)	Frau Reingold (WSch 48)	A manufacturer of throat lozenges.
Mrs Snapperly (WFM 43)	Frau Schnappich (KFM 40)	An old woman who is NOT a witch.
Mrs Stumper (WS 269)	Frau Stamper (WSch 255)	A villager.
Mrs Umbridge (WS 327)	Frau Umbritsch (WSch 310)	A souvenir shop owner and Friend to Witches.
Neville (WFM 44)	Neville (KFM 41)	A castle guard
Nosey Hinds (HFoS 114)	Nasig Hinds (HVS 112)	A villager.
Old Abe (WS 347)	Alte Abe, der (WSch 330)	See **Abiding ('Abe') Swindell**.
Old Miss Tumult (WS 125)	alte Fräulein Tumult, das (WSch 112)	A witch.
Old Mistress Breathless (WS 88)	alte Frau Atemlos, die (WSch 76)	A witch.
Old Mother Blackcap (HFoS 128)	Alte Mutter Schwarzkappe, die (HVS 124)	A witch.
Old Mother Dismass (WS 38)	alte Mütterchen Dismass, die (WSch 28)	A witch.

Old Mrs Pewmire (WS 125)	alte Frau Pumich, die (WSch 112)	A witch.
Old Robbins (WS 337)	Alte Robbins, der (WSch 320)	A night watchman.
Old Slapwick (HFoS 107)	alte Schlappwick, der (HVS 104)	A villager.
Oswald (HFoS 87)	Oswald (HVS 82)	A domestic spirit.
Perspicacia Tick (WFM 87)	Perspicazia Tick (KFM 7)	A witch and witch-finder.
Petulia Gristle (HFoS 128)	Petulia Knorpel (HVS 124)	A young witch.
Pinky (WS 35)	Pinky (WSch 26)	A cat.
Professor Poledread (HFoS 93)	Professor Stangenfurcht (HVS 88)	An academic and, presumably, wizard.
Prunes (WFM 66)	Miesepeter (KFM 63)	A cockerel.
Punctuality Riddle (WFM 237)	Pünklichkeit Riddle (KFM 234)	A baby.
Ratbag (WFM 41)	Rattenbeutel (KFM 38)	A cat.
Rob Anybody Feegle (WFM 93)	Rob Irgendwer Größter (KFM 90)	A Feegle. The Big Man of the Chalk Hill Clan.
Roger (WS 58)	Roger (WSch 48)	A mealworm.
Roger (WS 235)	Roger (WSch 220)	A character in a Romance.
Roland de Chumsfanleigh (WS 112)	Roland de Chumsfanleigh (WSch 100)	A close friend of **Tiffany Aching**. Son of the Baron.
Sarah Aching (WFM 138)	Sarah Weh (KFM 135)	See **Granny Aching**.
Sarah Grizzel (WFM 18)	Sarah Grizzel (KFM 17)	See **Granny Aching**.
Senior Librarian Swinsley (WS 225)	Oberster Bibliothekar Schwinslich (WSch 210)	A senior librarian.
Sensibility Bustle (HFoS 93)	Sensibel Hetzig (HVS 93)	A wizard.
Sergeant Roberts (WFM 44)	Feldwebel Roberts (KFM 41)	A castle guard
Shifty Adams (WS 269)	Schlaue Adams, der (WSch 254)	A villager.
Sidney Cartwright (HFoS 124)	Hubert Hempel (HVS 120)	**Marco** Pastrami's real name.
Sneebs (WFM 222)	Sneebs (KFM 222)	A prisoner in Fairyland.
Spike, Wee Dangerous (WS 14)	Stachel, Kleiner Gefährlicher (WSch 6)	A Feegle.
Stinky Sam (HFoS 88)	Stinkende Sam, der (HVS 84)	A goat.
Stupendous Bohunkus Sisters, The (HFoS 87)	Wunderbaren Bohunkus-Schwestern, die (HVS 82)	Circus mind-readers. An alias of **Miss Level**.

Superflua Raven (WS 225)	Superflua Raben (WSch 211)	An author of cookery books.
T. H. Mouseholder (WS 225)	T. H. Maushalter (WSch 210)	An author of survival guides.
Tiffany Aching (WFM 11)	Tiffany Weh (KFM 9)	Dairymaid, witch and heroine of the stories.
Tipsy (HFoS 80)	Tipsy (HVS 75)	One of the **Stupendous Bohunkus Sisters**.
Toby (HFoS 111)	Toby (HVS 107)	**Mr Weavall**'s son.
Topsy (HFoS 80)	Topsy (HVS 75)	One of the **Stupendous Bohunkus Sisters**.
Trevor (WFM 44)	Trevor (KFM 41)	A castle guard
Violet Pulsimone (HFoS 324)	Veilchen Pulsimone (HVS 323)	A witch.
Waspmire (WS 95)	Wespenschlamm (WSch 83)	An author.
Wentworth (WFM 11)	Willwoll (KFM 11)	**Tiffany Aching**'s little brother.
Widow Cable (WS 35)	Witwe Kabel (WSch 26)	A villager.
Widow Langley (WS 168)	Witwe Langich, die (WSch 155)	A villager.
Widow Tussy (HFoS 111)	Witwe Tussy, die (HVS 107)	A villager.
William (WS 235)	William (WSch 220)	A character in a Romance.
William the gonnagle (WFM 146)	William der Dudler (KFM 144)	A Feegle gonnagle.
Wullie, Daft (WFM 103)	Wullie, Doofer (KFM 100)	A Feegle.
Yan, Big (WFM 75)	Yan, Großer (KFM 75)	A Feegle.
You (WS 108)	Du (WSch 97)	A cat.
Zakzak Stronginthearm (HFoS 182)	Zakzak Starkimarm (HVS 180)	A dwarf. Proprietor of a magic shop.

Abbreviations

English Texts:

CoM	Pratchett, Terry (1983/1985) *The Colour of Magic*, London: Corgi
HFoS	Pratchett, Terry (2004/2005) *A Hat Full of Sky*, London: Corgi
WFM	Pratchett, Terry (2003/2004) *The Wee Free Men*, London: Corgi
WS	Pratchett, Terry (2006a) *Wintersmith*, London: Doubleday

German Texts:

HVS	Pratchett, Terry (2006/2007) *Ein Hut voller Sterne*, translated from English by Andreas Brandhorst, Munich: Goldmann
KFM	Pratchett, Terry (2005/2006) *Kleine Freie Männer*, translated from English by Andreas Brandhorst, Munich: Goldmann
WSch	Pratchett, Terry (2007) *Der Winterschmied*, translated from English by Andreas Brandhorst, Munich: Goldmann

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Eigenständigkeitserklärung

Ich erkläre hiermit, dass ich zur Anfertigung der vorliegenden Arbeit keine anderen als die angegebenen Quellen und Hilfsmittel und keine nicht genannte fremde Hilfe in Anspruch genommen habe. Mir ist bekannt, dass eine unwahrheitsgemäße Erklärung als Täuschung im Sinne von § 13 (3) in Verbindung mit § 21 (1) der Prüfungsordnung für den Masterstudiengang Translatologie an der Universität Leipzig vom 09.01.2015 gilt.

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