Traversing the Unfamiliar: German Translations of Aboriginality in James Vance Marshall's *The Children* and Phillip Gwynne's *Deadly Unna?* and *Nukkin Ya*.

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Focusing on three Australian children's texts translated into German, this paper examines how the notion of Aboriginality—at different points in time—is presented in the source text and dealt with in translation. The paper explores the tendency for translators to either 'foreignise' or domesticate culturally specific terminology, their use of English language in the translated text and their avoidance of certain taboos, etc., focusing on the translation of Aboriginal language, Aboriginal English and racist language. The assumption adopted in this analysis is that German translations of children's literature occupy a rather elevated position in the literary polysystem, and that German translators have the added advantage of assuming (as a 'norm') that children or young people possess or have been exposed to a high enough level of English to be able to understand borrowed English words and phrases included in the target texts. The paper questions whether the strategies employed by the translators of these texts—often foreignising—elicit the *same reaction* in target readers, particularly when it comes to racist terms. It also examines possible reasons behind the overriding tendency of German translators to emphasise foreign elements in their translations.

The tendency for Western cultures to reveal imperial attitudes and experiences in their literature has been described by Edward Said as the primary means by which colonised people assert their identity and the existence of their own history (xii). The tradition of Australian children's literature, which first grew out of contributions made by European colonisers and largely ignored any Indigenous past, has been referred to as a 'product of colonial history' (Bradford, 'Representing Indigeneity' 90) and 'a shamelessly racist catalogue of prejudice and misinformation, of superficial clichés, offensive stereotyping and entirely subjective interpretation' (McVitty 7). Robert Hodge and Vijay Mishra use the term Aboriginalism—a variation of Said's notion of Orientalism—to describe the way in which colonial powers traditionally generate ideas about the colonised other within patterns of discourse, aptly masking their racist objective and appearing to function constructively (27).

Clare Bradford refers to the 'deep ideological divides' that have marred the articulation of values in Australia since 1788, which can be found in Australian children's texts of past and present (Bradford, *Reading Race* 8).[1] Indigenous people have been portrayed in Australian children's literature since its beginnings in 1841; early depictions were based principally on imperialist/social Darwinist attitudes, which linked Indigeneity to a low intellectual capacity and primitive social behaviour. Authors described the Indigenous people as primitive and savage beasts, whose role was to threaten the existence of the civilised white man. This motif was used as a pedagogical feature of the text, promoting racist thinking—its translation will also be examined in this paper. Some year later, in the late nineteenth century, Katherine Langloh Parker's *Australian Legendary Tales* (1896) was one of few texts of its time to accurately depict Aboriginal myths and legends. Other books published by Australian authors during the same period unsystematically introduced Aboriginal characters into the narrative, such as Charlotte Barton's *A Mother's Offering to her Children* (1841) and William Howitt's *A Boy's Adventure in the Wilds of Australia* (1853). Mrs Aeneas Gunn recorded the everyday

life of Aboriginal workers on her station property in *The Little Black Princess: A True Tale of Life in the Never-Never-Land* (1905), which by all accounts is both sensitively and faithfully rendered. However, texts such as these relied on a number of resilient binaries—white/black, civilised/savage, adult/child, male/female, us/them—traditionally used by colonised societies when challenged by the organisation of diametrically opposed races or cultures (Bradford, 'Representing Indigeneity' 91).

In his commentary on the shifting representation of Aborigines in Australian children's literature, Maurice Saxby suggests that the tide changed somewhat in the early 1940s, when the figure of the 'curious black man' took over (*Proof of the Puddin'* 437). The value assigned to the curious black man was pedagogical in essence, allowing children's authors— particularly those who wrote adventure stories—to interlace the traditional Aboriginal motif within well-etched and authorised 'explanations' or 'teachings' about Aboriginal life and culture. Saxby writes, 'by 1941 it was no longer fashionable to treat aborigines as villains and approximate them to the Red Indians of a previous literary age' (Saxby, *The History of Australian Children's Literature* 183). The following excerpt, taken from James Vance Marshall's 1959 novel *The Children*, illustrates this approach:

> Physically the Australian Aboriginal is tough. He can stand any amount of heat, exposure or cold, and his incidence to pain is remarkably low. But he has his Achilles' Heel, mental euthanasia, a propensity for dying purely of autosuggestion. Experiments have proved this—experiments carried out by Australia's leading doctors. (67-8)

Another example from Australian children's writing of the same period, Mavis Thorpe Clark's *Gully of Gold* (1958), is similarly didactic and like *The Children*, emphasises the intrinsically weak physical constitution of Aborigines—yet arguably also refers back to the 'wild savage' depiction of 19th century texts. A child asks an adult:

