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Chair for Translator Education, Pedagogical University of Kraków

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Partners
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Pedagogical University of Kraków
Creative Kids
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Images in the Book of Abstracts courtesy of Prof. Riitta Oittinen
Cover image – “You promised to tell me your history, you know,” said Alice, “and why it is you hate – C and D,” she added...
Book of Abstracts

International Conference

From Morals to the Macabre in Translation for Children

4-5 April 2018

Pedagogical University of Kraków

Kraków 2018
INTRODUCTION

In the history of children’s literature, Heinrich Hoffmann’s controversial classic Der Struwwelpeter (1845) marks the transition to the modern type of writing for children – a vivid and dramatic picture book with the child protagonist centre stage. The stunning success of the book led to numerous translations and spin-offs across the globe, and the conference takes place on the occasion of the 160th anniversary of the first publication of Struwwelpeter in Polish. Special focus is thus on the journey of this children’s classic across various languages, historical epochs and translational cultures.

We also take this anniversary as a starting point to consider how such issues as morals, nonsense, grotesque, humour and the macabre – all part of Hoffmann’s Struwwelpeter – have been tackled in translations for children. Apparently universal, on closer inspection these issues prove to be culture specific categories. Likewise, their treatment in translation is dependent on a variety of factors, many of which result from culturally engrained concepts of writing and translating for children and the notion of appropriateness. As the concept of literature for children has changed, so have the ways in which mediators, from translators to critics, approach their work. Earlier translators tended to take considerable liberties when rendering texts for children, for example, toning down or, on the contrary, exaggerating the moralizing zeal of the original, or censoring the elements considered unsuitable for children such as cruelty and the macabre. Adaptations rather than translations for children were widespread and more readily accepted than today.

We are interested not only in investigating renditions of textual production for children, but also in other material such as films and games created with the child recipient in mind. Translation is understood broadly, and thus includes such specific types as literary translation, audiovisual translation, localization and media accessibility.
Plenary speakers

Prof. Riitta Oittinen, University of Helsinki and Tampere
Prof. Marek Oziewicz, University of Minnesota
Dr. Walter Sauer, Universität Heidelberg

Invited speakers

Beate Zekorn von Bebenburg, Struwwelpeter-Museum, Frankfurt am Main
Monika Woźniak, Sapienza Università di Roma
Anna Kérchy, University of Szeged
Aleksandra Budrewicz, Pedagogical University of Kraków

Down went Alice after it.
Scientific Committee

Prof. Łucja Biel, University of Warsaw
Prof. Piotr Borek, Pedagogical University of Kraków
Prof. Urszula Dąmbska-Prokop, Jagiellonian University
Prof. Hanna Dymel-Trzebiatowska, University of Gdańsk
Prof. Maciej Eder, Polish Academy of Sciences
Prof. Gary Massey, Zürcher Hochschule für Angewandte Wissenschaften
Prof. Marek Oziewicz, University of Minnesota
Dr. Walter Sauer, Universität Heidelberg
Prof. Ryszard Waksmund, University of Wrocław
Prof. Monika Woźniak, Sapienza Università di Roma
Beate Zekorn-von Bebenburg, Struwwelpeter-Museum, Frankfurt am Main

Organizing Committee

Joanna Dybiec-Gajer – Head of the Committee
Małgorzata Kodura – Conference Secretary
Agnieszka Gicala
Ewelina Kwiatek
Renata Ciesielska-Kruczek
Artur Wildhardt
Piotr Plichta
Jan Gościński
Welcome to Kraków,

a historic and historical city in the heart of Europe. Located on the banks of the Vistula River, at the intersection of medieval trade routes, Kraków is Poland’s second largest city and a thriving center of arts, culture and education. The variants of its name in other languages – Cracovia (Latin), Krakau (German) and Kroke (Yiddish) – testify to the city’s fascinating, diverse and multicultural history.

For centuries, up to 1795, Kraków was the capital of Poland and the site of coronations of the Polish kings. The history of the city can be traced back to the 7th century, while the first documented reference to Kraków can be found in records of Cordova merchant Abraham ben Jacob going back to 965.

Traditionally, Kraków has been an important center of education and scholarship. Poland’s oldest institution of higher education, Jagiellonian University, was founded in 1364, being the second oldest studium generale in this part of Europe (after University of Prague, 1348, and before Vienna and Heidelberg). Kraków is also a leading center of translation studies. It hosts three TS journals: Przekładaniec. A Journal of Translation Studies (1995), Między Oryginałem a Przekładem (1995) and The Journal of Translator Education and Translation Studies TETS (2016).

Enjoy your time in Kraków!

Kraków in brief:

- City rights: 1257
- Demography (2017): population 766 739 (women 408 978), birth rate 1.43
- State universities and academies: 10
- License plates: KR
- Famous people associated with Kraków: Nicolaus Copernicus, astronomer; Veit Stoss (Wit Stwosz), sculptor; Stanisław Wyspiański, painter and playwright; Pope John Paul II; Nobel Prize winners for literature Czesław Miłosz and Wisława Szymborska; Stefan Banach, mathematician
CONFERENCE PROGRAMME

Wednesday, April 4, 2018

Venue: Pedagogical University of Kraków, Main Building
ul. Podchorążych 2, Kraków

Room: Aula Danka (Main Auditorium, 1st level)

8.45
Registration opens
(Foyer in front of Aula Danka, Main Auditorium)

9.30
Welcome: Prof. Joanna Dybiec-Gajer, Chair for Translator Education,
Pedagogical University of Kraków
Opening: Prof. Joanna Rokita-Jaśkow, Deputy Dean of the Faculty of Philology,
Pedagogical University of Kraków

Keynote lectures
(Simultaneous interpretation into Polish provided)
Chair: Guest of honour Prof. Elżbieta Tabakowska, Jagiellonian University,
Kraków

9.45
Prof. Riitta Oittinen, University of Helsinki and Tampere
On the multimodality of translating picturebooks. Excerpts from a translator’s diary

10.45
Prof. Marek Oziewicz, University of Minnesota
From fear to hope: on sources of moral agency in stories about justice

11.45
Walter Sauer, PhD, University of Heidelberg
Varietas delectat: the changing faces of Struwwelpeter

12.45-14.15
Lunch break

Sessions
Venue: Pedagogical University of Kraków, Institute of Modern Languages
ul. Karmelicka 41, Kraków, 1st floor

14.15
Opening of the exhibition "Riitta in Wonderland. Illustrating for Children" – Room 104
<table>
<thead>
<tr>
<th>Panel 1: Contemporary Struwwelpeter</th>
<th>Panel 2: Politics of translation</th>
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<tbody>
<tr>
<td>Chair: Walter Sauer</td>
<td>Chair: Monika Woźniak</td>
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<td>Room: 103</td>
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### 14.30-15.00

<table>
<thead>
<tr>
<th>Beate Zekorn-von Bebenburg</th>
<th>Nora Farkas and Nora Seres</th>
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<tbody>
<tr>
<td><em>Struwwelpeter-Museum, Frankfurt a. Main</em></td>
<td><em>Eötvös Loránd University, Budapest</em></td>
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<tr>
<td>Children's perspectives on Struwwelpeter today: experiences with the classic at the Struwwelpeter-Museum in Frankfurt</td>
<td>Functionality or loyalty? How to examine translational norm changes in children’s books translated into Hungarian</td>
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### 15.00-15.30

<table>
<thead>
<tr>
<th>Mary Wardle</th>
<th>Aniela Korzeniowska</th>
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<tr>
<td><em>Sapienza University of Rome</em></td>
<td><em>University of Warsaw</em></td>
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<tr>
<td>Plus ça change: Struwwelpeter’s 21st century cousins</td>
<td>On the morally dubious custom of rewriting canonical translations of children’s literature</td>
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### 15.30-16.00

<table>
<thead>
<tr>
<th>Joanna Dybiec-Gajer</th>
<th>Ho Chuan</th>
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<tr>
<td><em>Pedagogical University of Kraków</em></td>
<td><em>University of Taipei</em></td>
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<tr>
<td>Going global. An analysis of the latest Polish adaptation of Struwwelpeter</td>
<td>Balance between translation loyalty and orality: translation strategies in The Gruffalo</td>
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### 16.00-16.30

Coffee break - **Room 104**

### 16.30-17.00

<table>
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<tr>
<th>Panel 3: Multimodality</th>
<th>Panel 4: Translation problems</th>
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<tbody>
<tr>
<td>Chair: Anna Kérchy</td>
<td>Chair: Agnieszka Gicala</td>
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<tr>
<th>Beate Sommerfeld</th>
<th>Hanna Dymel-Trzebiatowska</th>
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<tr>
<td><em>Adam Mickiewicz University, Poznań</em></td>
<td><em>University of Gdańsk</em></td>
</tr>
<tr>
<td>Remixed fairy tales, distorted legends – Agnieszka Taborska’s surrealistic picturebooks and their German translations</td>
<td>The dilemma of double address. Polish translation of proper names in Tove Jansson’s Moomin books</td>
</tr>
</tbody>
</table>
### 17.00-17.30

| Weronika Kostecka and Xavier Mínguez López | Izabela Szymańska  
University of Warsaw / University of Valencia  
From parody to reverence. Adapting fairy tales in Japanese anime |
| Karolina Rybicka  
Jagiellonian University, Kraków  
How to unstitch your grandchildren and roll them into a ball of yarn – illustrating the translations of Uri Orlev’s *Savta Soreget (Granny Knits)* | Anna Sasaki  
Waseda University, Tokyo  
The means of translation of onomatopoeic proper names (on the material of children’s literary fairy tales of the 20th century) |

