

TRANSLATION NORMS IN CHILDREN'S TEXTS. DAHL'S *THE BFG* IN ROMANIAN

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*Abstract: This article aims to briefly present the relationship between translation norms and children's literature. As a result of a text's affiliation to a system, the respective text is subject to a number of systemic constraints or norms regulating the system and its entire content. Texts intended for young readers are controlled by adult decisional factors, namely by parents, educators, editors, and publishers. As a result, it is their perspective which influences the translator's observation of norms. This paper includes a short presentation of Gideon Toury's and Andrew Chesterman's classifications of translation norms, followed by an analysis of the interplay between the norms included in these classifications in the three Romanian translations of the children's novel *The BFG* by Roald Dahl. The Romanian translators' choices are analysed in the third section of this article in an attempt to highlight the key characteristics of their translation process and their effect in the economy of the text.*

Keywords: children's literature, translation, norms, roald dahl, bfg

Introduction

Children's literature comprises texts written for a young audience but not by members of the respective audience. Instead, it is adults who have the creative initiative and the decisional power. It is not a question of whether a child would produce a noteworthy text or not, but rather of the unwanted results such an endeavour may have. Parents, educators, publishers, writers – they all wish to shield young readers from elements which are perceived as detrimental to their physical and mental well-being. In Perry Nodelman's words, “[c]hildren's literature remains a literature that excludes” (Nodelman 2008: 152), so much so that it no longer reflects the interests, curiosities or knowledge of children, but rather what adults think they should be exposed to. However, one of the main functions a text for children is expected to fulfil is the didactic or pedagogical function; by reading any given text, children should learn more about the universe surrounding them in terms of culture, social interactions, and the structure of the natural world. The desire for children's books to be *dulce et utile*, both pleasurable and educational, dates back to the eighteenth century, and it represents a driving force in the production of children's books even nowadays (Shavit 1986: 26). It is a paradoxical dynamic: children should acquire knowledge, but without crossing certain lines; they should be exposed to the diversity and richness of the surrounding world, but without being corrupted. “As a result, children's literature tends to be both exclusionary and didactic” (Nodelman 2008: 158).

In translation, texts intended for a young audience are often groomed in order to conform to adults' expectations regarding their appropriateness for a child. In some cases, this can lead to major differences between the source text and the target text. One

example is the treatment of Astrid Lindgren's Pippi Långstrump books. In the French translation, the character's name was changed to Fifi Brindacier in order to avoid any reference to bodily functions (Debombourg 2011). Moreover, three chapters – Pippi plays tag with a police officer, Pippi receives and entertains two thieves, and Pippi goes to a coffee party – have been eliminated in their entirety because the girl's attitude was considered too rebellious and insolent, the translator going as far as adding a few lines of dialogue in which Pippi regrets her bad behaviour and asks for forgiveness (Nikolajeva 2006: 283). In the German translation, efforts are made yet again to present children with a more docile version of Pippi, one which would provide a better example for their young impressionable minds. While a scene from the original text shows Pippi, Tommy, and Annika in an attic shooting two pistols found in a chest, in the German translation, instead of offering the pistols to Tommy and Annika, Pippi puts them back in the trunk, saying that they are not for children (O'Sullivan 2006: 98).

Yet not all changes are so dramatic. Irrespective of how small a translation choice may seem – the use of lexical items pertaining to a certain register, the addition of interjections or of exclamation marks –, it leads to the creation of a different target text in terms of tone, characters, and narrative atmosphere. As a result of a text's affiliation to a system, a number of systemic constraints are imposed upon it. These constraints can be and should be viewed as norms regulating the system and its entire content, because "norms serve to delimit the scope of acceptable deviance (of a process or product). In other words, they act not only as guidelines but also as constraints: constraints on freedom of action" (Chesterman 2016: 75). In deciding how to approach the source text and how to render it in the target language, the translator is either consciously or unconsciously influenced by the norms relevant at the time of the target text production.

Translation norms

The most influential classification of norms belongs to Gideon Toury, who distinguishes between several types of norms, all of which are relevant in the case of children's literature. They can be presented schematically as such:

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|-----------------|------------------------------|-----------------------------|
| I. Initial norm | II. Preliminary norms | III. Operational norms |
| | 1. translation policy | 1. matricial norms |
| | 2. directness of translation | 2. textual-linguistic norms |
| | | a. <i>general norms</i> |
| | | b. <i>particular norms</i> |

The first type he mentions (1995: 56) is the initial norm, which represents the translator's choice to accommodate either the requirements of the source system (with its culture, language, and norms) or of the target system. The former leads to the adequacy of the translation in relation to the source text, while the latter leads to its acceptability in the target system (Toury 1995: 57). Toury stresses the fact that this norm should be seen as an explanatory tool rather than a description of chronological order given that "[a]ctual translation decisions [...] will necessarily involve some ad hoc

combination of, or compromise between the two extremes implied by the initial norm” (1995: 57). The other two types of norms identified by Toury (1995: 58-59) are preliminary and operational norms. Preliminary norms cover the following two points: translation policy (it dictates which texts are translated; it varies based on text type and decision factors involved, e.g. publishing houses) and directness of translation (it refers to the tolerance of indirect translation, i.e. translating from a language other than that of the source text).

