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**Translation strategies in C. S. Lewis' *The Lion, the Witch and the
Wardrobe***

BA thesis

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ABSTRACT

When translating a foreign language text, especially a literary text targeted at a specific age group, the choice of a translation method may prove to be difficult. The aim of this paper is to map and determine possible translation strategies used for the translation of flora, fauna and the setting in C. S. Lewis' *The Lion, the Witch and the Wardrobe*.

The thesis consists of two parts: literature review and a comparative analysis of source and target texts. The first part gives an overview of C. S. Lewis, his work and a more specific overview of how he constructs his fantasy world. It also discusses the process of translation and specifically domestication and foreignization strategies in the context of translating narratives of imaginative worlds for younger audiences. For that purpose concepts regarding translation from Newmark (1988), Nord (1997) and Venuti (1995) are used. The second part is a comparative analysis of the English original and Estonian translation, with the focus on the natural world forming the environment of the novel: flora and fauna as well as the elements of the setting of the novel.

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INTRODUCTION

In the present thesis I will compare and analyse the original and the Estonian translation of C. S. Lewis' *The Lion, the Witch and the Wardrobe*. My aim is to look at the translations of fauna, as well as the imaginative creatures, and flora together with the surroundings with the intention of mapping the translation strategies on the scales of foreignization and domestication. As the world creation in fantasy literature depends on the setting and characters, and as the novel is written for a younger reader, I will be looking at the translation with an aim to see whether the translator has a specific translation strategy in mind, and what do the translators choices look like when compared to the original.

C. S. Lewis' novel *The Lion, the Witch and the Wardrobe*, published in 1950, deals with the adventures of four siblings that have miraculously found themselves in a fantasyland called Narnia and have started to fulfil an old prophecy. The novel's target audience is mainly children, which is specified on the cover of the book, but it does not exclude adults.

Since Narnia is a fantasyland made up by Lewis, one of the main concerns of the novel is to create the setting, creatures and surroundings in a way that would be magical but that the target audience would still be able to connect with the story and find familiarity in it. That is also the task of the translator of this novel: to translate the book in a way that it would be easily readable and familiar to the Estonian target audience, but at the same time retain its magical atmosphere. The Estonian version called "Lõvi, nõid ja riidekapp" was translated by Andry Erval and Maiju Woodhead and published in 2006.

In the first part of the thesis I will give an overview of C. S. Lewis and his work, where he may have gotten inspiration or whom he might have been influenced by, and specifically

delve into the building of the magical world of the second book, *The Lion, the Witch and the Wardrobe*. I will also define and deliberate on the central terms to my thesis, domestication and foreignization, using Lawrence Venuti (1995) as the main source. In addition to that, I will touch on the subject of translating for child audiences.

In the second part I will compare the original and the Estonian translation of C. S. Lewis' *The Lion, the Witch and the Wardrobe*, specifically the translation of surroundings, flora and fauna. The analysis seeks to determine what strategies of translation were used and preferred, as well as find reasons for the choices made in the translation. It must be said that it is not the aim of the paper to evaluate the translation; the aim is rather to map the strategies of translation and deliberate on the result.

1. Literature review

1.1 C. S. Lewis and his work

Clive Staples Lewis was born on November 19, 1898 in Ireland and died on November 22, 1963 in Oxford, England, aged 64. He was a British writer, novelist, essayist and scholar best known for his works of fiction, including *The Chronicles of Narnia*. His mother tutored him in French and Latin until he was ten years old. He studied a year at Malvern College but continued his education privately under a tutor named W. T. Kirkpatrick. Due to World War I, his career as a scholar was interrupted, as he served as a second lieutenant in the British Army. He started his journey of becoming a scholar before the World War I in 1918 at University College Oxford. He was wounded in war, returned to Oxford and was appointed lecturer in 1924 and gave lectures on English literature. (Byers 1998: 381) As most of the Narnia books include wars, then World War I definitely seems to have influenced Lewis.

Lewis used two different pen names in addition to his real name when publishing his works – Clive Hamilton and N. W. Clerk. He mostly wrote fiction, Christian apologetics, fantasy and children's literature. Although many of his works are tied to Christianity and have Christian elements, he only later in his life converted to Christianity and joined the Anglican Church. (Byers 1998: 381-382)

Lewis was a part of an informal literary discussion group called *the Inklings* associated with the University of Oxford for nearly two decades between the early 1930s and late 1949. There were no specific rules or agendas to follow (Edwards 2007: 279) and they met to read and discuss their latest writings (Duriez 2014: 11). The more regular now-famous member of the Inklings apart from Lewis included J. R. R. Tolkien and Owen Barfield

(Constantinovici 2016). Lewis was Owen Barfield's daughter's godfather and dedicated *The Lion, the Witch and the Wardrobe* to her. The general nature of the meetings was to gather, read their own written manuscripts and then critique them, rather than just listen (Edwards 2007: 280), therefore influencing each other's work. Although the members stayed mostly the same and were mostly academics, then the group included members from other areas of life as well, such as a doctor or a British army officer (Duries 2014: 12). The manuscripts and unfinished works discussed included Tolkien's *The Lord of the Rings*, Lewis' *Out of the Silent Planet*, which were also among the novels first read to the Inklings (Constantinovici 2016).