### 17.30-18.00

| Izabela Szymańska  
University of Warsaw  
Satire or abuse? Offensive language in two Polish translations of Roald Dahl’s *Matilda* |
| Anna Sasaki  
Waseda University, Tokyo  
The means of translation of onomatopoeic proper names (on the material of children’s literary fairy tales of the 20th century) |

### 18.30

**Conference dinner**  
with a *Struwwelpeter* reading  
**Venue:** Restaurant "Wesele" ("Wedding")  
Rynek Główny (Main Market Square) 10

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**Thursday, April 5, 2018**

**Venue:** Pedagogical University of Kraków, Institute of Modern Languages  
ul. Karmelicka 41, Kraków

### Panel 5: Re-visiting Alice in Wonderland  
Chair: Riitta Oittinen  
**Room:** 103

| Anna Kérchy  
University of Szeged  
"Beware the Jabberwock, my son!" Cultural transpositions of the sound and the sight of nonsense in Hungarian translations of Lewis Carroll’s *Jabberwocky* |

### Panel 6: Re-telling the classics  
Chair: Marek Oziewicz  
**Room:** 101

| Robert Looby  
John Paul II Catholic University of Lublin  
Robin Hood in Poland |

### 9.00-9.30

| Anna Kérchy  
University of Szeged  
"Beware the Jabberwock, my son!" Cultural transpositions of the sound and the sight of nonsense in Hungarian translations of Lewis Carroll’s *Jabberwocky* |

### 9.30-10.00

| Agata Brajerska-Mazur  
Maria Curie Skłodowska University in Lublin  
Jabberwocky in Polish  
Anna Kérchy  
University of Szeged  
"Beware the Jabberwock, my son!" Cultural transpositions of the sound and the sight of nonsense in Hungarian translations of Lewis Carroll’s *Jabberwocky* |
| Aleksandra Budrewicz  
Pedagogical University of Kraków  
To kill or to murder the geese? Maria Konopnicka’s *O krasnoludkach i o sierotce Marysi* and its English translation |
### 10.00-10.30

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<tr>
<th>Speaker 1</th>
<th>Speaker 2</th>
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</table>
| Agnieszka Gicała  
*Pedagogical University of Kraków* | Michał Borodo  
*Kazimierz Wielki University, Bydgoszcz* |
| Black humour and nonsense - from whose point of view? Lewis Carroll’s *Alice’s Adventures in Wonderland* and its Polish translations in the cognitive/ethnolinguistic perspective | Swearing, smoking, spitting, spanking: on translators’ treatment of several inexcusably bad habits in the English translations of Janusz Korczak’s *Król Maciuś Pierwszy* |

### 10.30-11.00

<table>
<thead>
<tr>
<th>Speaker 1</th>
<th>Speaker 2</th>
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</table>
| Beata Piecychna  
*University of Białystok* | Jan Gościński  
*Pedagogical University of Kraków* |
| Translation from a cross-cultural perspective: the epistemic verbal phrase ‘I wonder’ in *Alice in Wonderland* by Lewis Carroll and its latest Polish retranslation | *Fables for Robots* by Stanisław Lem in translation into English. Has the translator risen to the challenge? |

### 11.00-11.30

**Coffee break - Room 104**

### 11.30-12.00

| Panel 7: Mediating the macabre in fairy tales  
Chair: Beate Zekorn-von Bebenburg  
*Room: 103* | Panel 8: Educational considerations  
Chair: Milena Yablonsky  
*Room: 106* | Panel 9: Ideological and sociological constraints  
Chair: Michał Borodo  
*Room: 101* |
|-----------------|-----------------|-----------------|
| Eliza Pieciul-Karmińska  
*Adam Mickiewicz University, Poznań* | Małgorzata Kodura  
*Pedagogical University of Kraków* | Marcello Giugliano and Elia Hernández Socas  
*Leipzig University* |
<p>| The macabre in <em>Children’s and Household Tales</em> by Brothers Grimm and its rendition in Polish translations | Children’s literature in the translation course at the university level | Degrees of censorship in the translation of literature for children: comparing the first and the latest translation in Spanish of <em>Little Women</em> by Louisa May Alcott |</p>
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<thead>
<tr>
<th>Time</th>
<th>Panel 10: Norms and genres in translation</th>
<th>Panel 11 (in Polish): Problemy recepcji</th>
<th></th>
</tr>
</thead>
</table>
| 12.00-12.30  | Monika Woźniak  
*Sapienza University of Rome*  
Mediating the macabre through word and image: the Brothers Grimm illustrated fairy tales in communist Poland (1945-1989) | Berislav Majhut  
*Zagreb University*  
The attack of naughty children on children's literature between two world wars - and what was done about it? |  |
|              | Jie Wang  
*Queen's University Belfast*  
Incorporating ethics in curriculum of children's literature translator training in China |  |  |
| 12.30-13.00  | Anna Chita and Christos Stavrou  
*Technological Educational Institute of Epirus*  
The fairy tale of a translation or a translation of a fairy tale? | Aleksandra Wieczorkiewicz  
*Adam Mickiewicz University, Poznań*  
Translators in Kensington Gardens. James Matthew Barrie's *Peter Pan in Kensington Gardens* and its Polish translations |  |
|              | Helga Begonia and Diana Prodanovic Stankic  
*University of Zadar / University of Novi Sad*  
Shock-Headed Peter shocking students: a case study in translation methodology |  |  |
| 13.00-14.00  |  |  | Lunch break |
| 14.00-14.30  | Snjezana Majhut and Ivana Bašić  
*Zagreb University*  
Investigating paratexts: crossing a threshold towards tracing down norms in translation of children's literature | Katarzyna Slany  
*Pedagogical University of Kraków*  
Czarna pedagogika w baśniach Wilhelma Hauffa, braci Grimm i Hansa Christiana Andersena (na wybranych przykładach) |  |
|              | Joanna Dyła-Urbańska  
*University of Łódź*  
Tabu w przekładzie. Problemy polskiej recepcji współczesnych brytyjskich powieści młodzieżowych |  |  |
| 14.30-15.00  | Jeremi Ochab  
*Jagiellonian University, Kraków*  
A blueprint for ten hundred words – translating Randall Munroe’s *Thing Explainer into Polish* |  |  |
<table>
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<tr>
<th>Time</th>
<th>Event</th>
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</table>
| 15.00-15.30  | Panel 12: Tackling the macabre  
Chair: Damian Podleśny  
Room: 103  
Piotr Plichta  
Pedagogical University of Kraków  
Edmund Spenser for young girls: Lucy  
Peacock's adaptations of *The Faerie Queene*  
Paweł Łapiński  
University of Gdańsk  
Universałny obraz, oryginalne słowo.  
O fenomenie międzynarodowej popularności Iwony Chmielewskiej  |
| 15.30-16.00  | Coffee break - **Room 104**  |
| 16.00-16.30  | Seyyedeh Nazanin Rahnemoon  
University of Sistan and Baluchestan, Zahedan  
*Alice in Wonderland*: (in)visibility of the translator and wordplay  |
| 16.30-17.00  | Anna Bugajska  
Tischner European University, Kraków  
Missing the macabre: the pathography of the Polish translation of Neal Shusterman  |
| 17.00-17.30  | Ewelina Kwiatek  
Pedagogical University of Kraków  
Ghost stories and the macabre in Charles Causley’s poems  |
| 16.00-16.20  | Panel 13 (in Polish): Polskie tradycje przekładu dla dzieci  
Chair: Aleksandra Budrewicz  
Room: 101  
Agata Chwirot  
Adam Mickiewicz University, Poznań  
An authorised sequel i "autoryzowane" tłumaczenie. Przekład podwójnie związany  |
“Once,” said the Mock Turtle at last, with a deep sigh, “I was a real turtle.”
Accompanying events – exhibitions

Venue:
Institute of Modern Languages, Pedagogical University of Kraków, ul. Karmelicka 41

• Riitta in Wonderland. Illustrating for children
Room 104
Professor Riitta Oittinen’s illustrations (2017-2018) of Lewis Carroll’s Alice’s Adventures in Wonderland

• Alice in Wonderland in the eyes of Polish illustrators and translators
Foyer, ground floor
Prepared by Renata Ciesielska-Kruczek

• Just look at him! Here he stands. On Struwwelpeter’s 160th Polish birthday
Foyer, ground floor
Books from Dr. Walter Sauer’s collection

"Curiouser and curiouser!” cried Alice... "Goodbye my feet!"
Abstracts

Abbas Ali Ahangar and Seyyedeh Nazanin Rahnemoon
University of Sistan and Baluchestan, Zahedan

Alice in Wonderland: (in)visibility of the translator and wordplay

Translating wordplay is one of the issues in translation studies in general and in children’s literature in specific recognized as being the most important. Therefore, the present study seeks to address the issue of wordplay and (in)visibility of the translator in *Alice’s Adventures in Wonderland* alongside two Persian translated versions, Honarmandi (1959) and Pirzad (1996). In order to identify different examples of wordplay, Delabastita (1996), Nash (1985) and Leppihalme’s (1996) wordplay classifications are employed. Venuti’s (1995) idea regarding invisibility of the translator is also taken into consideration. The results indicate that the most frequently hired wordplay strategy is polysemy in the English original and Pirzad’s version. However, some examples of wordplay are lost in her version as well as in Honarmandi’s version. Unlike Pirzad’s version, the most frequently occurred strategies in Honarmandi’s translated version are metonymy and meronymy. Additionally, more examples of wordplay items are lost in Honarmandi’s version. Moreover, it is seen that in his version the translator is more visible and the translated text is not similar to Persian stylistics lacking the use of idioms or proverbs mostly hired in Persian. On the other hand, Pirzad’s version has some examples of wordplay not being found in the original to recreate the translated text under the guise of Persian language, which makes the translator as invisible as possible.