Operational norms influence the decisions made during the translation of a text, and they comprise matricial norms (they dictate which parts of the source text are preserved in the target text and in which order, thus dealing with the macrostructure of the text; this subcategory covers phenomena such as omission, addition, segmentation, and changes of location) and textual-linguistic norms (they cover the microstructure of the text and the choices which a translator can make at this level; these norms can be either general, i.e., they can be applied to any translation, or particular, i.e., they can be applied only to a certain type of text or mode of translation). Toury points out the logical and chronological precedence of preliminary norms over operational ones, but he adds that “[t]his is not to say that between the two major groups there are no relationships whatsoever, including mutual influences, or even two-way conditions” (1995: 59) and that they can even intersect the initial norm (1995: 60). Toury’s norms apply to translating children’s literature at every level: tipping the scales either in favour of the source system or of the target system (initial norm), deciding which texts are translated and introduced into the children’s system (preliminary norms), manipulating the text in terms of structure by means of omissions, additions, or segmentation (operational norms).

Andrew Chesterman rethought Gideon Toury’s classification of norms, providing his own, which is schematically presented below:

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|-------------------------------|--------------------------------------|
| I. Expectancy (product) norms | II. Professional (process) norms |
| | 1. the accountability (ethical) norm |
| | 2. the communication (social) norm |
| | 3. the relation (linguistic) norm |

He distinguishes between norms which cover the product of translation and those which govern the process of translation, thus creating a bipartite classification (2016: 61-68). The first type of norms identified by Chesterman is expectancy (or product) norms. Just as the name suggests, they are the result of the target public’s expectations regarding the translation and what a translation should be from several points of view: text type conventions, economic considerations, political factors, power relations between cultures, etc. Chesterman maintains that these norms are validated by their very existence: “people do have these expectations about certain kinds of texts, and therefore the norms embodied in these expectations are *de facto* valid” (2016: 63). He adds, however, that in some situations these norms are validated by a figure of authority (a teacher, a literary critic, an editor, an examiner, etc.) and that the norms they dictate

may sometimes clash with the norms which are actually accepted and present in society (2016: 64).

The second type of norms in Chesterman's classification is professional (or process) norms. Although presented as a distinct category, they "are subordinate to the expectancy norms, because they are themselves determined by the expectancy norms: any process norm is determined by the nature of the end-product which it is designed to lead to" (2016: 65). Chesterman views professional norms as deriving from the work of competent professional translators because "the products of their work naturally become the yardsticks by which subsequent translations are assessed by the receiving society" (2016: 65). Professional norms are further divided into three subcategories: the accountability norm (it is an ethical norm which refers to the translator's integrity and loyalty in relation to all the parties involved in his activity: "the original writer, the commissioner of the translation, the translator himself or herself, the prospective readership" (Chesterman 2016: 66)), the communicative norm (it is a social norm stating that the translator should optimise communication for all the parties involved by efficiently undertaking his/her role as a mediator – between texts, languages, cultures, individuals, etc. – and a communicator in his/her own right), and the relation norm (it is a linguistic norm intended to ensure "an appropriate relation of relevant similarity between the source text and the target text" (Chesterman 2016: 67)); Chesterman talks here of relevant similarity because he rejects the concept of equivalence, claiming that it is too narrow to account for the wide range of relations which exist between source and target texts (2016: 67). In translating children's literature, expectancy norms play a significant role due to the fact that children voice their preferences, yet adults (figures of authority who hold decisional power) make all relevant decisions in the process of book selection and translation. Given that children cannot fight for their voice to be listened to, the clash mentioned by Chesterman between the target public and the authorities never finds its full expression. Tensions do exist and, for the most part, they remain unresolved, because the professional norms of accountability, communication, and relation are not always observed in the case of children's literature, either intentionally or not.

Irrespective of the terminology used or the classification upon which one relies, norms are relevant in translating children's literature because they provide a theoretical basis upon which the discussion of more challenging aspects can be carried out: e.g., deciding whether adaptations are translations or not (expectancy norms), preserving a text's integrality or not (matricial norms/the accountability norm), ruling in favour of certain translation strategies to be used in the case of problematic and/or difficult texts for young readers, and so on.

Norms and the Romanian translations of Dahl's *The BFG*

Roald Dahl's *The BFG* has been translated into Romanian three times: in 1993 (translated by Leontina Rădoi, published by Patricia Publishing House), in 2003 (translated by Mădălina Monica Badea, published by RAO Publishing House), and in 2013 (translated by Alexandra Columban, published by Arthur Publishing House). Each

of these three versions violates, to a lower or to a higher degree, Toury's and Chesterman's translation norms. If the 1993 translation made by Leontina Rădoi keeps closer to the source text, preferring a literal translation, the 2003 translation by Mădălina Monica Badea moves closer towards the target language and target culture by rendering the text more expressive through the addition of interjections and the use of phrases with a marked oral character. Alexandra Columban's translation also prioritises the target reader, rewriting passages of the book so as to avoid the use of explanatory footnotes.