> 'But what about those blacks?'
> 'Oh, they can be good stockmen when they like—as good as any white man— but they don't like to be bound to it. There's still enough of wildness and love of freedom in their blood to make them want to go walkabout now and again. Ordinary shepherding gets a bit dull for them sometimes. Besides, they're a dying race.' (88)

Representations of Indigenous culture in children's literature were influenced by a number of political developments that took place during the late 1950s and 1960s, inspired by massive changes in the public's view of race relations and equality in Australia. During the 1970s, the government introduced Social Studies in both the primary and secondary school curricula, with the intention of fostering a better understanding among young Australians of Indigenous people. Additionally, television, travel and marketing campaigns began to refer to Aboriginal culture, which led the majority of Australians towards a more comprehensive understanding of Aboriginality. Through this, Indigenous culture was increasingly linked to Australian

cultural identity. In the 1980s, these changes coincided with the birth of international tourism campaigns that marketed Australia as a 'utopian paradise'. The push for Australia to be recognised as a prime tourist destination for Americans culminated in 1984 when the Australian Tourism Commission developed television advertisements featuring actor Paul Hogan (ending with the now infamous line 'I'll slip another shrimp on the barbie for ya'). In doing so, Australia suddenly became what Turner describes as an 'object of desire' (108) to the USA and in time to Europe, Japan and other parts of the world.

Foster *et al* suggest that the treatment of the Aboriginal motif in novels written post-1960 manifested in one of two ways: (a) the 'realistic novel', which was written from either an Aboriginal person's point of view or out of sympathy for the Aboriginal cause and (b) fantasy stories, based on aspects of Aboriginal folklore or legend (e.g. Nan Chauncy's *Tangara* and Patricia Wrightson's 'Wirrun' series) (40-41). The former were written by predominantly white authors, with white characters, aimed exclusively at an audience of white children, yet they were still 'anti-white in some sense'—they intended to challenge their audience (Foster *et al.* 40). By the 1980s, however, Indigenous authors had begun to express their growing indignation about the authority of white authors on matters of Aboriginality. As more and more writers began to tell their own stories, a sense of ownership and authority emerged about who should be granted the right to discuss matters of Indigeneity. Many drew on their culture of oral storytelling, using references to ancient Aboriginal culture, including law and spirituality, while others edged towards depictions of Aboriginal Australians living in a colonised land, tackling social issues such as land rights and racism. Indigenous children's authors such as Dick Roughsey, Kath Oodgeroo (formally Walker), Daisy Utemorrah, Pat Torres, Boori Monty Pryor (in collaboration with his non-Aboriginal partner, Meme McDonald), Sally Morgan and Melissa Lucashenko explored these or related topics fundamental to their personal experiences as Aboriginal Australians. There are also several non-Indigenous authors, such as David Martin, Victor Kelleher, Alan Baillie, Gary Crew and Phillip Gwynne, who have included Indigenous characters and themes in their texts.[2] Another significant development was the inclusion of Aboriginal English in the narrative. Code switching, from Australian English to Aboriginal English and, also, to Aboriginal languages is a strong feature of Gwynne's work.

Focusing on three Australian children's texts translated into German, this paper examines how the notion of Aboriginality—at different points in time—is presented in the source text and dealt with in translation.[3] While consideration of the purpose—the *skopos* (Vermeer 1989/2004) —of the translation forms the backbone of 20th century translation theory, the so-called aims of children's literary translation also cast an important light on the way in which translation strategies are informed. Furthering an international outlook and understanding of young readers remains the most commonly agreed-upon objective of children's literary translation. In real terms, the execution of this aim often comes down to the decision to foreignise or domesticate.[4] The problem, as translator Anthea Bell writes, is that 'one wants readers of the translated text to feel that they are getting the real book, as close as possible to the original', but which—vitally—includes respecting the foreign aspects of the source text (62). Yet translators of children's literature (unlike translators of adult literature) have the added challenge of having to negotiate a variety of what Katharina Reiss calls 'Vermittlerinstanzen' (intermediaries): parents, teachers, librarians and publishers, who place pressure on the translator (in regards to taboos and pedagogical aspects of the text), so much so that the outcome (i.e. the target text) is affected (7).

In order to function successfully in the target culture, the chosen translation strategy should then fit within the so-called 'norms'—the 'general values or ideas shared by a community' (Toury 55)—of the target culture. Additionally, as Itamar Even-Zohar emphasises with his polysystems approach, the position occupied by translated literature in the literary polysystem can influence the translation strategy. For example, German-speaking countries have a long history of translation (Lefevere 1997) and translated works have long been in circulation. According to Even-Zohar's polysystems approach, this means that the position of translated literature in German-speaking countries is assumed to be rather high. Elevated status within the polysystem usually equates to translations of a higher quality that are valued as pieces of literature in its own right.[5] Another factor vital to the consideration of the formation of 'norms' and translation strategies from English into German in the period under investigation is the impact of English and English-language literature in German-speaking countries (with an emphasis on Germany, as its book market is the largest). This influence has manifested in two key ways since the end of the Second World War: firstly, in the circulation of English-language literature in original form and in translation in West Germany post-1945 and, more recently (over the past 20 years or so), in the injection of English-language words and phrases into the German language as a result of various political, cultural and media developments. These include: the internationalisation of many domains (such as NATO, the EU, etc.), English being taught as the first foreign language in almost all schools in (West) Germany and Austria, and exposure to English through the media (Clyne, 201-202).