Helga Begonja
University of Zadar
Diana Prodanovic Stankic
University of Novi Sad

Shock-Headed Peter shocking students: a case study in translation methodology

This paper reports on a creative joint case study that was conducted with the aim of innovating translator education and methodology at two undergraduate study programmes in two countries. As much as translating and publishing books for children and young adults represents a significant share of the publishing industry in most European countries, this type of translator training
rarely finds its way in the curricula at the tertiary level. For that reason, we conceived this joint study to get a better insight into the possibilities of inter-regional collaborative translation projects which could help us gain more knowledge related to the very process of collaborative translation. In addition to this, we wanted to provide our students with the opportunity to play with language on the one hand and on the other to explore their intercultural competences through translating Hoffmann’s *Struwwelpeter* (Shock-Headed Peter), especially in reference to dealing with humour and culture-specific elements.

**Michał Borodo**  
*Kazimierz Wielki University, Bydgoszcz*

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**Swearing, smoking, spitting, spanking: on translators’ treatment of several inexcusably bad habits in the English translations of Janusz Korczak’s *Król Maciuś Pierwszy***

The paper focuses on translators’ treatment of selected examples of children’s inappropriate conduct appearing in *Król Maciuś Pierwszy* [*King Matt the First*], a classic of Polish children’s literature originally published in 1923 and one of the most often translated children’s books in the history of Polish-to-English translation. Written by Polish-Jewish author and pedagogue Janusz Korczak, the novel tells the story of a young prince, Matt, who, after the loss of his mother and father, inherits the throne of an imaginary kingdom. The orphaned prince introduces bold social reforms and experiences many adventures – he establishes a children’s parliament, travels to Africa, where he befriends African kings, and escapes from the royal palace to secretly join the army. The boy and other children described in the novel do not always follow court etiquette, however, forgetting good manners and picking up bad habits, such as drinking alcohol (including cognac and vodka), smoking cigarettes, using offensive language and, worst of all, spitting on the carpet after a meal. The paper will examine the treatment of such improper behaviour by different translators at different points in history, that is in the English versions of the novel created in 1945, 1986, 1990 and 2012. It will attempt to discern certain discursive patterns that would be indicative of the changing tendencies in the sphere of children’s literature translation.
Jabberwocky in Polish

Blends and contaminations are quite frequent and natural in English but very rare and odd in Polish. Even this simple fact stemming from systemic differences between languages makes it difficult to translate Lewis Carroll’s Jabberwocky into Polish. This nonsense poem abounds in portmanteau words and neologisms, which makes it strange and exceptional even in English. Will it be stranger, more exceptional and nonsensical in Polish? Are Polish translators capable to create as many words with two meanings packed into one word as Carroll was? Do their translations parody didactic poetry and turn it into macabre in the same way as the original? These questions require answers and answers shall be given.

Aleksandra Budrewicz
Pedagogical University of Kraków

To kill or to murder the geese? Maria Konopnicka’s O krasnoludkach i o sierotce Marysi and its English translation

The paper is devoted to one of the greatest tales in Polish literature, Maria Konopnicka’s O krasnoludkach i o sierotce Marysi (1895) and its English translation by Kate Żuk-Skarszewska (1929). O krasnoludkach... is deeply rooted in Polish culture and folklore, and it has been read and admired by many Polish generations. The text contains numerous poems and songs which Polish culture often used as independent literary pieces. Konopnicka’s text has been translated into numerous foreign languages. My point is to discuss the most important differences between the source text and its English translation, and to focus on the brutal scenes in the tale and their rendition. Important departures from the original version are going to be emphasised. The variety of the translator’s modifications is going to be discussed, together with a number of examples from both texts. Some observations related to selected scenes from Russian and German translations of O krasnoludkach... are going to be given as well.
Anna Bugajska  
Tischner European University, Kraków

**Missing the macabre: the pathography of the Polish translation of Neal Shusterman**

With the recent proliferation of juvenile fiction on the Anglophone market, and subsequent adaptation blockbusters, there appeared a need for the introduction of young adult authors such as Patrick Ness, Suzanne Collins, or James Dashner, to the Polish reader. Whereas many of the popular bestsellers cannot originally boast enough craft and depth to complain loudly on the inadequacy of Polish translations, in some cases the quality of texts presented to the Polish reader belies the value of the originals. Such is the case of Neal Shusterman (1962-), a recognized Californian author, whose ambitious, unusual idea novels are brought to the level of mediocre pulp (with the notable exception of *Challenger Deep* [Głębia Challengera], 2017, transl. by R. Lisowski). In the proposed paper I would like to investigate the pathography of the existing translations of Shusterman’s dystopias (3 translators altogether) within the following problem areas: cultural (randomly Wikipedia-annotated CSE; lack of equivalent for Southern Gothic macabre), linguistic (poor quality Polish language vs. allusive, alliterative prose of the original; the translation of titles) and ideas (dumbing down or ignoring the bioethical and religious content). By diluting the macabre content of *The Unwind Dystology* and *Scythe* the translators contribute to adulteration of the biovalue embedded in the dystopias, missing the mark of social criticism intrinsic to the genre. One may hesitantly pose a thesis that, by implicitly infantilizing the target audience, the Polish market comes across as not ready for the translation of more mature and radical young adult fiction.

Anna Chita and Christos Stavrou  
Technological Educational Institute of Epirus

**The fairy tale of a translation or a translation of a fairy tale?**

Fairy tales and myths have always existed in every culture mirroring their mentality and their tradition. The remarkable exception is made by Grimms’ fairy tales, which seem to create a global and universal tradition of fairy tales. Therefore, the present paper concerns the translation of Grimms’ fairy tales; specifically we will focus on *Hansel and Gretel*. The procedure is based on Jan Van Coillie’s methodology in order to focus on a comparative textual analysis and linguistic criticism of the original German and different Greek versions. Through contrastive analysis we aim to
discover and highlight the outcomes of the Greek and German translation of the macabre in children’s editions. Snell-Hornby (1995: 41) stated that the extent to which a text is translatable varies with the degree to which it is embedded in its own specific culture. The proposed model aims to classify and analyze changes in the translations and adaptations.

Agata Chwirot  
Adam Mickiewicz University, Poznań

An authorised sequel and "autoryzowane" tłumaczenie. Przekład podwójnie związany

Going global. An analysis of the latest Polish adaptation of *Struwwelpeter*

On the occasion of the 160th anniversary of the first Polish-language re-writing of H. Hoffmann’s controversial *Struwwelpeter*, the paper investigates the latest adaptation of the classic (2017). Whereas earlier Polish re-writings were one-man work, the present adaption as a creative effort of a translator team is a polyphonic text. Bearing in mind the picture book qualities of the work under consideration, the presentation analyzes not only the verbal and illustrative layers, but also their interplay and dynamics. It focuses especially on the "counterpoint" mode, when "words and images provide alternative information" (Nikolajeva and Scott 2001). The research questions that the presentation seeks to answer are as follows: What is the rationale behind the adaptation? What is the impact of the first translation? Which of the dominant themes, and tensions, of the original – the macabre, humor, ambiguity – reverberate today? Finally, in a broader perspective, can the newest adaptation, published by Egmont, the largest player on the Polish book market, and featuring many literary celebrities, tell us something about children’s literature in translation in the Polish cultural polysystem?

Joanna Dybiec-Gajer  
Pedagogical University of Kraków

Tabu w przekładzie. Problemy polskiej recepcji współczesnych brytyjskich powieści młodzieżowych

W moim referacie omawiam problem obyczajowego tabu w polskim przekładzie współczesnych brytyjskich powieści młodzieżowych. W referacie analizuję problemy praktyki przekładu powieści *Dzienniki Rachel Riley* Joanny Nadin (których jestem tłumaczką), popularnej brytyjskiej autorki literatury dziecięcej i młodzieżowej. Powieści autorki, napisane w formie dzienników 13-letniej bohaterki są - zgodnie z najlepszą tradycją brytyjskiej powieści obyczajowej - zjadalną satyrą społeczną, a przy okazji ciekawym studium problemów współczesnych nastolatków. Dodatkowo, co istotne, są to powieści niezwykle odważne obyczajowo i niepoprawne politycznie. Swoje rozważania sytuuję w szerszym kontekście reflexji nad współczesną literaturą dla nastoletniego czytelnika, ze szczególnym uwzględnieniem problemów polskiej recepcji literatury młodzieżowej i polityki rynku wydawniczego. Uwzględniając uwarunkowania historyczne, kulturowe i obyczajowe polskiej konwencji literatury dziecięcej

Joanna Dyła-Urbańska  
University of Łódź
i młodzieżowej, zastanawiam się nad recepcją - czytelniczą, krytyczną i tą dyktowaną przez rynek wydawniczy - powieści takich jak Joanny Nadin. Próbuję odpowiedzieć na pytanie, czy, biorąc pod uwagę polskie czytelnicze i wydawnicze przyzwyczajenia i oczekiwania, jesteśmy gotowi na przyjęcie powieści dla nastolatków, które bezpruderyjnie i otwarcie poruszają tematykę seksu, jawnie kpią z wszelkich pewników i poprawności politycznej, bez dydaktyzmu i moralizatorstwa traktują nastoletnie problemy i dramaty. Moje doświadczenia tłumacza pokazują bowiem, że kwestie ideologizacji czy wręcz cenzurowania przekładu są nadal niezwykle istotne. W moim referacie skupiam się również na problemie intertekstualności w przekładzie, bo powieści Joanny Nadin bezpośrednio nawiązują do bestsellerowych Dzienników Adriana Mole’a lat 13 i 3/4 Sue Townsend oraz Dziennika Bridget Jones Helen Fielding.