It can be stated that the initial norm in the case of the 1993 translation made by Leontina Rădoi is to keep closer to the source text, preferring a more literal translation. This approach oftentimes leads to artificial turns in the Romanian text, as in the three examples below (my stress in bold). A dormitory is a common room, so in order to avoid the repetition *dormitor dormeau*, the noun could have been rendered in Romanian as *camera* or the word *comun* should have been added after *dormitor*. *Considering* is more naturally translated into Romanian as *având în vedere (faptul că)* (both Badea and Columban use this option) or as *luând în considerare (faptul că)*. The phrase *her face open* conveys the idea of an overall openness of spirit, an inviting attitude or an appearance of calmness. An appropriate Romanian equivalent would be *chip senin; cu fața deschisă* is a forced word-for-word translation with little meaning in the target language. The same observation applies to the translation of *what to make of it – ce să alegă din toată povestea* –, a phrase better transposed in Romanian as *ce să mai creadă* (employed by both Badea and Columban in their translations).

<i>The BFG</i> (2016)	<i>Uriașul Bun și Prietenos</i> (1993)
The other children in the dormitory had been asleep for hours. (1)	Ceialți copii din dormitor dormeau de câteva ore. (9)
' Considering you never went to school, I think it's quite marvellous,' Sophie said. (104)	Considerând că n-ai fost niciodată la școală, mi se pare extraordinar! (95)
The child looked straight back at the Queen, her face open and quite serious. The Queen simply didn't know what to make of it . (148)	Fetița se uita direct la Regina, cu fața deschisă și cât se poate de serioasă. Regina nu știa ce să alegă din toată povestea . (131)

Another norm which deserves attention is the matricial norm given that throughout the 1993 translation of *The BFG* the manner in which sentences and paragraphs are grouped is modified by comparison to the source text. The most frequent change is the joining of shorter paragraphs – especially of those which are one-sentence-long – into larger units as per the three examples below.

<i>The BFG</i> (2016)	<i>Uriașul Bun și Prietenos</i> (1993)
She saw an enormous cavern with a high rocky roof. The walls on either side were lined with shelves, and on the shelves there stood row upon row of glass jars. There were jars everywhere. They were piled up in the corners. They filled every nook and cranny of the cave.	Se afla într-o cavernă uriașă, cu acoperiș înalt, de piatră. Pereții, de ambele părți, erau acoperiți de erajere și pe ele erau aliniat rânduri și rânduri de borcane. Erau borcane peste tot. În colțuri erau așezate în grămezi, unele peste altele. Fiecare scobitură sau cavitate în pereții peșterii era plină de borcane. În mijloc era o masă înaltă, de vreo patru metri și lângă ea un scaun pe măsură. (20)

In the middle of the floor there was a table twelve feet high and a chair to match. (16)	
They didn't have long to wait. The air was suddenly pierced by the most fearful roar Sophie had ever heard, and she saw the Fleshlumpeater's body, all fifty-four feet of it, rise up off the ground and fall back again with a thump. Then it began to wriggle and twist and bounce about in the most violent fashion. (83)	N-avură mult de așteptat. Deodată, aerul parcă fu despicat de cel mai îngrozitor răcnet pe care Sofi îl auzise vreodată. Mîncă-Carne, cu cei 20 de metri ai lui, se ridică în aer și căzu din nou cu o bufnitură puternică. Pe urmă începu să se contorsioneze, să se înșurubeze și să sară din ce în ce mai violent. (77-78)
The Big Friendly Giant was seated at the great table in his cave and he was doing his homework. Sophie sat cross-legged on the table-top nearby, watching him at work. The glass jar containing the one and only good dream they had caught that day stood between them. The BFG, with great care and patience, was printing something on a piece of paper with an enormous pencil. (89)	Uriașul Bun și Prietenos stătea acum la masă și-și făcea tema. Sofi stătea cu picioarele încrucișate pe masă și-l privea cum lucrează. Borcanul de sticlă care conținea singurul vis bun pe care-l prinseseră se afla între ei. U.B.P., cu mare grijă și răbdare, desenase pe o foaie de hîrtie, cu un creion uriaș. (82)

Not only are sentences and paragraphs joined into larger units, but some sentences and/or lines of dialogue are eliminated altogether. In the table below, the parts which have been eliminated are in bold.

<i>The BFG</i> (2016)	<i>Uriașul Bun și Prietenos</i> (1993)
It didn't look real. There was something dim and misty about that too. (3)	Nu părea real... (10)
It was stopping in front of each house. It would stop and peer into the upstairs window of each house in the street. It actually had to bend down to peer into the upstairs windows. That's how tall it was. (4)	Se oprea în fața fiecărei case. Se oprea și se uita pe ferestrele de la etaj. Trebuia să se aplece ca să se uite. (11)
Sophie was silent. This extraordinary giant was disturbing her ideas. He seemed to be leading her towards mysteries that were beyond her understanding. (94)	Sofi tăcu. Extraordinarul uriaș îi tulbura ideile. (86)
'And two rights don't make a left!' cried the BFG. 'We must bring them back alive,' the Queen said. 'How?' the two military men said together. 'They are all fifty feet high. They'd knock us down like ninepins!' (169)	- Și două drepte, [sic] nu fac o stîngă! strigă U.B.P. - Atunci ce-i de făcut? întrebare cei doi militari într-un glas. Sînt toți înalți de douăzeci de metri. Ne doboară ca pe niște ace cu gămălie! (147-148)