In the immediate post-1945 era, Europe's cultural productivity was still suffering from the dramatic events of the Second World War. In Germany, many book production facilities in former publishing hubs such as Leipzig, Berlin, Munich and Stuttgart had been completely destroyed in the war. Yet despite the crippled state of the publishing industry, every effort was made to re-establish the book market as rapidly as possible. The so-called 're-education' of German children, many of whom had grown up under the influence of Nazi doctrines, was vital to the development of both German states. In this regard, the work of Jella Lepman, an advisor to the Americans in the Federal Republic of Germany (FRG) who later went on to set up the IBBY (International Board on Books for Young People), was crucial to the re-establishment of the post-war children's book market. Lepman recalls how the children of post-war Germany were starved of 'real information', as well as historical truth and dialogues that traversed borders (157). Therefore, in her role as a self-employed ambassador of children's literature in post-war Germany, Lepman made every attempt to ensure that German children had access to a wide range of foreign literature, beginning with the translation of Munroe Leaf's *The Story of Ferdinand* and Clement Clarke Moore's *The Night Before Christmas* (translated by Erich Kästner) as early as December 1946 (93).

From 1950 onwards, there is a sharp spike in both the number of Australian children's publications and the number of translations of Australian children's fiction into German (mainly in the FRG). During the immediate post-war period of 1945-1950, the works of only two Australian children's authors—Alan Aldous and Henry Lamond—were translated into German. More than likely, the increased availability of Australian children's fiction as well as its discernibly different content fed directly into Lepman's pledge to internationalise the West German literary market. Gaby Thomson-Wohlgemuth confirms that the ideological demands of the German Democratic Republic (GDR) restricted the translation of certain books (Thomson-Wohlgemuth 246). Predictably, one of the most translated national literatures in the GDR came from the Soviet Union. Only a small number of translated Australian children's books made their way to East Germany, which pales in comparison to the output of Australian titles in West Germany. Many popular Australian authors such as Hesba

Brinsmead, Mavis Thorpe Clark, Ruth Park, Mary E. Patchett, Ivan Southall, Colin Thiele and Patricia Wrightson were translated in West Germany but not in the East. Between 1945 and 1989, German translations of around ninety Australian children's texts were published in West Germany, while only seven were published in the GDR. Five of these were translations of works by James Aldridge (by far the most translated Australian author in the GDR) and two were by Alan Marshall. Thus the impact of politics and ideology in both German states had a direct effect on the distribution of foreign literature in translation.

In this analysis, the tendency for translators to either foreignise or domesticate culturally specific terminology, their use of English language in the translated text and their avoidance of certain taboos etc. is assessed, focusing on the translation of Aboriginal language, Aboriginal English and racist language. Based on the target culture considerations just discussed, the assumption is that German translations of children's literature occupy a rather elevated position in the literary polysystem, and that German translators have the added advantage of assuming (as a 'norm') that children or young people possess or have been exposed to a high enough level of English to be able to understand borrowed English words and phrases included in the target texts. It could also be presumed that Australian children's books present content so removed from the experiences of an average German child that translators will attempt to emphasise the difference (i.e. foreignise) as much as possible. The texts in question are James Vance Marshall's *The Children* (1959) translated as *Die Kinder* by Ilse von Laer in 1961,[6] Phillip Gwynne's *Deadly Unna?* (1998), translated as *Wir Goonyas, ihr Nungas* by Cornelia Krutz-Arnold in 2002 and *Nukkin Ya* (2001), translated as *Blacky, Lovely und der ganze Bullshit*, also by Krutz-Arnold in 2003. Notably, neither author is Indigenous (which may also call into questions issues related to post-colonialism); in fact, Marshall wrote the text as a visitor to Australia. Furthermore, there is a significant gap between the publication dates; Marshall's text was translated in West Germany in the early 1960s, while Gwynne's two texts were translated in the late 1990s and early 2000s respectively, by a very well-known German translator.[7] The temporal aspect of the analysis demands consideration of the very different portrayal of Indigenous themes in the source texts over time, but also any changes that may occur in terms of the understanding and communication of these themes via translation.