C. S. Lewis' works can be separated roughly into three categories – literary criticism, religious fiction and fiction. As a rough estimate, Lewis wrote at least eleven books on the subject of Christianity, with the most famous book being *The Screwtape Letters*, roughly eight books about English literature, and eleven books which can be categorized under the broad heading of fiction. His works are often reflective of his knowledge and based on his life experiences. (Day-Camp 1995) Some characters in *The Lion, the Witch and the Wardrobe* were inspired by real people in his life. He wrote this adventure by piecing together real life events, such as a child taking refuge in his country house during war asking questions such as what is behind a closet. In his religious pieces he focused on morality, deep spiritual truths, and expressing the story of the Bible in a way he believed it to be. He used simple language and approached the task creatively. (Day-Camp 1995) Although the *Chronicles of Narnia* is not in any way religious fiction, the same principles of writing can be found there – the language used was simple, the story creative and conveyed in a way that reflected his moral standing.

Due to his vast knowledge of English literature and language, he wrote insightful pieces about English literature, mostly concerned with the Medieval and Renaissance literature.

Most of his scholarly writings showed his enthusiasm for the topic, since the liveliness of the work translated to good readability. *The Allegory of Love*, his book on the history of courtly love stories also showed his great skill at translation of Old French into Middle English, showcasing his proficiency in both. His scholarly pieces were characterised by his “fresh, insightful quotations, his amazing range of knowledge and his undaunted opinions”. (Day-Camp 1995: 8)

As for his fiction, he created pieces of fiction and what he defined as fairy tales for children that were simple enough for children to understand and enjoy but also complex enough to attract adults (Day-Camp 1995: 11). C. S. Lewis loved fairy tales, but he had a different take on what fairy tales were. Unlike Tolkien, Lewis saw fairy tales as “re-tellings of modern, individually-authored stories, not folktales” (Berman 2012: 117). He also expressed that fairy tales are not meant only for children. In his mind, writing for the market and writing for an individual child was not the way to go; the writer had to be free and write what he wanted. For example, a creator should write a children’s story because he wanted to write one and because it is the best way to express the story and idea that the writer wants to convey, not because the market expects him to write it as such. (Berman 2012: 117)

According to Charlton (2017), Lewis wrote quickly and revised very little, relying on his bursts of inspiration to complete his projects. He did not like to write lengthy pieces and could not hold on to his stories for a longer period of time, days to weeks at most, and wanted to move on to some other project soon after. This spontaneity was both his strength and weakness. The pieces he could write and finish quickly were fluid and cohesive, interesting and seemed spontaneous. Contrary to that, the pieces that needed revising, reworking or had to be written longer than his burst of inspiration lasted, seemed to be a sum of different parts, not very cohesive, and lacked in spontaneity of style and effortless integration, especially compared to his shorter works. (Charlton 2017)

Lewis (in Taylor 2011) described his writing: “I sometimes think that writing is like driving sheep down a road. If there is any gate open to the left or the right the reader will most certainly go into it.”, that is, a writer has to know exactly what he wants to say and be sure he is saying exactly that and that the sentence could not mean anything else. (Taylor 2011) As a response to an aspiring young writer asking him advice on writing, he sent the following advice:

1. Always try to use the language so as to make quite clear what you mean and make sure your sentence couldn't mean anything else.
2. Always prefer the plain direct word to the long, vague one. Don't *implement* promises, but *keep* them.
3. Never use abstract nouns when concrete ones will do. If you mean “More people died” don't say “Mortality rose.”
4. In writing. Don't use adjectives which merely tell us how you want us to *feel* about the things you are describing. I mean, instead of telling us the thing is “terrible,” describe it so that we'll be terrified. Don't say it was “delightful”; make *us* say “delightful” when we've read the description. You see, all those words (horrifying, wonderful, hideous, exquisite) are only like saying to your readers “Please, will you do my job for me.”
5. Don't use words too big for the subject. Don't say “infinitely” when you mean “very”; otherwise you'll have no word left when you want to talk about something *really* infinite. (Lewis 1996: 64)

This advice reflects also in his own writings. He used simple language and simple words to get directly to the point, he paints the readers a picture of the unfolding scene and creates an emotion in the readers a picture of the unfolding scene and creates an emotion in the readers that way rather than tell them how to feel. As opposed to using adjectives to describe how we as readers should feel, he uses adjectives to describe events, setting and characters and makes the readers feel what he wants them to feel.

In the following I will look at the book in question in this paper, that is *The Lion, the Witch and the Wardrobe*, specifically in the context of what influenced and inspired him while writing this book in order to better analyse the translation afterwards.

1.1.1 *The Lion, the Witch and the Wardrobe*

The Chronicles of Narnia, of which *The Lion, the Witch and the Wardrobe* (1950) was the first to be published, is a series of fictional religious allegories categorized under

children's literature. There are seven books in the series. *The Lion, the Witch and the Wardrobe* was originally the first book in the series, but in the recent times the books are sequenced by the stories' chronology, placing the book to be the second in the series.

The Lion, the Witch and the Wardrobe starts its story in the World War II-Era England but mostly takes place in a fantasy land called Narnia. In Narnia, the animals can talk, trees have spirits and various mythological creatures exist, both taken from various myths and mythologies around the world and also new made up creatures only appearing in Narnia. It is speculated that some of the creatures were inspired by the various stories discussed in the Inklings society. The story talks about four siblings – Lucy, Edmund, Susan and Peter – and their adventures in Narnia. Lucy, the youngest of the three, discovers a way to Narnia through a magic wardrobe. They fulfil an old prophecy and undertake a journey in discovering themselves and maturing along the way.