As previously stated, in the case of children's literature, adults expect a text pertaining to this genre to provide a model of moral behaviour and to raise their awareness of the importance of education. From this point of view, L. Rădoi's translation violates Chesterman's expectancy norm because it does not shy away from using what could be considered strong language or at least inappropriate for a young reader. As for the other two translations, the term *naiba* appears in the 2003 version five times and only once in the 2013 version, while *dracu*' is used once in the 2013 version.

<i>The BFG</i> (2016)	<i>Uriașul Bun și Prietenos</i> (1993)
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'The rotten old rotasper!' cried the BFG. (31)	Cotoronțăitoarea naibii! se lamentă U.B.P. (34)
'The filthy old fizzwiggler!' shouted the BFG. (31)	Nenorocita de vrăjigodie! (34)
[...] I IS WALKING UPSIDE DOWN ON THE CEILING WEN MY BIG SISTER COMES IN AND SHE IS STARTING TO YELL AT ME AS SHE ALWAYS DOES, YELLING WOT ON EARTH IS YOU DOING UP THERE WALKING ON THE CEILING [...]. (96-97)	ACUMA MERGE CU CAPU ÎN JOS PE TAVAN ȘI CÎND SORA MEA INTRĂ, ÎNCEPE SĂ ȚIPE LA MINE CUM FACE EA: « CE DRACU FACE ACOLO SUS PE TAVAN? » [...] (88)
'Where the devil <i>are</i> we going?' he cried. (176)	Unde dracului mergem? striga el. (154)
'New places!' shouted the Head of the Air Force. 'What the blazes d'you mean <i>new places</i> ?' (177)	Locuri noi!?!? strigă Comandantul aviației. Ce naiba vrei să spui cu « locuri noi »? (154)
'You're darn right it isn't in the atlas!' cried the Head of the Air Force. (177)	A naibii dreptate ai! zise Comandantul aviației. (154)
'Pigspiffle!' the BFG said. (179)	Cacamaca! zise U.B.P. (158)

At the opposite end of the appropriateness spectrum lies the tendency to transform the characters' speech so as to be more polite and correct – lexically, grammatically, and syntactically. The 2003 translation by Mădălina Monica Badea modifies the BFG's speech by recreating the subject-predicate agreement and preserving only the jumbled spelling of nouns, adjectives, and verbs. In this manner, the giant's speech becomes less offending for those who are concerned with the correct use of language. Both the expectancy norm and the communicative norm are involved here; on the one hand, adults' expectations regarding the appropriateness or suitability of a text in terms of didactic value are met, and on the other hand, the translator managed to optimise communication between the constituent elements and agents of the source text and those of the target text (i.e., the dialogues between the giant and the other characters become more accessible, easier to reader). The table below includes two examples from all three translations. As it can be observed, L. Rădoi and A. Columban preserve the irregularities of the BFG's speech, while M.M. Badea reduces them.

<i>The BFG</i> (2016)	<i>Uriașul Bun și Prietenos</i> (1993)	<i>Uriașul Cel Prietenos</i> (2008)	<i>Marele Uriaș Prietenos</i> (2015)
'I cannot possibly allow <i>any</i> one, even little girls, to be SEEING me and staying at home. The first thing you would be doing, you would be scuddling around yodelling the news that you were actually SEEING a giant, and then a great giant-hunt, a mighty giant look-see, would be starting up all over the world, with the human beans all rummaging for the great giant you saw and getting wildly excited. People would be coming rushing and bushing after me with goodness knows what and they would be catching me	Eu nu pot să lase pe <i>nimeni</i> , nici măcar pe fetițe, să vadă pe mine și să rămână acasă. Primul lucru pe care l-ar face ar fi să împrăpăștie vestepovestea că tu a văzut cu ochii tăi un uriaș și pe urmă o să înceapă o vânătoare de uriași, o vînzoagitație mare de frunze umane care caută uriașul pe care ai văzut tu. Toți o să tropăiască și o să fugărească pe mine cu cine știe ce ca să mă prindă și să mă închidă într-o circolivie cu toți hipopotonții croacodilii. (27)	Nu, în niciun caz nu pot lăsa pe <i>cineva</i> care m-a văzut, chiar dacă e doar o fetiță, să rămână acasă. Primul lucru pe care l-ai face ar fi să o iei la goarnă și să trâmbițezi vestea că ai VĂZUT de-adevăratelea un uriaș, și asta ar fi de ajuns ca să se pornească o mare vânătoare de uriași, și toți, din toată lumea, ar începe înnebuniți să-l caute pe uriașul pe care tu l-ai văzut. Ar veni lumea după mine cu cine știe ce unelte, m-ar prinde și m-ar înclua într-o cușcă, să poată toți să se uite la mine. M-ar duce la zoo sau la menajaurie și m-	Nu pot să las pe <i>nimeni</i> , nici măcar pe-o fetiță, să mă VADĂ și să rămână acasă. Primul lucru pe care tu l-ar face ar fi să umbli brambura clămpănind despre cum tu chiar VEDE un uriaș și apoi s-ar porni în lumea-ntreagă o mare vânătoare de uriași, de-a v-ați ascunselea cu teribilul uriaș, cu omleți căutând peste tot uriașul pe care tu l-a văzut și însuflețindu-se nevoie mare. Oamenii ar veni-n grabă și s-ar ascunde în tufișuri, încercând să-mi dea de urmă, cu te miri ce lucruri după ei, și m-ar prinde și m-ar înclua