Hanna Dymel-Trzebiatowska
University of Gdańsk

The dilemma of double address. Polish translation of proper names in Tove Jansson’s Moomin books

This paper discusses the Polish translation of selected proper names from the nine Moomin books (1945-1970) written by the Finnish-Swedish author Tove Jansson. The analysis focuses on double address – a technique which is today more and more explicitly employed by authors and intensively discussed within academia. Although it has numerous names (ambiguity, crossover, Scandinavian allålderslitteratur – literature of all ages, dual/double or multiple address, fusion literature), it is not new and is typical of, for example, Jansson’s Moomin books, which are an excellent example to study the dilemma of double address in translation. The analysis includes a compact presentation of the source-language meaning in correlation with the referent’s characterization and/or its origin. When investigating the interpretation of target-language names, both expert and novice readers will be considered. Methodologically the study follows the taxonomy of translation techniques applied by Anna Fornalczyk (2010, based on Krzysztof Hejwowski 2004) and Yvonne Bertills (2002, based on Hermans 1988). This approach allows one to pose questions about the impact of double address on translation and translation studies, and in particular the future of translation for children and its theory as a separate field of research.
Katarzyna Działowy  
Pedagogical University of Kraków

_Czy Murzyn stał się Afroamerykaninem? Wizerunek czarnoskórych postaci w przekładach powieści Marka Twaina Przygody Tomka Sawyera_


Nora Farkas and Nora Seres  
Eötvös Loránd University, Budapest

_Functionality or loyalty? How to examine translational norm changes in children’s books translated into Hungarian_

At the turn of the 21st century, a paradigm change occurred in Hungarian children’s literature (Lovász 2015) and, as a consequence, Hungarian children’s literature entered a rather central position from the former peripheral place in the literary polysystem. That is to say, these days there is an increasingly greater attention focused on Hungarian children’s literature (on the original and translated alike). In our paper we attempt to find an answer to the question whether a translation norm shift (Toury 1995) can be observed in the children’s literature translated from
English into Hungarian due to the paradigm change that occurred in the Hungarian children’s literature. According to our hypothesis with the advancing of the novel ‘adult’ children’s literature (Lovász 2015), and because of the new, higher status of the texts children’s literature translations become increasingly remote from adaptations. We also examine the difference between professional and expectancy norms (Chesterman 1993) of ChLT in the examined eras, with some interesting results, which show us that the professional norms (that is, those norms that lead the translator’s decisions) do not always fall together with the expectations of the child readers in the examined eras. This is the development of a paper that we presented at the Intersemiotic Translation, Adaptation, Transposition: Saying almost the same thing? conference that was held at the University of Cyprus (10–12 November 2017), and based on the Q&A session there, we also attempt to answer the question with what methodology it is possible to accurately measure the changes of ChL translation norms and describe consecutive eras in ChLT in a given (here: Hungarian) culture.

Aleksandra Felińska
University of Szczecin

Słowniki dla dzieci i nie tylko... - ich rodzaje i zastosowanie

Jednym z polecanych typów słowników w dydaktyce języków obcych dzieci jest słownik obrazkowy, występujący w tradycyjnej formie książkowej, jako zbiór fiszek czy też jako komunikacyjny program komputerowy. Cechą charakterystyczną większości słowników obrazkowych są osobne obrazki, których materiał słownikowy został posegregowany w określonych tematycznie obrazach poznawczo-językowych. Posługiwanie się komunikacją obrazkową jest szczególnie polecane dla dzieci, gdyż zmniejsza poczucie izolacji oraz stresu związanego z porozumiewaniem się w języku obcym. Praca z obrazkami oraz symboliką obrazkową przyczynia się do wzbogacenia słownictwa, poprawy rozumienia pojęć oraz do umiejętności budowania zdań i poprawnego formułowania myśli, co odgrywa znaczącą rolę w komunikacji. Różnorodność literatury dziecięcej przyczynia się do licznych wyzwań translatorskich, związanych z jej przekładem. Obrazek nie jest wtedy ozdobnikiem, ale integralną i strukturalną częścią całego utworu. Celem referatu jest pokazanie roli słownika obrazkowego w dydaktyce języków obcych, uwzględniając jego rodzaje i możliwości zastosowania oraz wpływ na dziecięcego odbiorcę.
Agnieszka Gicala  
Pedagogical University of Kraków

Black humour and nonsense - from whose point of view? Lewis Carroll’s *Alice’s Adventures in Wonderland* and its Polish translations in the cognitive/ethnolinguistic perspective

It is said that *Alice’s Adventures in Wonderland* is not (or no longer) read by children. Is the world of incongruity, presented in the book, accepted more readily by adults than by children? Is the world of Wonderland, founded on the notions of black humour and nonsense, compatible with the mind of a child or an adult? How to render black humour and nonsense in another language? The present paper attempts to answer these questions using selected examples of black humour and nonsense and their numerous Polish translations. The perspective adopted in the study is cognitive and ethnolinguistic, making use – among others - of the cognitive concept of imagery and the ethnolinguistic concept of linguistic worldview. An attempt will also be made to draw conclusions both for translation practice and translator education.

Marcello Giugliano and Elia Hernández Socas  
Leipzig University

Degrees of censorship in the translation of literature for children: comparing the first and the latest translation in Spanish of *Little Women* by Louisa May Alcott

Since at least the 1980s numerous studies on translated literature for children have described the external factors that explain why texts belonging to this literary subsystem are exposed to a higher degree of manipulation during the translation process than literary texts for adults (Shavit 1986: 112-115; Desmidt 2006: 86; Martens / Soto Vázquez / Tena Fernández 2016: 44-45). Among these factors are the peripheral position of translated and non-translated literature for children in a given literary system; the specific moral and didactic purposes of this kind of works, and the target culture’s perception of children’s cognitive abilities and capacity to formulate moral judgements. These phenomena have often left translators free to introduce textual changes in the target text but have also exposed them to pressure exerted by publishing houses and by external institutions for control and censorship. In our study we aim at analysing two translations of Louisa May Alcott’s well-known novel *Little Women*. The first one is dated 1948, the second 2004, both titled *Mujercitas*. The choice has fallen on this book for several reasons. To begin with,
Little Women was first published in 1869 and, though it was an immediate success in the USA, it was reedited and modified by the publisher and the author in 1880. The result was a softened and censored version that rounded the edges of the first edition and toned down its subversive or controversial elements, especially in relation to the image and role of women in the North American society of the time. The first translation in Spain dates 1948, that is, it appears in a particular dramatic moment of Spanish history, in the decade after the end of the Civil War, when censorship on foreign and home literature was particularly harsh. Mujercitas (1948) may thus be the product of a second and even third degree censorship (the translator’s self-censorship and the institutional censorship respectively). By comparing this translation with a more recent one, which, moreover, was advertised in the Spanish publishing market as being the first Spanish translation of the original 1869 source text, we aim at identifying the censored elements in the translations by focussing more specifically on the image of the woman in the novel. The result should prompt reflections on how the ideological discourse behind the source text(s) related to the position and role of women in society was imported and adapted to the dominant ideology in Franco’s Spain and whether such discourse has undergone significant changes in the second translation, half a century after the first one and almost thirty years after the end of the regime and the beginning of the democratic era in Spain.

Jan Gościński
Pedagogical University of Kraków

Fables for Robots by Stanisław Lem in translation into English. Has the translator risen to the challenge?