The Children tells the story of two American children, thirteen-year-old Mary and eight-year-old Peter, who become lost in the vast Australian desert after surviving a plane crash. Their chances of survival are minimal until they meet a young Aboriginal boy on his walkabout, who leads them to food and water. They share no common language, but Mary and Peter quickly realise that their only chance of survival rests on their ability to communicate their immediate concerns (i.e. hunger and thirst) with the Aboriginal boy. It is not English, but the Aboriginal boy's language that takes precedence; Mary and Peter learn to communicate with him in his language and he, in turn, asserts himself as the native inhabitant of the land (Peter and Mary are the outsiders).

In *Deadly Unna?* Gwynne attempts to present a view of contemporary Australia, recounting one year in the life of Gary 'Blacky' Black, who lives with his family in a small town on a peninsula in South Australia.[8] Blacky is a 'Goonya' (white person) who becomes friends with Dumby Red, a 'Nunga' (Aboriginal) boy, the rising star of the Australian Rules football team in which Blacky also plays. Racism is rife in this quiet country town; in a tragic shooting motivated by a breakdown in race-relations, Dumby is shot dead and Blacky's decision to attend his funeral sets him at odds with the rest of the townsfolk. In the sequel, Blacky is

uncomfortable with the racist society in which he lives, which is this time challenged by his relationship with Dumby's sister, Clarence.

The translator of *The Children,* Ilse von Laer acknowledges the source text's reversal of the usual majority/minority stance (i.e. the children speak the Aboriginal boy's language, not English), making only minor adjustments to the Aboriginal language employed in the text. It does aid the translator, however, that Marshall has included an English 'translation' of the Aboriginal dialogue. An example follows in Table 1.

Table 1

ST *Children*	TT *Kinder*
'**Worumgala**?' (Where do you come from?) His voice was lilting as his laughter. Mary and Peter looked at each other blankly. The bush boy tried again. '**Worum mwa**?' (Where are you going?) (31)	»**Worum gala**?« (Wo kommt ihr her?) Seine Stimme war melodisch wie sein Lachen. Mary und Peter schauten sich verständnislos an. Der Buschjunge machte noch einen Versuch. »**Worum mwa**?« (Wo geht ihr hin?) (31)
'Look Darkie, we're lost. We want water. You know water? War-tur. War-tur.' He cupped his hands together, drew them up to his lips, and went through the motions of swallowing. The bush boy nodded. '**Arkooloola**.' His eyes were serious now: understanding and sympathetic. He knew what it meant to be thirsty. '**Arkooloola**.' (36)	»Schau her, Darkie, wir haben uns verirrt. Wir brauchen Wasser. Verstehst du, Wasser? Was-ser. Was-ser.« Er führte die hohlen Hände an die Lippen und schluckte, wie wenn er Wasser tränke. Der Buschjunge nickte. »**Arkulula**.« Jetzt waren seine Augen ernst, verstehend, mitfühlend. Er wußte, was es heißt, Durst zu haben. »**Arkulula**.« (36)

The translator has left all Aboriginal language untranslated in the target text, making only minor adjustments to spelling. For example, she has altered *arkooloola > arkulula*. Von Laer has also translated the single word *worumgala* into two words, *worum gala*. The altered spelling—Christiane Nord would call this a morphological adaptation of the original term— fits in better with the norms of German pronunciation, and also avoids what Nord describes as 'non-translation that leads to a different pronunciation in the target language' (182). Von Laer's strategy continues throughout the text, with words such as *yeemara > yimara*, *Bindaboo > Bindabu* and *garsha > garscha*. The reader is informed vicariously, through Peter's excited translations, of the exact meaning behind these terms, making it very easy for the translator to adopt a strategy of foreignisation.

In *Deadly Unna?* the use of Aboriginal language is limited. Yet when it does occur, translator Cornelia Krutz-Arnold has opted to use a similar strategy to von Laer, either leaving the terms untranslated in the target text or making a slight alteration to the spelling. For example, in *Deadly* the borrowed word *corroboree* is translated as *ein Korrobori*; a slight morphological adaptation of the original source text term, substituting the *c-* with *k-* in German. The reference is also assigned a footnote, which reads, *Gruppentanz der*

australischen Ureinwohner mit Gesang. Das Aboriginal-Wort garabaara (Dharug) bezeichnet einen bestimmten Tanzstil ('A group dance, with song, of the Australian Indigenous people. The Aboriginal word 'garabaara' indicates a certain style of dancing'). Krutz-Arnold often relies on a strategy of footnoting, which allows the translator to avoid having to adapt or domesticate culturally specific references contained in the source text, while maintaining readability (vital in the translation of children's literature). Footnoting is generally unpopular as a strategy used in translations of children's literature (Bell, 'Walking the Tightrope of Illusion' 63); preferred is explicitation or 'a short explanation' (Klingberg 19). Recently van Coillie has claimed that footnoting (used in the same way Krutz-Arnold has done here, to provide information about an unknown fact or figure) acts to reinforce the functionalist-pragmatic approach by evoking the informative function, whereby the reader of the translation is encouraged to learn something (while the reader of the source text is left to his or her own devices) (123-6).