and locking me into a cage to be stared at. They would be putting me into the zoo or the bunkumhouse with all those squiggling hippodumplings and crocadowndillies.' (23)		ar ține laolaltă cu hipomotanii și cu crocodiliții. (37-38)	într-o cușcă să se holbeze toți la mine. M-ar duce apoi la grădina zoologică sau în vânzoleala din casa-cușetă cu toți hipogomboții și crocobauii. (31-32)
'My ears is what told me you was watching me out of your window last night,' the BFG said. (36)	Urechile mi-a spus mie că te uitai pe fereastră azinoapte, zise U.B.P. (38)	Cu ajutorul urechilor mi-am dat seama că mă priveai de la fereastră azi-noapte, zise UCP. (53)	<i>Urechile</i> mi-a spus că tu mă privea azi-noapte de la geam, spuse MUP. (44)

The orphaned girl's speech also suffers changes, as in M.M. Badea's translation Sophie becomes more polite. When she speaks to the BFG, the pronoun *you* is rendered in the Romanian text by means of the polite form of address *dumneavoastră*, and any reference to the giant is expressed using the second person plural form of verbs (e.g., *spuneți, faceți, auziți, puteți*, etc.) and the second person plural weak pronoun forms *vă* and *v-*.

<i>The BFG</i> (2016)	<i>Urișul Cel Prietenos</i> (2008)
'P ... please don't eat me,' Sophie stammered. (17)	V... vă rog să nu mă mâncați, se bălbâi Sophie. (30)
'Please tell me what you were doing in our village,' Sophie said. 'I promise you can trust me.' (33)	Vă rog, spuneți -mi ce făceați la noi în sat, zise Sophie. Puteți avea încredere în mine, vă jur . (49)
'Can you hear it?' Sophie asked. (35)	Dar dumneavoastră o auziți? întrebă Sophie. (51)

Furthermore, due to the use of certain lexical items, phrases, and idioms, the 2003 translation is more expressive and oral in tone – in other words, the colloquial register is preferred. M.M. Badea employs expressions (e.g., *a-și face sânge rău, a i se face părul măciucă, a nu avea toate țiglele pe casă, a se da de-a berbeleacul*), nouns (e.g., *pricină, fuior, burdihan, aghioase*), adjectives (e.g., *tainic, aievea*), and verbs (e.g., *a piti*) which contribute to the creation of a fairy-tale-like atmosphere absent in the source text and in the other two Romanian translations. Another aspect which augments the overall oral character of the text is the addition of interjections such as *păi, zău, o, ei bine*. The significant shift in the tone of the text can be correlated with the initial norm – the translator leans considerably more towards the target system –, the expectancy norm – a children's text is expected to be charming, fairy-tale-like –, and the textual-linguistic norm – the translator's choice of lexical items is representative of the expressive character of children's books.

<i>The BFG</i> (2016)	<i>Urișul Cel Prietenos</i> (2008)
'You mustn't feel bad about it,' Sophie said. (28)	Nu vă faceți sânge rău din pricina asta, zise Sophie. (43)
'Dreams,' he said, 'is very mysterious things. They is floating around in the air like little wispy-misty bubbles. And all the time they is searching for sleeping people.' (34)	Visele, începu el, sunt niște lucruri foarte tainice . Visele plutesc prin aer ca niște balonașe de fuior de fum și îi caută tot timpul pe cei care dorm. (50)
The Bloodbottler was a gruesome sight. (49)	Văzându-l pe Strânge-Sânge simți cum i se face părul măciucă . (67)
'You and your pibbling bottles!' he shouted. 'What is you putting in them?'	– Tu, cu sticlele tale cu tot! strigă el. Ce naiba ții în ele?