Fables for Robots by Stanisław Lem, drawing extensively on the poetics of fairy tales, characterized by a distinctive style rich in archaisms, neologisms and surprisingly original proper names, alluding to the stylistic tradition of Sienkiewicz and Pasek, bewitching with baroque descriptions, combining with ease utterly disparate conventions, exploiting puns and grotesque language, poses - due to, inter alia, the above reasons - a real challenge to the translator. It seems that the work is so strongly embedded in the Polish language that no translation, especially into a non-Slavonic language, can be successful because it will mainly render the storyline, which - although interesting, ingenious and wise - is just one of the factors contributing to the quality of the fables. Thus, the aim of the paper is to examine Michael Kandel’s translation of the book in order to establish to what extent the specificity of the language of the original has been recreated.
Chuan Ho  
University of Taipei

Balance between translation loyalty and orality: translation strategies in *The Gruffalo*

*The Gruffalo*, created by Julia Donaldson, has won Blue Peter Best Book to Read Aloud in 2000. When reading read-aloud picturebooks, children enjoy not only the text itself but also the rhythm and rhyme the story presents. However, when the rhyming story like *The Gruffalo* is translated into other languages, will the oral features still remain? How can translators find balance between translation loyalty and orality? In Taiwan, two Chinese translated versions by different translators can be found. In Liu Chin-Yen’s version, he tries to stay loyal to the original and rhyme the story in Chinese at the same time, but the translation sometimes becomes stiff and awkward to Chinese readers. In Hsu Yi-Zhu’s version, she tends to "rhyme out of the box". Her translation is not limited to the original texts. Instead, she has her own vivid rhyming arrangement, which is much more natural to Chinese readers. In other words, translators sometimes need to decrease or give up the loyalty to the original, so that the orality can remain in Chinese translation. The aim of this paper is to find out what translation strategies can be used in rhyming stories in order to keep the rhythm and rhyme in translation more natural and readable for the target readers. Comparative analyses of both translations with the original provide practical observations of how sound and rhythm are translated.

Anna Kérchy  
University of Szeged

"Beware the Jabberwock, my son!" Cultural transpositions of the sound and the sight of nonsense in Hungarian translations of Lewis Carroll’s *Jabberwocky*

Literary nonsense – a genre filled with language games, grounded in the strategic destabilisation of coherent meanings, conventional interpretive strategies, and logical reasoning – has been frequently associated with the notion of untranslatability. As Lecercle suggests, the ultimate challenge for the translator resides in literary nonsense’s language-philosophically charged stylistic bravado: nonsense is "always already translated" being made up of ‘meaningless’ pseudo-words, which are instrumental in eliciting the audience’s immersion in a topsy-turvy fictional reality, but they also stimulate a metanarrative self-awareness concerning discourse’s insufficiency in representing reality. They disclose the inevitability of misunderstanding and the impossibility of meaninglessness, while
enacting the contradiction between verbal chaos and verbal constraints. According to Kristeva, nonsense’s affective, sensorial, musical charge foregrounds the "revolutionary poeticity" of language use, a rhythmicality that makes the genre so pleasurable for child readers/listeners dwelling closer to the semiotic realm preceding symbolisation. My paper focuses on Hungarian translations of Lewis Carroll’s Victorian nonsense poem *Jabberwocky* – embedded in *Through the Looking Glass*, the sequel to his fairy-tale fantasy about Alice’s adventures in Wonderland – with the aim to explore how the translators try to find a balance between (Lecercle’s) meta-linguistic and (Kristeva’s) trans-linguistic layers of signification while seeking to transpose into another culture the source-text’s nonsensical effect. I wish to argue that through the author/translator’s and illustrator’s self-conscious use of iconotextual dynamics both the mirror-written picture-poem and the illustration of the Jabberwock function by means of transmedial addendums, visual translations of verbal nonsense, meant to help the child reader in a non-didactic, ludic manner to tame textual monstrosity. I will compare the four ‘official’ Hungarian translations of *Jabberwocky* with translations done by my own students.

Małgorzata Kodura  
**Pedagogical University of Kraków**

**Children’s literature in the translation course at the university level**

The aim of the paper is to discuss the issue of children’s literature in the translation class as a teaching material for university students. Fairy tales, legends and nursery rhymes can be used both as a subject of translation analyses and as source texts for translation practice, but the use of such resources meets with a variety of students’ response since children’s literature is not a genre typically associated with translation training. The paper presents a range of practical activities as proposals for translation training tasks and examines advantages and challenges resulting from the specificity of such teaching materials based on the observations of undergraduate students confronted with this type of translation from English into Polish and from Polish into English. The students’ perception of fairy tales as source texts is examined in a form of a survey conducted before and after a block of translation activities related to children’s literature. It is demonstrated that a well-thought-out use of this genre in a translation class can lead to comprehensible development of overall translation competence, promote creativity in the students and encourage them to play with language. The results of the study might be interesting for translator’s trainers looking for inspirations in designing a translation course.
On the morally dubious custom of rewriting canonical translations of children’s literature

The issue I wish to address is the Polish trend, especially evident in the 1990s, of rewriting translations of children's literature, that had, over the years, become part of the Polish literary canon. The Polish word that very often appears in the editorial or on the first pages of translations of foreign literature is "opracowanie", which in itself does not bend easily to translation. It may mean a work that has been rewritten, adapted, compiled, revised or even retranslated. It is vague to the extreme. We very often find information concerning who adapted or rewrote the translation but no name of the original translator or any information concerning previous publications of the given work. Among a number of interesting cases worth looking at in more detail are the rewritings/adaptations, or what we could also call intralingual translations, of earlier Polish renderings of Charles Dickens’s *A Christmas Carol* and Mark Twain’s *The Prince and the Pauper*. This automatically leads to further questions on publishing policy and copyright, the ethics of translation, and the moral standpoint of publishers and educators concerning what they offer children "of all ages", to quote Twain, as representations of canonical literary works.

Weronika Kostecka
University of Warsaw
Xavier Mínguez López
University of Valencia

From parody to reverence. Adapting fairy tales in Japanese anime

In the postmodern reality of the turn of the millennium, fairy tales disintegrated both as an axiological system and as a literary genre. This process has led to new fairy-tale forms in which the original stories are just an excuse to depict the human condition from a manifold perspective. Anime’s (Japanese animation) translation of motifs found in fairy tales is especially attractive since it apparently shows both worlds, European and Japanese. In the mid-19th century, European fairy tales were introduced in Japan. They subsequently won popularity amongst the Japanese. However, the influence of Japanese tales and religion is sometimes unavoidable and hence the way European fairy tales are adapted is linked to Japanese cultural patterns. Therefore, the aim of this paper is to present different uses of fairy tales,
Ghost stories and the macabre in Charles Causley’s poems

Charles Causley (1917-2003), born in Launceston, Cornwall, was one of the greatest poets of the 20th century. He is often recognised as children’s poet as some of his finest poems were written for children. Causley himself did not see the distinction between these two strands of writing and claimed that there is no cut-off point between childhood and adulthood. Causley, although truly-loved, is one of the most under-rated poets. It may be due to his lifestyle. He spent most of his life in Launceston. He worked as a teacher and never married. His work is characterised by simplicity, but there are often deeper meanings hidden behind it. Causley took inspiration from the folklore of his native Cornwall and in his poems he included references to people and places that surrounded him. This paper investigates the translation from English into Polish of a few children poems written by Causley that include scary elements. Although ghosts, horrors and murders were never at the centre of his work, Causley had always written brilliantly about them. Apart from the translation challenges itself, the paper also investigates the reception of both the original poems and their translations by children. British children were asked to illustrate the poems written in English, while Polish children were engaged in painting pictures for the translated versions of the poems.

Ewelina Kwiatek
Pedagogical University of Kraków

Both European and Japanese ones, in anime. We would like to focus on four different strategies: (1) humour and parody, (2) faithful adaptation (of literary models like the Grimms’ and Perrault’s versions), (3) reversion, and (4) respectful revision, using Vanessa Joosen’s classification (2011). To achieve this goal we will analyse Grimm’s Fairy Tale Classics (Hiroshi Saito 1987-1988), Sword Art Online (Tomohito Ito 2011), Dragon Ball (Minoru Okazaki & Daisuke Nishio 1986-1989), and the works of Hayao Miyazaki, especially Princess Mononoke (1987), My Neighbour Totoro (1988) and Spirited Away (2001). We will consider these samples in order to provide a broad picture of how fairy tales have been translated into the anime world.

Ewelina Kwiatek
Pedagogical University of Kraków

Functionality or loyalty? How to examine translational norm changes in children’s books translated into Hungarian

At the turn of the 21st century, a paradigm change occurred in Hungarian children’s literature (Lovász 2015) and, as a consequence, Hungarian children’s literature entered a rather central position from the former peripheral place in the literary polysystem. That is to say, these days there is an increasingly greater attention focused on Hungarian children’s literature (on the original and translated alike). In our paper we attempt to find an answer to the question whether a translation norm shift (Toury 1995) can be observed in the children’s literature translated from
Robin Hood in Poland

The proposed paper will study the progress of the Robin Hood story in People’s Poland. Under Stalinism, two editions of socialist author Geoffrey Trease’s (d. 1998) telling of the tale were published, with a third edition following in 1957. However, these versions were replaced in the 1960s with translations of the older versions by Howard Pyle (d. 1911). Pyle’s versions were challenged later by a pre-World War Two version – not a translation this time – by Polish children’s writer Tadeusz Kraszewski (d. 1973). After 1989 Pyle and Kraszewski remained in circulation, to be joined by other writers and translators. The paper will examine the role of censorship, politics, economics and translation in the choice of texts and the recounting of the Robin Hood tale in Poland in the twentieth century. It will seek answers to such questions as: why did Howard Pyle’s version not catch on in Poland even before the war? Were any of the translations censored? Was Kraszewski’s version suppressed in favour of Geoffrey Trease? Why did Geoffrey Trease’s version (in print right into the 1970s in the UK) disappear in 1957 in Poland? In particular, what influence did the prevailing ideology and politics have on translations (of Pyle and Trease) and re-tellings (Kraszewski) of the Robin Hood story?