The book is riddled with religious themes, one of the most significant one being the lion named Aslan, whose death, resurrection, and rule over Narnia is very similar to that of Jesus Christ. Although Lewis denied intentionally inserting religious themes into the book, he later said that the book could help young children accept Christianity into their lives when they were older. (Russel 2009) The series more specifically handled Christian topics such as creation, faith, sacrifice, hope, salvation and the triumph of good over evil (Wilson 2005). The stories were popular also with adults not just for their entertainment value, but also because of the symbolism the book entails and the multi-layered world and writing (Day-Camp 1995: 13).

Narnia and its creatures and characters were heavily influenced by Lewis' own life, acquaintances, knowledge, read books, and Christian elements. For example, Lewis' private tutor is the basis for Professor Kirke, the man who hosts the children in his country house (Wilson 2005). Narnia started to form in Lewis' mind already in his early age. As a child,

he made up a world which was full of talking animals and their adventures. As a teenager, images of a queen on a sledge and a faun carrying parcels and an umbrella came into his mind, all of which appear in the book. (Wilson 2005) Lewis got the inspiration to write *The Lion, the Witch and the Wardrobe* from a similar situation in his own life. It was World War II and he provided housing in his country house for some of the children evacuated from London due to war, who became the inspiration for the four siblings in the story. (Day-Camp 1995: 11) One of the children was fascinated with an old wardrobe in that house and asked Lewis whether there was a way out through the back of the wardrobe, which in *The Lion, The Witch and the Wardrobe* turns into the wardrobe that is a portal to Narnia.

As Aslan has the role similar to the God in this book, then the Lion was chosen because Lewis considered this animal the king of the beasts and also because it symbolises Christ. According to Downing (2005: 29), the character of the White Witch was influenced by Hans Christian Andersen's Snow Queen. In the books, she identifies herself as a daughter of Lilith, tying it to the Christian lore (ibid.). Lewis mentioned that many characters in this book are archetypes and not necessarily taken from anywhere, they just exist. (Downing 2005: 29-34) He was also fascinated with time travel and different dimensions and therefore he put Narnia in a different dimension with a different flow of time. What is interesting, however, is that the time shift takes place in Narnia while the children are away from there and while they are in Narnia, no time passes in the real world. (Downing 2005: 41)

This gives enough background to start analysing the translation but before this can be done, the two main opposing translation strategies – domestication and foreignization – must be discussed.

1.2 Domestication and foreignization

Translation, according to Newmark (1988: 5) is “rendering the meaning of a text into another language in the way that the author intended the text”. Newmark (1988) and Venuti (1995) both are on the position that a translation is never the same as the original, it can only be a copy and an interpretation of the original. Newmark (1988: 4-5) says that when a text is translated, then the translator is pulled by many different factors. On the one hand, there are the source language writer, norms, culture, setting and tradition. On the other hand, there are the readership, norms, culture, setting and tradition of the target language. (ibid.) Not only that, but the translator has to take into account the tension between the semantic and pragmatic meaning, that is, what the text says and what is implied by that. (Newmark 1988: 5)

According to Venuti (1995: 1), a translated text is best received when it reads fluently in the target language giving the impression that the translation is not a translation but the original. This is achieved by eliminating any linguistic or stylistic peculiarities, making the text seem “transparent” and by that giving the readers a direct link to the author and their personality and the intention of the original text. (ibid.) This, in turn, is achieved by the translator adhering to the current language norms. The result of a fluent translation is the illusion that the text is natural and seems to be the original. (Venuti 1995: 5)

One of the central problems of translation has always been whether to translate literally or freely. However, very few translators have ever followed one single strategy of translation. There is always a negotiation going on between the balance of strategies in a text. The terms *domestication* and *foreignization* have come to signify the two extreme ends of translation as far as strategies go. Up to the beginning of the nineteenth century, mostly ‘free’ translation was favoured, i.e., the translation of the message and the meaning instead of the words and form. At the turn of the nineteenth century, those views changed due to the study of cultural anthropology. It was suggested that language was the product of culture

and therefore, if translations were to be made, they were to be as literal as possible, disregarding all other factors such as the readership and the type or function of the text. (Newmark 1988: 45) From there on, translating a text was not taken only from a linguistic point of view, but also from a cultural and political one. (Yang 2010)

Domestication and foreignization are concerned with the cultures of the source and target languages (Yang 2010) and denote the degree of familiarization of the foreign text to the target reader. The phenomenon was described by the German Romantics, especially Friedrich Schleiermacher, who according to Venuti (1995: 20) claimed that since a translation can never be a complete copy of the foreign text, then the translator must choose between a domesticating method, “an ethnocentric reduction of the foreign text to TL cultural values, bringing the author back home”, and a foreignizing method, “an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad”. (Venuti 1995: 20) Many contemporary scholars of translation have echoed this view in their work. Newmark’s (1998: 5), for example, proposes that there are two main ways of translating a text. The first one puts an emphasis on the source language, its word-order, culture, setting, grammar, norms, etc., which is similar to foreignization. The second one puts an emphasis on the target language, including its word-order, culture, settings, grammar, norms, etc., which is similar to domestication. (ibid.) Thus, a translation that uses more foreignization tends to set out keeping in mind the source culture and a domesticated translation rather adheres to the norms of the target culture.