'Nothing that would interest you,' the BFG answered. 'You is only interested in guzzling human beans.'	- Nimic care ți-ar trezi interesul, îi răspunse UCP. Pe tine nu te interesează decât să-ți umpli burdihanul cu fițe umane.
'And you is dotty as a dogswoggler!' cried the Bloodbottler. (49-50)	- Iar tu cred că n-ai toată țigla pe casă! se înfurie Strânge-Sânge. (68)
It felt as though hundreds of tiny people were dancing a jig inside her and tickling her with their toes. (61)	Era o senzație extraordinară, de parcă sute de omuleți minusculi încinseseră o horă în burta ei, gădilind-o cu degetele de la picioare. (83)
'I is snuggling you very cosy into the pocket of my waistcoat,' the BFG said. 'Then no one is seeing you.' (62)	Te pitesc eu cât se poate de comod în buzunarul vestei, zise UCP. Așa n-o să te vadă nimeni. (84)
'They is always having fifty winks before they goes scumpering off to hunt human beans in the evening,' the BFG said. He stopped for a few moments to let Sophie have a better look. (79)	Întotdeauna trag câte cincizeci de aghioase , înainte să se furtișeze la vânătoare de fițe umane, seara, zise UCP, oprindu-se câteva clipe pentru ca Sophie să vadă mai bine. (105)
'Are you real?' the Queen said to Sophie. (146)	Ești aievea? o întrebă Regina pe Sophie. (183)
It is possible they were both secretly hoping he would lose his balance and go crashing to the floor. (160)	Se prea poate să fi seprat amândouă, în secret, ca domnul Tibbs să se dezzechilibreze și să se ducă de-a berbeleacul până la podea. (201)
'Then why did you say I might?' (33)	Păi atunci de ce ați spus că aș putea s-o fac? (48)
'Then how do you catch them if you can't see them?' Sophie asked. (34)	Păi și dacă nu le vedeți, cum reușiți să le prindeți? (50)
'Giants is also making rules.' (71)	Ei bine , și uriașii fac reguli. (95)
'Then why doesn't he say so? Of course we have helicopters.' (170)	- Păi , de ce nu spune așa? Bineînțeles că avem elicoptere. (214)
'Don't be sad,' Sophie said. (30)	N-aveți de ce să vă întristați, zău. (45)
'I believe you! I do really! Please go on!' (37)	Vă cred, zău că da! Vă rog, spuneți mai departe! (54)
'Turning back is worse,' the BFG said. (64)	O , asta ar fi și mai rău. (86)

The 2013 translation by Alexandra Columban positions itself closer to the target system with its culture, norms, and conventions. In order to avoid using footnotes to explain a number of wordplays, A. Columban operates major changes on certain passages of the text. For example, when the BFG explains to Sophie what people from different countries taste like, the 2013 translation replaces some of the countries and the comparisons correlated with them. In English, *turkey* can refer to the bird or to the country, but in Romanian this association is no longer viable as the two terms are completely different (*Turcia – curcan*). *Wales* refers to the country in the UK and *whales*, to an animal; yet again, the pair does not find an equivalent in Romanian (*Țara Galilor – balenă*). Wellington is an actual geographical location, but also a type of boot. The 1993 and 2003 translations resort to using explanatory footnotes, while the most recent translation replaces Turkey with Chile, Wales with Barbados, and Wellington in New Zealand with the Sydney Opera House in Australia, creating new associations and comparisons for the taste of the locals. Chileans taste like chilli, people in Barbados are prickly like beards (in Romanian, *beard* is *barbă*), the ballet dancers at the Sydney Opera taste like ballet shoes (in Romanian, *balerini* can refer to both the dancers of ballet and a type of shoes). While the reason behind these changes is apparent, other modifications lead to no improvement relative to the other two translations. For example, a great dane is known in Romanian as *dog danez* or *dog german*, so the play-on-words with Denmark

would have been possible. The use of Spain and cocker spaniels instead was not necessary.

The discussion of norms in this case is rather complex. One could say that the accountability norm has not been observed given that the translator changed – to the point of rewriting – certain passages of the book, and thus being loyal to the target public. However, a number of the changes operated on the text ensure a better understanding of the respective passages, eliminating the need for footnotes. From this point of view, A. Columban remained true to the original intention of the author, and therefore, it can be said that she managed to be loyal in relation to all the parties involved: the author, the publishing house, and the future readership. By successfully mediating between the two texts, each with its own language, cultural items, and audience, the translator eased communication between all the involved parties, thus keeping in line with the communicative norm. Lastly, the relation norm is observed as well, the translator having achieved what Chesterman (2016: 67) calls “an appropriate relation of relevant similarity between the source text and the target text” by using the same device as in the original text, although she incorporated different lexical items.