Paweł Łapiński
University of Gdańsk

Uniwersalny obraz, oryginalne słowo.
O fenomenie międzynarodowej popularności Iwony Chmielewskiej

Ilustratorka i autorka picture booków Iwona Chmielewska jest obecnie jednym z najbardziej znanych na świecie polskich twórców literatury obrazkowej. W wystąpieniu podjęta zostanie próba zbadania popularności autorki w oparciu o francuskie wydania jej utworów, które stanowią przeważającą część przekładów dzieł Chmielewskiej na języki europejskie. Do badania zastosowane zostaną narzędzia z pogranicza przekładoznawstwa i socjologii literatury. Większość książek Chmielewskiej to dzieła w pełni autorskie, w których twórca odpowiada zarówno za warstwę wizualną, jak i słowną. Można zatem zakładać, że utkana w ten sposób sieć współzależności tekstu i obrazu – ikonotekst – jest wyjątkowo gęsta i niewstań poddaje się transformacji w procesie przekładu. Specyficzne wyzwanie, przed którym staje tłumacz takiego picture booka, dostrzegała między innymi Riitta Oittinen, która proponuje, aby w przypadku dzieła tego typu traktować narrację
The attack of naughty children on children's literature between two world wars - and what was done about it?

After the First World War, the Croatian market of children's entertainment was swept with a tide of narratives featuring naughty children. In addition to appearing in traditional literary genres, such as stories and novels, these narratives were present in the picture book *Janko Raščupanko* (*Struwwelpeter*) and Busch’s comics, which were then published for the first time in Croatia. Apart from this, a number of newly emerging media chose to present themselves to their audience with narratives featuring mischievous children. Thus, such narratives can be found in the first picture book by Croatian authors, in early comics published in Croatia, in the first Croatian comic, in children’s theatre of shadows, etc. It seems natural that new media and genres will select an appealing topic for their introduction, as such choice provides them with better chances for being accepted by the audience. At the time, the theme of naughty or unruly children was not new, as it had already been present in children’s literature. Why was this theme so popular in Croatia at that time? We seek to find answers to the following questions: was this theme so popular because of the instability of social values, a consequence of dramatic changes in Croatian society? Or, did these narratives, under the growing influence of the popularity of similar foreign narratives, finally make their inroads into Yugoslavia? Or, is this a result of coincidental interference of social developments and developments in certain segments of culture? How did Croatian authors respond to the market demands? And at last, how did the society react to this phenomenon?
Snjezana Majhut and Ivana Bašić
Zagreb University

Investigating paratexts: crossing a threshold towards tracing down norms in translation of children’s literature

How much do we know about the evolution of preliminary and operational norms governing the translation of children’s literature from English into Croatian? Very little. In this study, the focus of research is placed on the analysis of particular paratextual elements of translations (translators’ prefaces, translators’ notes and other agents’ texts contained in translations) as an extra-textual source of evidence for tracing down preliminary and operational norms. The aim of focusing on paratextual elements is to see how translators and other agents involved in the production of translations use paratexts to communicate their understanding of the purpose of translated books and their place in the target culture. Further, the studied paratexts also reveal how the target culture ideological and didactic constraints shape target texts. A corpus of children’s novels that have been included in primary schools required reading lists since the 1950s and their translations into Croatian has been compiled. The criterion for the selection of the corpus makes it possible to trace down the evolution of norms over a period marked by radical social changes in the target culture. The titles in the corpus include all translations and retranslations of Alice in Wonderland, Peter Pan, Robinson Crusoe, Little Lord Fauntleroy and The Prince and the Pauper. In order to shed a better light on the evolution of preliminary and operational norms the analysis of paratextual material is compounded with the textual analysis of selected chapters.

Jeremi Ochab
Jagiellonian University, Kraków

A blueprint for ten hundred words – translating Randall Munroe’s Thing Explainer into Polish

I will talk about a challenge: a simple book that is hard to translate. A book in which stars disappeared for the sake of suns; a book, in which there is no room for air, a camera weighs a dogful, and a picture taker gets a shaker. I will talk about a translation, in which the font is lost; a translation, which involves computing, programming, and a magnifying glass; a translation, where it is the pictures that tell the translator what he translates. In this case study I analyse the process of translating a popular science (picture)book, Randall Munroe’s Thing Explainer, that originated from the Internet comic strip xkcd. I explore the obstacles resulting
firstly, from the author’s decision to use only one thousand most common English words (a semantic dominant to be retained in Polish); and secondly, from the interplay between text and illustrations – ranging from diagrammatic to extremely detailed – which are an indispensable, though variably integrated with the verbal medium of knowledge transfer. From the theoretical standpoint, this book neither conforms to Eisner’s definition of sequential art, nor is it adequately described on the grounds of audiovisual translation studies. Practically though, analogously to these domains it involves requirements for text volume and location (exacerbated by the said 1000-word list); technical issues (including choosing typefaces, formatting text, modifying graphics, etc.), which lead to overlapping responsibilities of the editors, the translator and the DTP artist; and unusual text-image relations.

Riitta Oittinen  
University of Helsinki and Tampere

On the multimodality of translating picturebooks. Excerpts from a translator’s diary

Riitta Oittinen’s presentation deals with the multimodality of translation: the modes of the verbal, the visual and the aural are ever present in the translation of picturebooks. The presentation is also based on the brand new book Translating Picturebooks. Revoicing the Verbal, the Visual, and the Aural for a Child Audience (Routledge 2018) written by Riitta Oittinen, Anne Ketola, and Melissa Garavini. According to the Unesco statistics, a picturebook usually has 32–48 pages and is aimed for children below the school age, and sometimes for grown-ups too. The purpose of a picturebook is to be read aloud or silently and to be shared between the child and the adult. A picturebook may be black-and-white or multi-colour or both. It may be, for example, a story book, a fairytale book, or a toybook. In other words, a picturebook may be depicted as a polyphonic form of art including many different voices to be heard and seen: those of the author, the illustrator, the translator, the editor, and the different readers, adults and children. As to a picturebook in translation, it is about translating for an audience (children and adults), intertextuality and intervisuality, words and images interacting, reading strategies, performance and reading aloud, digitalization, translating cultures, and last but not least, child images. Further, anything human, every word and image in a picturebook, is in a constant dialogic relationship, where different voices meet in the past, present and future. The translator’s child image may be conceived as an idea of super-addresssees, readers who fully understand the translator’s thoughts and texts but who do not exist in the flesh. A super-addresssee is the assumptions of the future reader of the
translated text, a construction of the audience in the translator’s head. How translators see their super-addressees has an influence on how they react to the problems aroused by the original verbal and visual text.

In the context of translating picturebooks, there is one more factor of a great importance: the interaction of the verbal, the visual, and the aural. In a picturebook, the verbal and the visual interact and create new meanings, not just on the paper but also in the reader’s head. It is the reader who ponders on the verbal, the visual and the aural elements in the reading process of picturebooks.

For our inspection, I have chosen Hugh Lupton and Niamh Sharkey’s book *Tales of Wisdom and Wonder* (1998). In my presentation I am looking at my translation diary of one of the tales, *The Curing Fox*. I will base my analysis on the American C.S. Peirce’s semiotics, with a special interest in his division into the three phases of interpreting stories, the firstness, the secondness, and the thirdness, as well as the three kinds of signs, icon, index, and symbol.

**Marek Oziewicz**  
University of Minnesota

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**From fear to hope: on sources of moral agency in stories about justice**

This talk is concerned with how works of children’s literature have participated in an ongoing cultural project to make our world safer for children and more just. The argument is situated within a proposition that our understanding of justice has evolved and can be theorized as falling into three distinct paradigms: Old Justice, New Justice, and Open Justice. Each paradigm offers its own ways of conceptualizing justice that translate into social and cultural forms, including narrative fiction. The affordances of each justice paradigm sediment in works of literature, allowing us to trace how the evolution of concepts related to justice has shaped specific literary traditions. The talk begins with a look at *Struwwelpeter* and selected 19th-century works that reflect the pedagogy of fear. A product of the Old Justice paradigm, the pedagogy of fear structured stories in which fear was evoked as the primary means to teach and ensure compliance with moral lessons, but was poorly suited to bring about genuine moral agency. From there, the argument moves to selected examples of children’s and Young Adult fiction that articulate New Justice and Open Justice assumptions. It concludes with an all-too-brief reading of Naomi Novik’s *Uprooted* (2016) and Tracey Baptiste’s *The Jumbies* (2015). The two novels reveal how moral agency is now projected as arising from understanding rather than fear and in this way advance an Open Justice agenda in which justice is realization-focused, situated, plural and diverse.
The macabre in *Children’s and Household Tales* by Brothers Grimm and its rendition in Polish translations

The famous collection of *Children’s and Household Tales* by Jacob and Wilhelm Grimm was published in 1812 and underwent crucial editorial changes throughout the 45 following years until the last edition in 1857. Reacting to alarming news that children had not wanted to listen to the fairy tales published in the years 1812-1815 Wilhelm Grimm decided on editorial changes which were supposed to make the tales suitable for children. First of all, he eliminated any sexual references and censored any erotic allusions. Secondly, he made the text Christian in its message and gave pagan heroes features indicating piety. But he also decided for less remarkable changes such as deleting any words revealing French influences or correcting the picture of bad parents (e.g. turning a bad mother into a stepmother). But he did not remove or censor cruel punishments of antagonists or other details regarded today as macabre or morbid (descriptions of physical violence, executions, mortal accidents, etc.). Contents seen nowadays as cruel or unsuitable for children were regarded as crucial for the moral message of the given story. In my paper I would like to discuss such "macabre" parts of chosen original tales by Brothers Grimm and compare them to their popular Polish translations to see if and to what extent these contents (and their original moral message) have been rendered. In case of their censorship or adaptation I would like to discuss reasons of such modifications but, first of all, I would like to show how it has influenced the reception of Grimms’ tales in Poland.