On occasions, von Laer also foreignises and explicates—the approach favoured by Klingberg—as in the following example, where she adds the words *den Beutelbären* (the marsupial) to make the meaning of the foreign word *koala* clear, but without deploying the functionalist-pragmatic method cited by van Coillie:

Table 2

They saw the stick-like praying mantis, the blue-skinned, red-capped cassowary and – on their third day in the valley – they saw **the koala**. (113)	Sie hatten die stockähnliche Gottesanbeterin gesehen, den Kasuar und – am dritten Tag im Tal – hatten sie **den Koala** gesehen, **den Beutelbären**. (114)

At other times, it is not just the lexical importance of the culturally specific term used in the source text that is important to regard in translation, but the implicit function behind the term or use of a particular narrative device. For example, in Gwynne's sequel, *Nukkin Ya*, Aboriginal language is used more and more frequently to illuminate the shifting relationship between the young Aboriginal girl Clarence and non-Aboriginal Blacky. As it develops, and the more acquainted they become, the more willing Clarence is to impart information about her Nunga culture—thus inviting him into her culture—and to teach him Nunga, as the below example shows:

Table 3

ST *Nukkin*	**TT** *Blacky*
'Is there enough room?'	»Ist da genug Platz?«
'Sure there is,' she said, shuffling across a bit. 'C'mon Blacky, your **Moonta** ain't that big, is it?' (156)	»Klar doch«, sagte sie und rutschte ein Stückchen zur Seite. »So riesig ist dein **Moonta** doch nicht, oder?« (169)

Clarence teaches Blacky a range of Aboriginal words and phrases, including *aipama wadli* (let's go up to the cave), *matjara* (when rain falls and the sun is still shining), *kadbari* (leather jacket fish), *widata* (shark), *jampu* (dolphin) and *mulawi* (shag). These words and phrases are all left untranslated in the target text; it is here that a slight difference between the translation strategies formed by von Laer in 1961 and Krutz-Arnold in 2002 can be detected. In *Die Kinder*, von Laer has morphologically adapted the untranslated Aboriginal words that she has

transferred into the target text, relying on in-text 'translations' supplied by Marshall to elucidate meaning. Krutz-Arnold, on the other hand, has only adapted the spelling on few occasions, indicating that she has assumed her audience would be capable of arriving at the correct (or near to) pronunciation of these unknown words as they appear in their original form. But it is significant that Krutz-Arnold has assumed this approach because, in doing so, she acknowledges one of the key readings of the source text: Clarence uses these Nunga words in conversation as a way for her to maintain a close link to her Aboriginal origins and, more specifically, to her deceased grandmother who taught her the words (in an act of passing on the language to future generations). Clarence then passes on the Nunga language to Blacky, allowing him access to a part of Clarence that is mysterious, unknown and fascinating. It also permits a realistic and unbiased insight into Aboriginal culture, which can often be inaccessible for 'whitefellas'. The language is alienating even for the vast majority of source text readers, so in this way, the same effect is passed on to target readers.

Aboriginal English is another key feature of both *Deadly* and *Nukkin*, posing a particular challenge—similar to those related to the translation of regional dialects or sociolects—in translation. Code switching between Standard Australian English and Aboriginal English evokes a stark sense of reality and local colour in the text, also highlighting the way in which characters from the white side of town rely on Australian slang to express their cultural identity. In turn, the Nungas use Aboriginal English in order to assert theirs. Jean Harkins stresses that Aboriginal English 'has its own distinctive grammatical and semantic systems, by which it enables its speakers to express anything that can be expressed in Standard English, though in some cases by different means' (179). The narrator, Blacky, speaks a very 'ocker' form of Australian English that is interlaced with numerous colloquialisms. Other white characters (e.g. the townsfolk) speak a version of the same ocker English, and we could argue that the ocker voice functions to mark white-Anglo-Saxon Australia just as Aboriginal English functions to mark Aboriginal Australia in the two texts. Despite the oft-cited difficulties involved in translating dialects or sociolects, acknowledging their function is key to the formation of a translation strategy. Dollerup recognises the dialectal mode of rendition as sometimes impossible (248), while Klingberg maintains that dialects must either be replaced by an existing target language dialect or by 'standard language' (71). Initially used as an alienation device, the more Blacky interacts with the local Aborigines, the more common phrases and nuances of Aboriginal English he learns, to the point at which he starts including them in his everyday speech. Thus language use signifies Blacky's growing acceptance by and understanding of the Aboriginal community, and also his own acceptance of this shift in him. This is the key function of Gwynne's use of Aboriginal English in the texts.

