

From Wild Chicks to C.H.I.X. and Pygmies to Piranhas: Bridging Cultural Differences in English Translations of Cornelia Funke's *Die Wilden Hühner*

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Few international children's books are translated into English, and if they are, changes are often made to bridge cultural differences. Emer O'Sullivan writes that even though translations of children's literature are supposed "to introduce children to foreign cultures...at the same time that foreign element itself is often eradicated from translations which are heavily adapted to their target culture" (2005, 64). Forms of amendments during translation can be removals, replacements, or additions of certain aspects, and striking a balance between retaining "access to cultural, linguistic and aesthetic impetus that books originating in other countries provide" (Lathey, 2018, 232) while simultaneously staying comprehensible for a new child audience is a balancing act.

In this paper, I will firstly outline the history of two English translations of *Die Wilden Hühner* (1993): *The Summer Gang* (2011), published by Chicken House in the UK, and *The Wild Chicks* (2018), published by Funke's own publishing house Breathing Books in the US. Secondly, I will present an analysis comparing the original German text to its two English translations by employing translations strategies delineated by Mieke Desmet (2007). In particular, I will look at three sites of cultural information: paratextual elements (i.e., book covers and titles), textual elements (i.e., names, settings, foodstuff, etc.), and illustrations. Besides addressing fundamental questions from translation theory, i.e., what, when, why, and how a text was (re-)translated, this paper seeks to delineate differences (and commonalities) in the different versions of the text. It outlines that the Chicken House translation was subject to significant abridgements, purifications, domestications, and modernisations, guided by both the target culture and the aim to transmit 'right' values to the target audience. These amendments were not found in the Breathing Books translation (and neither in e.g., the Dutch translation), indicating a dissatisfaction of Funke with the original English translation and emphasising the English publishing culture's hesitancy toward foreignisation.

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