Beata Piecychna  
University of Białystok

Translation from a cross-cultural perspective: the epistemic verbal phrase ‘I wonder’ in *Alice in Wonderland* by Lewis Carroll and its latest Polish retranslation

The English language abounds with a wide variety of epistemic verbal phrases, such as ‘I think’, ‘I suppose’, ‘I presume’, etc. It is, in fact, one of the most characteristic features of the English language as seen from a cross-cultural perspective (see Wierzbicka 2006). Nevertheless, epistemic phrases have so far received little scholarly attention within the literature on translation. In English-Polish contrastive studies, this aspect still remains an open field. The aim of this paper is to examine
Edmund Spenser for young girls: Lucy Peacock’s adaptations of The Faerie Queene

Lucy Peacock’s books entitled The Adventures of the Six Princesses of Babylon in Their Travels to the Temple of Virtue (1785) and The Knight of the Rose. An Allegorical Narrative (1793) were a pioneering attempt to use the content of Edmund Spenser’s long heroic poem The Faerie Queene (1590-1596) and the way Spencer treated allegory as a basis for the moral story for children. The rewriting methods used by Peacock (ca. 1768-1816) and the obtained results were particularly interesting as she wrote those books predominantly for young girls who were hardly Spenser’s original audience.

Piotr Plichta
Pedagogical University of Kraków

Anne of Green Gables

Lucy Maud Montgomery's Anię z Zielonego Wzgórza zna niemal każde polskie dziecko. Spostrzeżenie to skłania do namysłu nad przyczyną owej niesłabnącej z biegiem czasu popularności powieści Lucy Maud Montgomery. Natomiast uważna lektura oryginału każe uzupełnić refleksję o pytanie, czy na pewno jest to utwór adresowany do młodego odbiorcy. Oba wskazane zagadnienia trudno rozpatrywać w oderwaniu od kwestii przekładu, bowiem, co oczywiste, właśnie dzięki tłumaczeniu twórczość kanadyjskiej pisarki mogła zaistnieć również w naszej kulturze. Co więcej, Anne of Green Gables niezmiennie stanowi inspirację i wyzwanie dla translatorów; dość powiedzieć, że na przestrzeni nieco ponad stu lat, które minęły od powstania utworu, został on przełożony na język polski już kilkunastokrotnie! Fakt ten sprawia, iż kolejne polskie Anie...

Dorota Powieśnik
Jagiellonian University, Kraków

The epistemic verbal phrase ‘I wonder’ in Alice in Wonderland by Lewis Carroll (by adopting a qualitative and quantitative approach), as well as in its latest retranslation produced and published in 2015 by Grzegorz Wasowski. An attempt is made, first of all, to analyse the function of the phrase in both the English language and the novel in question by relating it to the cultural underpinning of the category of epistemic phrases, and to compare it with the way the phrase has been rendered in the Polish translation of the novel under investigation.

Piotr Plichta
Pedagogical University of Kraków

Edmund Spenser for young girls: Lucy Peacock’s adaptations of The Faerie Queene

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Dorota Powieśnik
Jagiellonian University, Kraków

Każde pokolenie ma swoją Anię? O polskich przekładach Anne of Green Gables

Lucy Maud Montgomery

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How to unstitch your grandchildren and roll them into a ball of yarn –
illustrating the translations of Uri Orlev’s Savta Soreget (Granny Knits)

Uri Orlev’s 1981 picture book תגרוס אתבס (Savta Soreget, English Granny Knits) tells the story of an old woman who moves to a small town where she knits herself an entire household, including two grandchildren. As the children are “woollen – not made of skin”, they have to endure the intolerance and persecution of the local community, which eventually leads to them being rolled back into a ball of wool and carried out into the world in the search of a more tolerant place. The seriousness of the topic is contrasted by a simple, nursery rhyme-like verse, which leaves a lot to be interpreted both by the reader and by the illustrator. I will focus on two strikingly different editions of the story – Grand-Mère Tricot (1998, illustrated by Myriam Mollier, translated by Laurence Sendrowicz and Rose-Marie Vassallo-Villaneu) and Babcia robi na drutach (2008, illustrated by Marta Ignerska, translated by the author) – and show how both illustrators approach the darker themes, allusions to the Holocaust, and the macabre imagery of unstitching children. Both illustrators use the strategy of domestication – moving the action to France and Poland, respectively – yet to achieve a strikingly different goal. The tone of the two books raises the question: are we still reading and looking at the same story? The French edition, marketed towards children aged 6/7, is brightly coloured and, by the use of a framing technique reminding the readers that they are reading a story for children, the pictures “soothe” the darker elements of the story. Ignerska’s approach is quite the opposite – through the use of rough, dark-grey pencil strokes and gloomy figuring, and through her choice of scenes to be illustrated, her version emphasizes

Karolina Rybicka
Jagiellonian University, Kraków
The means of translation of onomatopoeic proper names (on the material of children’s literary fairy tales of the 20th century)

Children's literary fairy tale is probably the first work of literature we read. Children's literary fairy tale may be seen as an introduction into the world of literature, that’s why writing as well as translating such works is a responsible and difficult task. The language of children's literature is lively; it reflects the specifics of a child’s perception. Children’s literary fairy tale is a dynamic narration of the adventures of little boys and girls who resemble their little readers. There are no long passages; the stories are filled with vivid verbal images, poetry, and pictures – everything to attract and keep the attention of the young audience. "What is the use of a book", thought Alice "without pictures or conversation?" (Lewis Carroll, Alice's Adventures in Wonderland) Onomatopoeic proper names are one of the means of maintaining the child's attention. Some of these names have a special structure and perform a characteristic function. This category was previously included in charactonyms. In this paper, the onomatopoeic proper names are analyzed as a separate category of proper names. The article covers the research from the viewpoint of structure and semantics of onomatopoeic proper names – the features that allow the translator to categorize these names during the pre-translation analysis. The author has conducted research describing the translation strategy of onomatopoeic proper names based on their categorization. The eligibility of results is defined by the considerable amount of research literature on the theory of translation, the theory of proper names and the theory of literary translation (85 sources), it is also defined by the representative language material used during the analysis of the structural and semantic features of onomatopoeic proper names and their means of translation (the amount of material of 30 English and American children's literary fairy tales of the 19th and the 20th centuries and their Russian translations is 2 345 600 words). The comparative analysis is given along with the analysis of data of psycholinguistic experiment conducted with the recipients of Russian translations – 12-15-year-old children. The hypothesis of the article is that the strategy of the translator should be based on the categorization of onomatopoeic proper names and a number of features of the marker of onomatopoeia in onomatopoeic proper names. This may imply a certain restriction on the choice of strategies and means of translation. The replacement of original onomatopoeia of
the name with onomatopoeia of the translation language is seen as the most optional translation strategy.

Walter Sauer
University of Heidelberg

Varietas delectat: the changing faces of Struwwelpeter

Der Struwwelpeter is the most influential, the most controversial and, above all, the most variable of all children's books. My lecture will focus on the latter aspect, presenting Struwwelpeter as a true chameleon of children's literature. No other historical kids' book, not Robinson Crusoe, not Max and Moritz, nor any of the many wonderful modern children's books has experienced as many transformations and metamorphoses as Der Struwwelpeter. The title I have chosen for this lecture Varietas delectat: the changing faces of Struwwelpeter reflects my personal experience with the book in more ways than one. First, "varietas": in studying and collecting Struwwelpeter, I have been fascinated by the theme of variation connected with this book. Indeed, I find this to be the most pervasive trait. It is apparent in the book's development and publishing history, its interesting and ever changing iconography, the thematic variance of the book's constituent parts, the linguistic diversity of its international reception, as well as the great variety of adaptations, imitations, parodies and the like. Second, "delectat": I definitely must confess to the "delectable" part of this familiar Latin quotation. No apology: Struwwelpeter for me is fun. Finally, "the changing faces": although it would be easy to fill hours discussing Struwwelpeter's changing physiognomy during the past almost 175 years, I will not limit myself to this one facet. I will rather extend the meaning of the phrase "faces of Struwwelpeter" metaphorically to include other varying features of the book and of its publishing and reception history, thereby presenting a sort of "tour d'horizon", a Struwwelpeter panorama, including relevant research and desiderata.