Foreignization seeks to signify and bring out the differences between the source language and its culture and the target language and its culture. However, in order to “do right abroad, this translation method must do wrong at home” (Venuti 1995: 20), that is, the translator has to remain true to the source language text, its cultural norms and language and in the process

alienate from the target language and its cultural norms and therefore bringing the target language reader closer to the source text, its language and culture.

Domestication, on the other hand, seeks to move the text closer to the target audience and therefore distances itself from the source language and its culture. In order to successfully domesticate, Nida (in Yang 2010) points out that “biculturalism is even more important than bilingualism, since words only have meanings in terms of the cultures in which they function”. Nida (in Venuti 1995: 22-23), mainly known as the Bible translation scholar, argues that the target language readers should be able to understand and comprehend the translated text on the same level and in the same way the source language text readers did. Nida calls domestication a dynamically equivalent translation, which, according to him, seeks to “overcome the linguistic and cultural differences that impede it” and “the message has to be tailored to the receptor’s linguistic needs and cultural expectation” (in Munday 2016: 68). As Nida (in Venuti 1995: 21) puts it, the translator must comprehend the text very well in order to communicate it precisely both meaning- and feelings- wise to the target audience, i.e., the translation must produce a similar response from the target audience of the target language. In this process, the translator often replaces terms intrinsic to the source text’s culture and languages with those of target audience’s language and culture. (ibid.) However, in reality the equivalent response of the target readers is something that is very difficult to measure.

Domestications can be carried out in many different ways and on many different levels. Sometimes the translator has to find the cultural equivalent to a term used in source text in order to make the text understandable to the readers that do not have information about the source language and its culture. The latter is the main reason for domestications – the target audience does presumably have limited or no knowledge of the culture and language of source text. Young readers and translations targeted at children are often such audiences that

need a certain amount of domestication of the original. One of the ways to domesticate is to find a functional equivalent, i.e., a translational item that would have a similar effect to that of the source language's item. Other times, the outward appearance is of more importance and thus, the item is replaced with that of a similar appearance but that is more known in the target culture. (Newmark 1988)

1.2.1 Translating children's literature for child audiences

Children's literature is defined as a "body of written works and accompanying illustrations produced in order to entertain or instruct young people" (Fadiman 2006). It includes everything meant for children: classics of world literature, picture books, and fairy tales, fables, folk songs, etc., but is not necessarily limited to be read by children. The term 'children', in this instance, includes young people up to the age of 14 to 15 who can read themselves. (Fadiman 2006) However, different scholars and researchers have argued over the specific definition. Some have defined it as literature specifically written for children in order for them to read or study, others claim that children's literature can be seen both as literature produced for children and as literature read by children. One of them pointed out that children's literature is defined in terms of the reader rather than the author's intentions or the texts themselves and thus, children's literature is more reader-oriented than author-oriented. (Beddiaf 2014)

Children's literature is characterized by the simplicity of both the narrative and discourse. The language used is expected to be a scaled-down version of language in general, a simplified version of it in order for the children to understand it better. (Čermáková 2018) For example, children's ability to comprehend different and complex sentence structures is not on the same level as that of an adult. Therefore, the sentences must be simple and understood easily without any possibility to stray from the original meaning. The same is

expected from the characters and the storyline. They are to be uncomplicated and straightforward; the setting should be familiar and the timeline linear. (Čermáková 2018) According to Nikolajeva (2005: xv), since a young reader's life experience, cognitive capacity and linguistic skills normally differ from that of an adult, then children's literature is always adapted to the needs of its audience in regards to both the content and the form.

Literature read by a child will more likely than not influence the way they grow up in terms of acquired knowledge, developed personality and morals. Oittinen (2000: 65) pointed out that a children's book should be "entertaining, didactic, informative, and therapeutic, and it should help the child grow and develop. A children's book should also strengthen the child's feelings of empathy and identification." In short, children's literature is to teach safety and love, to help develop children's personality and self-identification, and to acquire knowledge and understand facts, especially about one's own culture. (Beddiaf 2014)

Translating children's literature has four main aims, which are to introduce foreign culture, environment, literature and experiences, to make more literature available to children, to contribute to the development of the readers' set of values and to give readers a text they can understand taking into account their level of knowledge. (Thomson-Wohlgemuth 1998) The aims seem conflicting, as does the purpose and function of the translation. On the one hand, when translating a piece of children's literature for child audiences, then the function of the text remains the same – to help the child develop in a way that the adults deem appropriate and needed. On the other hand, especially with fictional fantasy writings, some level of fantastical, new and alien must remain in order for the children to understand that this is not a normal world and for them to be fascinated by it. The translator has to take into account the age of the target audience, their average level of knowledge and language use. The purpose of the translation, in addition to the function of the text, is to convey the story and evoke the same reaction to the story as did the source

language's readers, that is, the emotional impact, i.e. the equivalent effect, is often more important than the equivalence of the terms. This indicates that a translator has to choose at least parts of the story to domesticate.