<i>The BFG</i> (2016)	<i>Uriaşul Bun și Prietenos</i> (1993)	<i>Uriaşul Cel Prietenos</i> (2008)	<i>Marele Uriaş Prietenos</i> (2015)
‘Bonecrunching Giant only gobbles human beans from Turkey ,’ the Giant said. ‘Every night Bonecruncher is galloping off to Turkey to gobble Turks .’ (17-18)	Sfarmă-Oase îngușe frunze umane numai din Turcia , zise uriașul. În fiecare noapte, Sfarmă-Oase se duce în Turcia și înghite turci . (21)	Uriaşul Sfarmă-Oase nu înfulecă decât fițe umane din Turcia , zise Uriaşul. În fiecare seară, Sfarmă-Oase aleargă până în Turcia ca să dea pe gât turci . (31)	Sfarmă-Oase halește doar omleți din Chile , zise uriașul. În fiecare seară galopește până în Chile ca să hăpăiască chilieni . (26)
‘He says Turks from Turkey is tasting of turkey .’ (18)	Zice că turcii din Turcia are gust de pasăre... de găină... are gust de turcan! (21)	Zice că turcii din Turcia au gust de curci . (31)	Zice că chilienii din Chile are gust de chilli . (26)
‘ Greeks is all full of ucky slush. No giant is eating Greeks, ever.’ [...] ‘ Greeks from Greece is all tasting greasy,’ the Giant said. (18)	– Grecii este cîhoribili. Niciun uriaș nu mănîncă greci, niciodată! [...] – Grecii din Grecia are toți gust de grăsime și sînt grecioși , zise uriașul. (23)	– Grecii sunt tare scârțoși cu toții. N-ai să vezi vreodată Uriaş să mănânce greci. [...] – Păi, grecii din Grecia îți fac greață , răspunde uriașul. (31-33)	– Greții e foarte scârbobnici. Niciun uriaș nu mănâncă greci, niciodată. [...] – Greții din Greția are un gust grețos , zise Uriaşul. (26)
‘Human beans from Panama is tasting very strong of hats .’ (18)	– Frunzele din Panama are gust puternic de pălării . (23)	– Fițele umane din Panama au gust pronunțat de pălării . (33)	– Omleții din Tunisia are gust puternic de tunică . (26)
‘The human bean,’ the Giant went on, ‘is coming in dillions of different flavours. For instance, human beans from Wales is tasting very whooshey of fish . There is something very fishy about Wales.’ ‘You mean whales,’ Sophie said. ‘Wales is	– Frunzele umane, zise uriașul, are dilioane de arome. De exemplu, frunzele umane din Țara Galilor* are gust dolicios, de pește . Este ceva ciudat la Țara Galilor. – Vrei să spui <i>balene*</i> , zise Sofi. Whales este cu totul altceva.	– Fița umană, continuă Uriaşul, are dilioane de arome diferite. De pildă, fițele umane din Țara Galilor au un gust foarte puternic de pește . Trăsnește de balenieră, țara asta a Galilor. – Dar nu sunt balene în Țara Galilor. Poate doar	– Omleții, re-luă uriașul, vine în miliarde de arome diferite. De pildă, omleții din Barbados are gust foarte țepos . Sunt dubios de păroși. – Probabil te gîndești la „bărbos”, spuse Sophie. Barbados e cu totul altceva.