Gwynne's Indigenous characters use many common Aboriginal English expressions such as *big mobs* (lots of, while *brudda* and *bro* (which are more than likely derived from American models) replace the more commonly relied upon Australian form of address *mate*. The all-purpose tag-question *unna?* replaces the Australian English *isn't it?* and the ubiquitous adjective *deadly* is the preferred way of expressing approval (cool, great etc.) (Murray 55). Krutz-Arnold again employs a strategy of foreignisation in her translations; where possible (i.e. where readability is ensured) she leaves words and expressions untranslated in the target text, but cushions them with existing target language colloquial expressions.

Table 4

ST *Deadly*	TT *Wir Goonyas*
'All look the same to me, **brudda**' (21)	»Von mir aus, **Brudda**« (26)
'It's me name, **unna**?' (22)	»Weil's mein Name ist, **klaro**?« (27)
'Nukkin ya, Blacky' (25)	»Nukkin ya, Blacky« (30)
'Coming with his **mob**. Be here **dreckly**' (96)	»Der kommt mit seinem **Anhang**. Wird gleich da sein« (104)
Dumby was the **deadliest** kick in our team… (107)	Dumby war der **treffsicherste** Torschütze unserer Mannschaft… (116)
'Christ, Dumby, I'll never understand you **blackfellas**' (117)	»Himmel, Dumby, aus **euch schwarzen Typen** werd ich nicht schlau.« (127)
'**Big mob, unna**? Just like us Nungas, too much **courtin'**.' (121)	»**Eine Riesenfamilie**. Genau wie bei uns Nungas. **Zu viel Liebe**.« (131)
'**Deadly, unna**' (124)	»**Morrdsscharf, klaro**« (134)
Gone walkabout. (225)	Auf **Walkabout*** (237) * Walkabout bezeichnet eine Wanderung durch den australischen Busch, eine Zeitspanne, in der man ein Nomadenleben führt. Häufig von Aborigines unternommen, die sich dem Einfluss der Weißen entziehen wollen, spirituelle Erneuerung suchen und daher zu ihrer traditionellen Lebensweise zurückkehren. (Anm. d. Ü.)

In the target text, we can see how the German equivalent interjection, *klaro* becomes Krutz-Arnold's favoured way of translating the source text phrases *unna* and *eh*. The expression *deadly, unna?* is translated in both target texts as *mordsscharf, klaro?*. Krutz-Arnold has even managed to recreate the subtext that belongs to *deadly* by using *mordsscharf* (literally: murderously cool) in her substitute expression; *der Mord* (murder) is associated with death, as is the phrase *deadly*. The interjection *klaro* is effective as an equivalent colloquial expression (derived from *alles klar/alles klaro?*), which reflects the register well. Overall, Krutz-Arnold translates Aboriginal English—with its many lexical and syntactical variations of standard English—by relying on equivalent lexical and syntactical variations of the target language, e.g. *plenny deep > viel tief* (a lot deep). Shortenings that appear in *Nukkin*, such as *'ere* are translated by dropping the last syllable of the first person form of the verb *haben* (to have) so that it forms the more colloquial *hab* (in Standard German it would be *habe*). Such functional equivalents work well because they match the register of the source text.

Finally, racist language directed toward Aborigines is another feature of many Australian children's novels. For example, Ivan Southall employs the term 'abo' (22) in *To the Wild Sky* (1968) as a term of address for an Aboriginal person; in the text, it reads as acceptable – there is no explicit suggestion that it is in any way racist or wrong. Another such example can be found in Nan Chauncy's *Tangara* (1958), in which a foreboding place where Aboriginal tribes once roamed is called 'Blacks Gully' (27). In *The Children*, Mary and Peter continually address their Aboriginal companion with the phrase, *'Hey, darkie'*. This form of address[9] is now out-dated and unashamedly racist; its use in the source text therefore reflects the social values prevalent at the time. It is one of a myriad of derogatory expressions used to

distinguish between 'those who are Australian and those who are not' (S. Baker, 262). Mary and Peter hail from America, where they had experienced a similar kind of social conditioning to the blacks of North Carolina. In her translation, von Laer leaves the multiple references to *the darkie > der Darkie* or Peter's common catch-cry, *'hey, darkie' > 'He, Darkie'* untranslated throughout the target text.