There are five main issues concerning domestication in children's literature, which are cultural context adaptation, ideological manipulation, dual readership, features of orality, and relationship between text and image. Cultural context adaptation is when the original is modified in order for the story to fit the reader's frame of reference. This may include modifying the historical and cultural background, such as measurements or names. Ideological manipulation is basically a form of censorship, which may include stylistic changes or even drastic content adjustments. Dual readership indicates that the book may possibly be read by both children and adults, which makes it difficult to choose the correct strategy for translation. Features of orality refers to the translator having to choose between the content and sound of the text, since it is to be read out aloud. Relationship between text and image refers to instances where content is changed so the original illustrations might not be fitting for the text anymore. (Čermáková 2018)

This brings us to the translation process. Newmark's translation process begins with reading the original text in order to understand its content and to determine its intention. The translator also has to take into account the target audience and the purpose of the translation. This is important in order to select the correct translation method. The translation methods largely fall into two categories, which are, as discussed in the previous chapter, one with the emphasis on source language and culture and the other with the emphasis on target language and culture.

In conclusion, when translating children's literature, the translator must stay as close to the source text as possible while at the same time taking into account the needs, values, knowledge, and development of the target audience, which in this case is mainly children.

The translator most probably has to find a balance between domestication and foreignization, translating the text in a way that would reflect the source culture and the intentions of the author and at the same time stay easily comprehensible to children.

2. Narnia in translation: analysis

2.1. Methodology

Newmark (1988: 103) broadly divides culture into five categories, which are ecology, material culture, social culture, organisations, customs, ideas, and gestures and habits. Since the world and creatures described in *The Lion, the Witch and the Wardrobe* are what mainly create the atmosphere, I have chosen to compare and analyse the translations of ecology, which includes flora, fauna (including mythological creatures) and setting. I have divided the translation analysis into three chapters, which are the surroundings, fauna and flora. The analysis focuses on mapping and discussing the translation strategies and aims to determine the balance between domesticated items and direct transfers from the original. I will not directly evaluate the strategies employed by the translator, since the aim of this paper is to map and discuss rather than assess the quality. However, I will deliberate on the reasons behind the domestications and adaptations the translator made and not hide my personal preferences.

For all the categories, I have compared the original and the Estonian translation from the first to the last chapter. Since there were too many descriptions of surroundings to compare and bring out all of them, I have chosen to concentrate on the most notable domestications. Fauna and flora were analysed and compared in their entirety. There were 72 mentions of different animals and creatures and 21 mentions of different species of plants. The analysis specifically deals with domestications and also introduces translations that could be considered domestications but are not necessarily that.

2.1. The setting of Narnia in translation

Setting is an important part of worldbuilding and helps in creating the atmosphere of the book. In *The Lion, the Witch and the Wardrobe* there were three specific cases in which the equivalent was not used in the translation, or the translation was adapted. None of them are domestications.

One of the most important locations in this book lore-wise is Cair Paravel – the castle where the kings and queens of Narnia reside and rule. The translator decided to translate, or rather rename, the name of the castle that in the English version is called “Cair Paravel” into Estonian as “Mahekastiline Varakell”. The decision to rename the castle was probably due to the original name sounding foreign, but the translation has no correlation to the original name whatsoever but that can be explained due to there being no matches in present day English for neither cair nor paravel. Due to Lewis being skilled in both Old French and Middle English, indicating great proficiency in those languages in general, then it has been suggested, that “cair” is derived from Old English, where “caer” means castle, city or court. “Paravel” is derived from “paravail”, which in turn comes from the Old French “par aval” with the meaning of down, lower, and lesser. Together, the word pair has been suggested to mean “Lesser Court” in order to indicate the humans ruling over Narnia are under Aslan’s authority, in other words, humans being the kings and queens and Aslan being the God. This is an example Christian themes that Lewis wove into the book, also pointed at by other authors. There seems to be no rational explanation for the chosen translation, only connection between the translation and the original seems to be in the slight similarity in the sound of the names but that is all.

Another translation strategy can be seen when the translator had to translate a play of words. A Faun met Lucy in the forest and heard the phrases “spare room” and “wardrobe” as “Spare Oom” and “War Drobe”. He thought them to be lands and cities of which he had

not heard of before. Although some of the words could be translated as equivalents (such as “war” to “sõda”) then it is reasonable to go the way the translator went, that is, translating by the equivalency phonetic effect, not equivalence on word level. Thus, “spare room” was translated as “tühi tuba” and subsequently “spare oom” as “tühi uba”, and “wardrobe” as “riidekapp” and “War Drobe” as “Iide Mapp”. What is important here is the word play and the similarity of the sounds between the two words, then the translation into Estonian used the same principle while translating it.

An interesting theme throughout the translation is that the original seemed to only describe certain locations, such as ‘eastern sea’, ‘wild woods of the west’ or ‘mountains of the sun’. In the translation, however, they were made out to be the names of the places using capitalisation, respectively ‘Idameri’, ‘Lääne Metsikud Metsad’ and ‘Päikesemäed’.

2.2. Fauna of Narnia in translation

In addition to the setting of the story, the fauna also plays an important role in creating the atmosphere of *The Lion, the Witch and the Wardrobe*. In this novel, animals and creatures that are usually seen as good or majestic were depicted as the “good guys” whereas animals and creatures that are usually seen as malicious or evil can be seen in the roles of the “bad guys”. Lewis had also used several mythological creatures’ names in order to create horror in readers. Thus, it is important to get the translated version to elicit the same response from the target audience, making the translator often opt for domestication in order to elicit that same response.