<p>something quite different.'</p> <p>'Wales is whales,' the Giant said. [...] 'Danes from Denmark is tasting ever so much of dogs,' the Giant went on.</p> <p>'Of course,' Sophie said. 'They taste of great danes.'</p> <p>'Wrong!' cried the Giant, slapping his thigh. 'Danes from Denmark is tasting doggy because they is tasting of labradors!'</p> <p>'Then what do the people of Labrador taste of?' Sophie asked.</p> <p>'Danes,' the Giant cried, triumphantly. 'Great danes!'</p> <p>'Aren't you getting a bit mixed up?' Sophie said.</p> <p>'I is a very mixed up Giant,' the Giant said. 'But I does do my best. And I is not nearly as mixed up as the other giants. I know one who gallops all the way to Wellington for his supper.'</p> <p>'Wellington?' Sophie said. 'Where is Wellington?'</p> <p>'Your head is full of squashed flies,' the Giant said. 'Wellington is in New Zealand. The human beans in Wellington has an especially scrumdiddlyumptious taste, so says the Welly-eating Giant.'</p> <p>'What do the people of Wellington taste of?' Sophie asked.</p> <p>'Boots,' the Giant said.</p>	<p>– Balenele e balene, zise Uriașul. [...] – Danezii din Danemarca are gustul foarte apropiat de gustul de câine, continuă Uriașul.</p> <p>– Sigur, zise Sofi. Au gust de dog danez.</p> <p>– Greșit! strigă Uriașul, lovindu-se cu palmele peste coapse, danezii din Danemarca are gust de câine fiindcă are gust de labrador.</p> <p>– Atunci ce gust au oamenii din Labrador? întrebă Sofi.</p> <p>– De danezi! strigă triumfător Uriașul. Marele danez!</p> <p>– Nu-i așa că te cam zăpăcești? zise Sofi.</p> <p>– Eu este un uriaș zăpăcit. Dar încearcă. Și încă nu este așa de zăpăcit ca ceilalți uriași. Aia care galopează în fiecare seară la Wellington după cină.</p> <p>– Wellington? Unde este Wellington?</p> <p>– Capul tău este plin de muște storcite, zise Uriașul. Wellington este în Noua Zeelandă. Frunzele umane din Wellington are un gust extraordinar de miambunidilicios, zise uriașii care-i mănâncă.</p> <p>– Și ce gust au oamenii din Wellington? întrebă Sofi.</p> <p>– De generali, zise Uriașul.</p>	<p>în Țara Balenelor.</p> <p>– Țara Galilor, Țara Balenelor, tot aia e¹. [...] – Danezii din Danemarca, e clar, au gust de câini, urmă Uriașul.</p> <p>– Sigur, zise Sophie, au gust de danezi uriași.</p> <p>– Greșit, strigă Uriașul, plesnindu-se cu palma pe coapsă. Danezii din Danemarca au gust de labradori!</p> <p>– Și atunci oamenii din Labrador ce gust au? întrebă Sophie.</p> <p>– De danezi, strigă Uriașul triumfător. De danezi uriași!</p> <p>– Nu vi se pare că ați cam încurcat borcanele? zise Sophie.</p> <p>– De felul meu le cam încurc, îi răspuse Uriașul. Dar mă străduiesc și eu cât pot. Și trebuie să-ți spun că mă descurc mult mai bine decât ceilalți uriași. De pildă, îl știu pe unul care aleargă tocmai până la Wellington ca să-și ia cina.</p> <p>– Wellington? Unde e Wellington?</p> <p>– Ai capul plin de muște moarte, mi se pare, zise Uriașul. Wellington e în Noua Zeelandă. Iar fițele umane de acolo au un gust deosebit de nemaipomexcelios, după cum zice Uriașul Măncător de Wellyfițe.</p> <p>– Ce gust au cei din Wellington? îl întrebă Sophie.</p>	<p>– Barbados <i>este</i> bărbos, replică uriașul. [...] – Spaniolii din Spania are un gust inconfundabil de câini, continuă uriașul.</p> <p>– Desigur, zise Sophie. Au gust de spaniel.</p> <p>– Greșit! strigă uriașul, lovindu-se peste coapsă. Spaniolii din Spania are gust de câini, din cauza aromei pronunțate de cockeri!</p> <p>– Dar atunci ce gust au locuitorii din East Coker? întrebă Sophie.</p> <p>– De spaniel, răspuse triumfător uriașul.</p> <p>– Nu crezi că te-ai încurcat puțin? îl întrebă Sophie.</p> <p>– Eu este un uriaș tare încurcat, mărturisi el. Dar eu face tot ce-mi stă în putință. Și eu nu este nici pe departe așa încurcat ca ceilalți uriași. Știu unul care aleargă până la Opera din Sidney, în Australia, pentru cină.</p> <p>– La Opera din Sydney? se miră Sophie. La care operă?</p> <p>– Ți-e capul plin de muște strivite! zise uriașul. La opera de Balet. Omleții de la Opera de Balet are un gust extraordinar de savuminunaticios de pantofi, cel puțin așa spune Uriașul-Papă-Teatru.</p> <p>– De ce fel de pantofi au gust oamenii aceia? întrebă Sophie.</p>
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<p>'Of course,' Sophie said. 'I should have known.' (20-22)</p>	<p>– Sigur, zise Sofi, ar fi trebuit să-mi imaginez. (23-25)</p> <p>* Joc de cuvinte: « Whales » [<i>sic</i>]- Țara Galilor și « whales » – balene se pronunță identic în limba egnleză.</p>	<p>– De cizme.</p> <p>– Bineînțeles. Ar fi trebuit să-mi dau seama. (34-36)</p> <p>¹ Joc de cuvinte intraductibil: <i>Wales</i> = Țara Galilor, <i>whales</i> = balene; pronunția celor două cuvinte este identică. (n.tr.)</p>	<p>– De balerini, răspunse uriașul.</p> <p>– Desigur, spuse Sophie. ar fi trebuit să-mi imaginez. (28-30)</p>
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Conclusion

The simplicity of children's texts is only apparent, as the factors which influence their creation and publication are so numerous and diverse. It is adults who are at the centre of this literary genre and not the intended audience, which generates paradoxical expectations: children should be both amused and educated by the content of the text; they should be exposed to the richness of other cultures, but without being overwhelmed by their strangeness; they should learn more about the world in which they live, but they are not to delve into the darker facets of everyday life (death, violence, sex).

As part of the children's literary system, texts produced for a young audience are subject to a number of constraints or norms which control the entire system. These norms are tightly linked to the paradoxical expectations of adults, and they influence the translator's working process and his/her decisions, either consciously or unconsciously. Two of the best-known classifications of translation norms are those of Gideon Toury and Andrew Chesterman. Toury identifies three types of norms – initial, preliminary, and operational –, while Chesterman distinguishes between expectancy (or product) norms and professional (or process) norms. Both classifications can be aptly used in analysing the decisions made by translators of children's texts.

Roald Dahl's *The BFG* has been translated into Romanian three times: in 1993, in 2003, and in 2013. The 1993 translation made by Leontina Rădoi keeps closer to the source text, preferring a literal translation, thus generating forced structures and artificial turns in the Romanian version. The matricial norm can also be discussed within this translation as shorter paragraphs are often joined into larger units and entire sentences are eliminated. L. Rădoi uses what could be considered strong – or at least inappropriate – language for a child, thus violating the expectancy norm. The 2003 translation by Mădălina Monica Badea moves closer towards the target language and target culture by rendering the text more expressive through the addition of interjections and the use of phrases with a marked oral character. The speech of both the protagonist and the orphaned girl is altered: the giant speaks more correctly, and the girl is more polite. Alexandra Columban's translation, first published in 2013, also prioritises the target reader, rewriting passages of the book so as to avoid the use of

explanatory footnotes. The interplay between the communicative and the expectancy norms is involved in both of these more recent translations.

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