In both of Gwynne's texts, racist language is used in a very different way, but again reflects society's attitude towards Indigenous Australians, emphasising the key theme of race-relations in both texts. Even the most discerning reader is likely to experience discomfort when Gwynne deploys words such as *boongs* and *abos*, yet this kind of language functions as a primary narrative device, see below:

Table 6

ST *Nukkin*	TT *Blacky*
'First that **Abo mate** of yours went and got himself killed.' (58)	»Zuerst ist dieser **Aborigine-Kumpel** von dir umgekommen.« (67)
'There's thirteen **bloody coons** in this team' (97)	»In dieser Mannschaft gibt es dreizehn **gottverdammte Coons***« (107) *Abfällige Bezeichnung für dunkelhäutige Menschen, insbesondere für Aborigines und Afro-Amerikaner. (Anm. d. Ü.)
'There's people here in the Port wouldn't be too happy if they knew you were **rooting a darkie.**' (162)	»Sei bloß vorsichtig, das ist alles. Hier im Port gibt es Leute, die nicht sehr glücklich darüber wären, dass du **eine Nunga poppst**.« (175)
But after talking to him a few times I realized he was a rancorous old bastard who hated single mums, **boongs**, **wogs**, **slopes**, dole bludgers and greenies. (196)	Aber nachdem ich ein paarmal mit ihm geredet hatte, wurde mir klar, dass er ein verbitterter alter Dreckskerl war, der allein erziehende Mütter, **Boongs***, **Wogs**, **Schlitzaugen**, Sozialhilfeempfänger und Alternative nicht leiden konnte. (208) *Umgangssprachliche Bezeichnung für Aborigines, meist abfällig gebraucht. (Anm. d. Ü.)
All those **dirty boongs**. (221)	All diese **dreckigen Boongs**. (234)
You **filthy boong bastard**. (250)	Du **mieser Boong-Dreckskerl**. (264)
'Fair set of hooters on it,' said Dazza, fondling a pair of invisible breasts. 'If it wasn't a **dirty boong**, I'd slip it a length meself.' (261)	»Ganz schön dicke Möpse«, sagte Dazza und streichelte ein paar unsichtbare Brüste. »Ich würd's ihr selbst mal besorgen, wenn sie keine **dreckige Boong** wäre.« (275)
'Geez Blacky, I thought you was mates with them **coons**.' (278)	»Mensch, Blacky, ich dachte, du wärst mit den **Coons** so dick befreundet.« (293)

There are some snags in the translations provided by Krutz-Arnold. In the first example from table 6, the derogatory term *abo* is translated as *aborigine*, which does not allude to any degree of racism at all. Equally, in the third example, *darkie* is replaced in the target text by *Nunga*, which is, again, not in any way racist. At other points, the translator has employed a strategy of footnoting, which allows her to import the term *coons* and *boong* into the target text.

The key question is: does Krutz-Arnold's strategy—similar to von Laer's non-translation of *darkie* in *Die Kinder*—elicit the *same reaction* in target readers? Foreignisation may not work so well in the transfer of racist terms; in Gwynne's text, they function to challenge readers' understanding of contemporary Australia, to shock and appal. A functionally successful translation should not flatten or alienate the reader from such language, but convey a similar feeling in the target audience. Gwynne has commented on his desire to pass on a sense of social justice to his readers; 'When I was growing up, the racism and bigotry were incipient. I probably would have had racist views when I was a kid, except that I got to know Aboriginal kids (Phillips, 'A Cause Worth Fighting For'). His texts are didactic: they aim to educate readers about the issue of racism, predominantly through the character of Blacky. Favouring this same aspect in translation could therefore mean choosing equivalent target language words such as 'Neger' (nigger/coon), which would create a similar response in target readers: the opposite of the strategy selected by Krutz-Arnold. On the other hand, one could also argue that Ktuzt-Arnold's translations are very culturally accurate and thus tie in with the informative function cited by van Coillie; educating children about the effects of racism in other parts of the world could also be viewed as very positive, especially by the various intermediaries involved in the children's literature production. Recently, the German media instigated a discussion regarding the omission of such discriminatory words as 'Neger' in classic children's stories; for example, in *Pippi Longstocking* (by Swedish author Astrid Lindgren; the first three source texts of the series were published from 1945-1948) and *The Little Witch* (by German author Otfried Preussler, first published in 1957). German newspaper *Die Zeit* reported that publishers were beginning to replace such terms as 'Negerkönig' (King of the 'Niggers') in *Pippi Longstocking* with the more neutral 'Südseekönig' (King of the South Sea), although the public itself remains quite divided around the question of: should children be protected from such language altogether, or should omissions be viewed as an act of censorship?[10]