The first encounter of domestication in this novel is when ‘robin’ was translated into Estonian as ‘leevike’ although the correct translation would have been ‘punarind’, since ‘leevike’ in English is actually a different species – a ‘bullfinch’. The bird was guiding the children to their first guide in their journey, to Mr Beaver. The children decided to follow

the bird even though it did not speak, only tweeted at them and waited for them to follow it, making it seem like the children trusted the bird even without proper reason. The translator's choice of changing the species becomes clear when comparing the two birds and their role in the story. In children's books, it may sometimes be more important to paint a picture or create an atmosphere in the story rather than find the most correct verbal equivalent. The two species are different, but have a similar and very distinct feature, that is, their underbelly is red. Although robin has in the Estonian equivalent that feature described in the name, then the translator chose to switch it to 'bullfinch' probably because it is more common and well-known amongst Estonian children than robin is. The features of the birds are quite similar, so the switch serves the purpose to paint a better picture of the scene, since the specific species of the bird does not give any extra meaning to the story.

Lewis introduced many mythological and made up creatures to Narnia. Some of the translations are a close semantical equivalent of the English such as 'Hags' into 'Nõiamoorid', 'Wraiths' into 'Viirastused' and 'Horrors' into 'Kollid'. Some creatures exist or are known in both cultures or could be easily translated to their suitable equivalent, but we can see from the translation that some degree of domestication is used in order to make them more understandable and child-reader friendly, such as 'Incubuses' to 'Luupainajad', 'Efreet' into 'Sortsid', 'Sprites' into 'Näkid', 'Jinn' into 'Deemon'. Incubuses are indeed a type of nightmare creatures, but they have a sexual undertone to them. An incubus is a demon that takes a male form to perform sexual acts with a woman, mostly while the woman sleeps (Augustyn a), whereas 'luupainajad' is just a general name for creatures creating bad dreams and oppressing the sleeper. Efreet is a type of Jinn or a demon in Islamic mythology associated with the underworld that is said to be rebellious and wicked (Augustyn b). 'Sorts', however, is a mean-spirited sorcerer. In the Estonian folk tales, 'sorts' is an often mean-spirited sorcerer or witch, it has not been mentioned whether they are of human origin or not

(Langemets 2009). Sprites are supernatural entities that are often depicted as fairy-like creatures; it is a broader term for elemental fairies. There are also water sprites, but they differ from other corporeal beings due to them being not purely physical creatures (Briggs 1977). The Estonian translation offered 'näkid' to be instead of sprites, which English equivalent is neck or nix. It is a mythological malicious water creature that lives in a waterbody, such as a lake or a well, and tries to trick humans into coming into the water to drown them (Augustyn c). Since the creature in the book had to be an evil one, then 'näkk' suits well to be the translation and brings the reader closer to the Estonian culture and folklore. Jinns come from Arabian and Muslim mythology and they are defined as an intelligent spirit of lower rank than the angels who are also beings of air and fire (Augustyn d). They are also said to be able to appear in human and animal forms and to possess humans (al-Munajjid 2010), making them similar to the creature in Estonian translation, that is a demon. Since Estonians are mostly not familiar with Muslim and Arabian mythology, then translating the creature to one with similar powers seems to be a reasonable course of action.

Other creatures are made up by Lewis and the translator has either translated the names directly or found a counterpart from Estonian folklore. 'Cruels', 'Orknies', 'Wooses', 'Ettins' and 'Bogglers' are creatures made up by Lewis and the translator has translated them respectively into 'Paharetid', 'Õõvad', 'Tuulisasad', however Ettins and Boggler have both been translated to 'Kummitused' Cruels are completely made up and by the implication of the name, the translator has chosen to translate it into 'paharet' which means an evil spirit, the devil's little helper in Estonian culture (Metsmägi 2012). Orknies are also made up creatures, but it is believed that due to the author's connection to Tolkien, those creatures might have a connection to Orcs from *The Lord of the Rings* series or to Orknies from *Beowulf* (Brown 2005: 205). The Estonian translation, 'Õõvad', has no basis in Estonian folklore and mythology – it is a made-up name derived from a noun 'õõv' which means

feeling horror. Wooses were not further described in any of the books, but it is said that Lewis may have based them on the forest savages from the Old English folklore (Schakel 2005: 128). However, since they were not further described and the creatures they were based on were unknown to Estonian people and culture, then the translator chose to translate them as 'Tuulispask', which means whirlwind. The chosen translation might also be due to the sound of the English version – Woose, whoosh – which is something wind does, and the translator decided to convert this into the given natural phenomenon. Boggles were made up by Lewis but were creatures similar to hobgoblins (Sammons 2004: 219). The Estonian translation 'Kummitused' is nowhere near that description, indicating that the translator either did not know what the creatures looked like or that it was thought best to replace them with something more familiar to the target audience. According to the lore, Ettins were a type of evil giants that lived in Narnia (Sammons 2004:198). They were not introduced or further described in this given book, but in other books. Ettin is also an English term for Norse giant-like creatures. Due to that, the translator has replaced it with a random Estonian mythological creature, which in this case is 'Kummitus', which means ghost. Another instance of domesticating the creatures into something existing in the target culture is the translation of "people of the Toadstools" into "Maa-alune rahvas". There was no physical description of them given in the books, but they were illustrated as large toadstools with roots that are used as limbs. The Estonian equivalent, however, refers to our own culture's mythological creature that likes to live underground, especially near people and their houses (Eisen 1995: 56-59).