Katarzyna Slany
Pedagogical University of Kraków

Czarna pedagogika w baśniach Wilhelma Hauffa, braci Grimm i Hansa Christiana Andersena (na wybranych przykładach)

Temat, jakim jest czarna pedagogika, zwana też pedagogiką strachu, zostanie w niniejszym referacie rozpatrzon y z perspektywy literatury wiktoriańskiej w odwołaniu do XIX-wiecznej, wiktoriańskiej kultury dzieciństwa konstruowanej przez autorytarnych
Remixed fairy tales, distorted legends – Agnieszka Taborska’s surrealistic picturebooks and their German translations

The talk deals with the German translations of the picturebooks created by the Polish writer, translator and scholar of surrealism Agnieszka Taborska. Taborska’s picturebooks contain oneiric and dream-like scenes, which have a strong impact on the reader’s imagination. They are surreal imaginative games, following the tradition of the literature of the absurd, featuring the element of surprise and unexpected juxtapositions. Taborska’s stories are also carnivalesque rewritings of legends and fairy tales, whose elements and conventions are mixed up in a surprising manner. The playful manipulation of language, numerous wordplays and humorous distortions remind of Lewis Carroll’s Alice in Wonderland, which the author claims to be one of her favorite texts. Being highly intertextual, Taborska’s picturebooks are written for adults as well as for children. So far, three of Taborska’s picturebooks have been translated into German, Die ausgetickte Uhr (Szalony zegar) and Mondgeister (Księżycowe duchy) have been rendered by Klaus Staemmler, Der Fischer auf dem Meeresgrund (Rybak na dnie morza) by Maiken Nielsen. The presentation is concerned with the rendering of the carnivalesque aesthetics of the source texts, it focusses on the "double address" of the source text and its implications for translation, and examines the role of illustration in the translation process of picturebooks. Illustrations are – as stressed by Riitta Oittinen – a part of the translated whole, and pictures are therefore involved in translating for children. The presentation highlights the complex dynamics in the translation process of picturebooks and its implications for research on translation studies.
Satire or abuse? Offensive language in two Polish translations of Roald Dahl’s *Matilda*

Some of Roald Dahl’s novels for children are said to evoke ambivalent or skeptical reactions in adults, who are after all the ones that make key decisions in translating for young readers. This skepticism can be summarized as resulting from the fear that some aspects of Dahl’s fiction might ‘put wrong ideas’ into young readers’ minds, i.e. present them with models of behaviour or language use considered undesirable. In translation, texts of this kind may be susceptible to ‘mitigation’, a manipulation strategy induced by the conventional ideas on what is inappropriate to young readers. Inspired by the publication of a new Polish rendition of Dahl’s *Matilda* in 2016, this paper will analyse one of the potentially controversial aspects of this book, namely offensive language, considering its role in the satirical characterization of protagonists in the original and comparing its treatment in the Polish translations from 1996 and 2016. Offensive language may be expected to undergo mitigation in translation, depending on the varying strength of the taboo on representing it in writing for young readers in different cultures, on the translation norms and on the image of the child addressee assumed by the translator. This paper will examine whether mitigation has been applied to offensive language in the two Polish translations of *Matilda* and whether there has been any change in the acceptability of such a stylistic feature over the two decades between their publication, which would suggest some changes in translation norms and the image of the child reader.

Incorporating ethics in curriculum of children’s literature translator training in China

This paper addresses the imperative of embedding ethics in children’s literature translator training programmes in China, and illustrates the components and methodology that such ethically-oriented training would involve. Although ethical issues have been approached from a variety of perspectives in the wider discipline of Translation Studies in China, discussion about the role of ethics in professional translation practice has tended to centre on the perceived qualities of loyalty or fidelity to the source text rather than exploring ethics as a value-based professional
system. Moreover, there has been little discussion as to how ethics might be presented in children’s literature translation practice. This paper adopts a more reflective and critical stance towards ethical issues, and in particular as to how ethics might be taught through the application of case studies. There are a number of different methods of considering the relationship between ethics and translation experience, Andrew Chesterman’s four underpinning ethical norms, Anthony Pym’s content-vs-abstract ethics for instance. As well as assessing the criteria put forward by them, this paper will evaluate the perspectives of deontologists and consequentialists, drawing upon ethics as an abstract system that is concerned to shape behaviours in translating children’s literature. Everything discussed and proposed in this paper has a real-world value, calling as it does for a different approach to translator training than has hitherto been adopted. The paper will also seek to make a series of pedagogic recommendations that bring together real-world concerns with the enhanced professionalization of the role of the children’s literature translator.

Mary Wardle
Sapienza University of Rome

Plus ça change: Struwwelpeter’s 21st century cousins

Following in the tradition of the hugely popular cautionary tales of Dr Heinrich Hoffmann, and most notably Shock-Headed Peter or Slovenly Peter, the English-speaking world continues to produce stories where children who dare to contravene societal norms suffer calamitous consequences. This paper offers a contrastive analysis between the eight tales from Hoffmann and the ten stories in the first volume of David Walliams’ trilogy The World’s Worst Children (2016) – with particular reference to the woes of Nigel, Nit-Boy, who collects a fantastic quantity of lice in his hair - examining the taboos the children encounter, the cultural conventions they transgress. In both cases, the humour is born from the juxtaposition of moralizing attitudes and grotesque flouting of the rules. As Emer O’Sullivan points out, “one of Hoffmann’s great innovations was to bring illustrations and text together as equal components to tell a story”, and the same is true with Walliams’ modern tales where the illustrations of Tony Ross are an integral component of the narrative; indeed the lettering and graphic layout of the written text also contribute to the tales. Just as Hoffmann’s rhymes were translated into numerous languages and published outside their native Germany, the paper will investigate how Walliams’ tales reach their global audience through translation but also through online content, where young readers are encouraged to contribute their own versions of disobedient peers. Other elements analyzed will include: linguistic innovations, political correctness, gender politics.
Translators in Kensington Gardens. James Matthew Barrie's *Peter Pan in Kensington Gardens* and its Polish translations

*Peter Pan in Kensington Gardens* – an elusive and whimsical tale about pre-Neverland life of the Boy Who Would Not Grow Up, non-adult excerpt from the novel originally written for adults, published separately in 1906 as the book for children – collects and combines many translation difficulties which can be found in children's classics. That is, first and foremost, dual (or multi) address of the text, whose virtual reader is situated – like Peter Pan himself – between childhood and adulthood. Secondly, complex narration interlacing different voices, multiplicity of stylisations, brisk humour and lyricism mixed with nostalgia. For Barrie’s translators a great challenge is also the language of his novel – precise, ironic, immersed in actuality of place and time, full of linguistic invention and poetic qualities. Simultaneously, the novel gains interesting contexts in Barrie’s later works concentrated on Peter Pan – through Kensington Gardens a straight path leads to the Neverland. *Peter Pan in Kensington Gardens* was translated into Polish only twice – by Zofia Rogośówna in 1913 and by Maciej Słomczyński in 1991. These two translations, telling the Peter's story in two different and somehow antithetical voices, can be analysed not only in terms of narrative and linguistic issues but also in terms of literary conventions influencing the translation, translator’s censorship, and the ways translators understand their role towards the texts (translator-moralist versus impartial objectivist). The main aim of the article is to present translation challenges in Barrie’s novel and analyse different strategies engaged in translation process. This critical perspective will be complemented with a practical attitude developed while working on a new Polish translation of *Peter Pan in Kensington Gardens*, created with the willingness to restore and refresh this slightly forgotten masterpiece to the Polish reader.

Monika Woźniak
Sapienza University of Rome

Mediating the macabre through word and image: the Brothers Grimm illustrated fairy tales in communist Poland (1945-1989)

In the immediate post-war period the Grimm Brothers' *Kinder- und Hausmärchen*, given their appropriation by the Nazi propaganda, were not looked on with a favourable eye by Polish educators and critics, who considered them excessively...
cruel and violent to be a suitable text for children. When in 1956 the first collection of the Grimms’ fairy tales was finally published, it was a meagre selection of only 22 tales, based on a censored DDR version, carefully purged of the most macabre elements. It was not until the 1980s that a two-volume complete collection of tales was published, and only in 2009 and 2010 did a completely new translation appear, containing no omissions or adjustments regarding macabre elements. The void was filled with numerous adaptations, more often than not published without mentioning the Grimms’ name: these free retellings dealt with the original literary sources very liberally, especially altering the "shocking" details. Illustrations to the tales, which in the communist period were created almost exclusively by Polish illustrators, usually contributed to the mitigation of the original tales’ often dark atmosphere, both by means of a careful selection of the scenes to be depicted and by a light, serene tone. This paper will try to analyse several of the Grimms’ Polish adaptations/free translations and their illustrations in the post-war period in order to trace the most common trends and strategies in avoiding or attenuating the macabre elements verbally and visually.

Beate Zekorn-von Bebenburg
Struwwelpeter-Museum, Frankfurt a. Main

Children’s perspectives on Struwwelpeter today: experiences with the classic at the Struwwelpeter-Museum in Frankfurt

Although much debated, Heinrich Hoffmann’s Struwwelpeter is still known to most children in Germany. The talk reflects my daily experience with young visitors at the Struwwelpeter-Museum in answering the questions: Is Struwwelpeter still important to children in 2018? Should children be confronted with this pictorial world at all? Few studies deal with direct reactions and attitudes of children concerning Struwwelpeter. Educational work with children’s groups at the museum has a strong focus on roleplay. These experiences provide ample material on how children "read" the stories today. In the theatre room of the museum, children can dress up as Struwwelpeter characters. These daily scenes show how easily children transfer the archetypical characters of Hoffmann’s picture book into their own experience with dangers and moral behaviour. By analyzing the approach of children, I will point out how the occupation with Struwwelpeter can help young children to distinguish between fiction and reality and – even more – to understand about the essence of literature.
The chief difficulty Alice found at first was managing her flamingo.