In this very brief examination of a select few German translations of texts containing Aboriginal themes and motifs, there appears to be a clear intention on behalf of both translators to foreignise, thus producing very 'culturally accurate' and informative translations, which not only follow an evident pedagogical resolve on the part of the translator and, arguably, respect one of the key tenets of children's literature, but also pursues target audience expectations of the treatment of this theme. This mirrors the strong tendency for German translators in general to favour foreignisation in their translations of Australian children's literature (Gerber 282), which is executed mainly via the transference of English words into German (at a lexical, semantic and syntactic level). This is more than likely a result of the enduring presence of English and English-language texts in the literary sphere, as well as the German-speaking press, electronic media, advertising etc., as discussed earlier. But in terms of the treatment of the Indigenous theme in children's literary translation, we may also need to recognise 'the enormous popularity of indigenous culture in Germany' (West-Pavlov and Elze-Volland xv) and the high frequency with which Australian Indigenous literature is translated into German (Haag 8)[11]. From the analysis provided, it appears that the strategies favoured by translators seek to bring target readers as close as possible to the

Indigenous themes employed in the text, which implies a propensity to treat this theme with due care, employing culturally accurate strategies that fit within the overarching didactic goal of children's literary translation. Krutz-Arnold's flagrant disregard of one of the key 'conventions' of children's literary translation—the use of footnotes—is certainly proof of this. While footnoting can be extremely useful, it can also be mis-handled so that it no longer reads as translation strategy, but a didactic one advanced by the translator. It is interesting to note how Krutz-Arnold has increased the frequency with which she uses footnotes as a translation strategy. For example, in her 1987 translation of Robin Klein's *Hating Alison Ashley* (1984)*,* footnoting appeared on only three occasions; in *Wir Goonyas*, there are a total of twenty-four footnotes added to the main body of the text while, in *Blacky*, footnotes appear in thirty-two places. Finally, further insight into the treatment of deeper ideals, such as the tendency for Australian children's authors to write through post-colonial lens (even today), and also the changing socio-political environment in Europe throughout the twentieth century is needed, as well as the consideration of a greater number of texts from different periods, by different authors and translators.

[1] The findings of this study will inform a larger-scale examination of the indigenous motif in German translations of Australian children's literature, with a focus on the socio-cultural conditions of both cultures, and the impact of this on the approach taken by translators.

[2] For example, *Hughie* (1971) by David Martin, *Baily's Bones* by Victor Kelleher (1988) and Gary Crew's *Strange Objects* (1990) and *No Such Country* (1991).

[3] The findings of this study will inform a larger-scale examination of the Indigenous motif in German translations of Australian children's literature, with a focus on the socio-cultural conditions of both cultures, and the impact of this on the approach taken by translators.

[4] For example, if the translator 'foreignises' culturally specific references the author is moved towards the reader; the reader is thus able to indulge in the cultural differences of the text. If, on the other hand, the translator 'domesticates' then the opposite occurs, and the reader is left in 'peace' as much as possible; the foreign is adapted to that which is more familiar and easier to understand (Schleiermacher 1813/2004).

[5] As an example, over 270 German language translations of Australian children's fiction published in the period 1945-2007 (Gerber 57). The dissemination of Australian literature into German-speaking countries occurred much earlier than in many other countries – a result of early migration from Germany to Australia settlers in the 1800s.

[6] James Vance Marshall is the pseudonym of an English writer, Donald Gordon Payne. Payne based some of his stories on notes collected by an Australian author and traveller James Vance Marshall (1887-1964) (AustLit 'James Vance Marshall'). The bibliographical note of 'Donald Gordon Payne' on the AustLit database states the following: '[The Children] was based on the notes of Marshall, however, Marshall claimed the work as his own during his lifetime. Following Marshall's death, Payne continued to publish novels for children and adults using Marshall's name with the permission of Marshall's son and literary executor. In some cases the later books also drew on Marshall's notes. There has been confusion about the status of the works in numerous bibliographical sources' (AustLit 'Donald Gordon Payne'). The novel was retitled *Walkabout* in a later edition that also omits the racist language of the original (e.g. references to the Aboriginal boy as 'the Darkie'). *Die Kinder* is translated from the first edition. The film, *Walkabout* (1971), directed by Nicholas Roeg and written by the playwright Edward Bond, was loosely based on Marshall's novel and is well known to audiences in Australia.

[7] Cornelia Krutz-Arnold has won many prizes for her many translations, a body of work that amounts to over one hundred and fifty novels. She won the "Sonderpreis des Deutschen Jugendliteraturpreises" in 2002 for her work as a translator of children's literature.

[8] Gwynne sets both of his texts in Southern South Australia and indicates very clearly that the Aboriginal language used in the text is derived from that of the Nunga people of this region.

[9] First recorded in use in 1845 (Arthur, 145-6)

[10] *Die Zeit* reported that 52% of West Germans support the deletion of discriminatory words, while only 37 of East Germans agree (*Die Zeit* 19/01/13).

[11] According to Haag, out of 17 European languages other than English, Indigenous texts are most-often translated into German (32%), followed by French (19%), Dutch (9%), Italian (7%), Swedish and Spanish (both 5%) (Haag 8).

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