There were also a few translations that could be considered domestications according to the cultural colouration of the words chosen for the translation. For example, "dwarf" into "härjapõlvlane", which is not wrong but there are many other ways to translate this word into Estonian. The translator might have chosen "härjapõlvlane" because this is a creature

that is also described in Estonian folklore and the national epic *Kalevipoeg*. This choice ties the creature to our culture and makes it more understandable for the children. Another example of creatures being named specifically to create ties with Estonian folklore and the national epic is when “giant” is translated as “hiid”.

Since *The Lion, the Witch and the Wardrobe* mostly takes place in a fantasy land then there are a few examples of real but exotic animals that in normal conditions could live neither in England nor Estonia. For example, a lion, leopard or a peacock. However, they were translated directly - lõvi, leopard and paabulind respectively - most probably in order to preserve the fantastical feel of the land and story and to not make it feel like the story takes place in the forests and copses of Estonia.

2.3. Flora of Narnia in translation

Lewis writes on the principle of show, not tell. While in Narnia, the characters are mostly surrounded by the natural world. The transition from winter to spring and eventually summer is a symbol for good triumphing over evil, which can be observed by the changing nature. Thus, it is important that the translation convey the same transition and the same feeling.

In the novel, as Edmund travels with the White Witch and the winter starts to pass, the nature starts to wake up. The sentence “...Edmund saw the ground covered in all directions with little yellow flowers – celandines” Estonian counterpart is “...nägi Edmund, et maapind oli kõikjal täis konnakapsa väikeseid kollaseid õisi”. In this sentence, the importance lies in the fact that the ground was covered with little yellow flowers. The equivalent to celandine in Estonian is either ‘vereurmarohi’ or ‘kanakoole’, both of them have little yellow flowers. One cannot be certain which of those two was exactly meant due to the text not specifying the species. The translator has chosen to go with the translation ‘konnakapsas’ which is the colloquial name for ‘varsakabi’, which in English is known as marsh-marigold or kingcup.

The decision behind changing celandine to kingcup is unknown since both of them are well-known amongst Estonians.

In the case of the translation of ‘laburnum’ (“The larches and birches were covered with green, the laburnums with gold.” Pg. 64) the Estonian counterpart is ‘hõbepaju’ (“Lehiseid ja kaski kattis roheline loor, hõbepaju lõi sillerdama.” Pg. 104) Such change is a more reasonable adaptation than the previous one. Laburnum, sometimes referred to as ‘golden rain’ in English (est. kuldvihm) is not native species to Estonia. As indicated by its name, it carries yellow flowers in pendulous leafless racemes and when one looks at it from the distance it can seem like golden rain. ‘Hõbepaju’ in English is known as the white willow. Due to its leaves being covered with very fine, silky hairs then it can seem to gleam like silver from the distance. The emphasis and importance of the given sentence lies again on the feeling it creates and of the flow of the text. Many Estonians may not know laburnum due to it being a foreign species, but white willow is well-known. In order to paint a magical scene in the minds of the readers then the translator has decided to use a species well-known to Estonians so that when reading, the reader can create the picture in their minds at once. This, however, creates a bit different scene in the readers’ mind – English version creates a golden, Estonian version a silver picture.

The English version “acres of blue flowers” was translated into Estonian as “piiritutele meelespeaväljadele”. In this case, the translator had to analyse and choose from the many meanings of the ‘blue flower’. On the one hand, blue flower can be understood just as what it is said to be – a blue flower. However, Lewis being a scholar and well-read man, a blue flower could have symbolised something else. Namely, a blue flower was the central symbol of inspiration for the Romanticism movement; it stands for desire, love, and the striving for the infinite and unreachable. It symbolizes hope and the beauty of things. (Augustyn e). The scene in which it was used has a similar symbolic meaning in the narrative. Aslan, the lion,

rose from the dead and galloped through Narnia in order to resurrect the ones who the White Witch had turned to stone and then join the battle. The scene symbolises the new-found hope and the beauty of the land. The specific blue flower that was meant under the symbol of the movement was cornflower, or in Estonian 'rukkilill'. However, cornflower in Estonian culture has a deeper meaning since it is the national flower. Therefore, using cornflower in the translation would not have been fitting, since it would have given a different, national feel for the scene. The translator therefore decided to use a different blue flower that is well-known in Estonia, the forget-me-not, which symbolic meaning matches the one in the original better.

An instance that can be seen as domestication but necessarily is not that is when the translator translated 'currant' into 'magesõstar'. The term 'currant' covers all currants, but the Estonian version specified it to be 'magesõstar', which is mountain or alpine currant in English. This might be due to the fact that the translator wanted to help the audience better imagine the setting, therefore using a currant species native to Estonian forests to do that.

Flora was also used to describe objects and colours, an example of it being the translation of holly and hollyberry. The English version "bright as hollyberries" was translated into Estonian as "pihlakapunane". Since this description was given to describe the robe of Father Christmas then the English version tied the colour red to hollyberries. Holly is used to make Christmas wreaths and decorations in the English culture. However, holly is not native to Estonian forests and nature and Estonian children would not know what it is since it is a reference to another culture. Therefore, the translator chose to change the tree's species into another, more known tree amongst Estonian children to paint a better picture. There was another instance when holly was translated, but this time it was translated into a different species, namely "astelpaju". This time it was used to describe what the decorations on the table were made of. The choice to translate the two instances differently is something that is

hard to understand, since neither of them are evergreen, meaning they would not have lasted the winter without throwing down their leaves, and neither of them are particularly similar to holly.

2.3. Discussion of the results of the analysis

One of Lewis' creative writing rules was to describe the setting and events in a way that would make readers feel a certain way, not write how they should feel. This is important, as the translator has the job to convey that style of writing and find matches in a different cultural setting that would elicit the same feeling. Thus, domestication, descriptive and functional equivalents were often used.

The domestications and adaptations in the category of ecology have similar reasons. It is more important to paint a picture to or create a feeling in the readers that they can imagine easily rather than keep the original, as was the case with translating 'robin' to 'leevike', 'hollyberry' to 'pihlakas', 'blue flower' to 'meelespea' or 'laburnum' to 'hõbepaju'. Another reason for the domestications made was to tie the book closer to Estonian culture and in that way bring it closer to the readers, as was the case with translating "Efreetid" to "Sortsid" or "Sprites" to "Näkid". Sometimes the translator had no further information about the creatures or places mentioned in the text and maybe could not acquire anything more accurate in order to help him translate, so the translator had to choose something that would be close enough assuming by the context or create an entirely new name, as was the case with translating "Cruels" to "Paharetid", "Orknies" to "Õõvad" or "Cair Paravel" to "Mahekastiline Varakell".

All of these domestications and adaptations were made keeping in mind that the main target audience is from children to teens and that the fantastical and magical feeling of the land and story had to remain the same, which means that the story had to be easily readable

and understandable without many new terms and names but it also could not over domesticate and make it feel like the story was happening in the forests of Estonia.

CONCLUSION

The present thesis focused on comparing the original and the translation of C. S. Lewis' *The Lion, the Witch and the Wardrobe*, specifically comparing the surroundings, flora, fauna as well as the different creatures appearing in the novel, as a part of the world that C. S. Lewis has created. My aim was to see how the translator had conveyed the magical land, what strategies and to what extent were used to create the Estonian version.

For the analysis, I read both *The Lion, the Witch and the Wardrobe* and its Estonian translation "Lõvi, nõid ja riidekapp" (2006) by Andry Ervald and Maiju Woodhead, picking out all the mentions of animals, creatures and plants, but only the most notable translations of the setting in order to keep it concise. The translator had chosen to mainly translate them finding equivalency, except for cases where the names or terms were too unknown amongst the Estonian readers, choosing then to domesticate them to something similar in the Estonian language and culture, aiming thus to create the equivalency effect. The translator had translated the text in a way that retained the original magical and fantastical feeling, sending the readers to another world, but at the same time domesticating some features of the text in order to bring it closer to the target audience and keep the flow of the text.

From this we can conclude that when translating a work of children's literature to child audiences, the translator has to find a balance between familiar and foreign, between domestication and foreignization, in order to make the book easily readable and create a world into which the target reader can easily dive into but at the same time try to retain the magical and fantastical feeling of the fantasy world.

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RESÜMEE

TARTU ÜLIKOOL
ANGLISTIKA OSAKOND

Heleen Roos

Translation strategies in C. S. Lewis' *The Lion, the Witch and the Wardrobe*/Tõlkestrateegiad C. S. Lewise raamatus "Lõvi, nõid ja riidekapp"

Bakalaurusetöö

2020

Lehekülgede arv: 35

Annotatsioon:

Bakalaurusetöö eesmärk on näitlikustada lastekirjanduse tõlkimist kodustava ja võõrapärastava tõlkimise skaalal, kõrvutades spetsiifiliselt keskkonda, floorat ja faunat C. S. Lewise raamatust *The Lion, the Witch and the Wardrobe* ja eestikeelsest tõlkest „Lõvi, Nõid ja riidekapp“.

Töö koosneb kahest osast: kirjanduse ülevaatest ja tõlkeanalüüsist. Esimene osa keskendub C. S. Lewisele, tema loomingule ja kirjutamisstiilile, kodustava ja võõrapärastava tõlke selgitamisele ning lastekirjanduse tõlkimise põhimõtetele ja probleemidele. Teine osa tegeleb tõlkeanalüüsiga toetudes esimeses osas arutletud materjalidele.

Bakalaurusetööst selgub, et tõlkijad Andry Ervald ja Maiju Woodhead on suuresti jäänud truuks originaalversioonile, et säiliks loo maagiline atmosfäär, kuid on siiski kohandanud ja kodustanud vähesel määral, tõenäoliselt eesmärgiga muuta tekst lastele rohkem arusaadavaks ja lähedasemaks.

Märksõnad:

Tõlketeadus, C. S. Lewis, tõlkeanalüüs, tõlkestrateegiad, kodustav tõlkimine, võõrapärastav tõlkimine

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