

# Translations and Adaptations of Children's Literature as a Preparation for the Dialogue of Cultures: A Study of Polish Textbooks for Grades 4 to 6 in the period 1999-2010

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The focus of this article is the 'voice of the translator' in the Polish core curriculum with specific reference to the textbooks for grades 4 to 6 published in the period 1999-2010. Language texts in school materials include translations of European classics and contemporary literature, from many languages and many cultures. One important dimension of the pedagogical use of these language texts is the 'fragmentation' of literature through excerpting. A fragment, or excerpt, can often take on a specific character of representing the whole text and also function outside a literary work in an autonomous role. Many of the excerpts from translated works of foreign literature which are presented in school textbooks give students an opportunity to prepare for understanding and dialoguing with other cultures.

Key words: translation of literature, literary education, fragmentation, excerpts, cultural dialogue, literary canons

Cet article porte sur la « voix du traducteur » dans les programmes d'études obligatoires en Pologne en accordant une attention particulière aux manuels scolaires pour les cours de 4<sup>e</sup>, 5<sup>e</sup> et 6<sup>e</sup> année, publiés entre 1999 et 2010. Ces manuels comprennent des traductions d'œuvres européennes classiques et contemporaines, provenant d'un grand éventail de langues et de cultures. Une dimension importante de l'utilisation pédagogique de ces textes est la fragmentation de la littérature qui découle du recours aux extraits d'œuvre. Souvent un fragment, ou extrait, et ses caractéristiques particulières finissent par représenter l'ensemble de l'œuvre et fonctionner d'une manière autonome. Un grand nombre des extraits des traductions d'œuvres de littérature étrangère qui sont présentés dans les manuels scolaires offre aux élèves l'occasion de se préparer en vue de comprendre et de dialoguer avec d'autres cultures.

Mots clés : traduction d'œuvres littéraires, éducation littéraire, fragmentation, extraits d'œuvre, dialogue culturel, canons littéraires

*"I am me – I am Other"*<sup>1</sup>

## Introduction: Polish and Foreign Literature Canons in Textbooks

For many years, one of the focal points addressed in debates on Polish language and literature teaching was the domination of Polish literary classics over works of world literature on the obligatory reading lists.<sup>2</sup> Clearly, the proportions shifted after the political changes in Poland

in 1989, and these shifts were subsequently sanctioned by the major reform of the education system in 1999. The literary presentation of multiculturalism and the promotion of tolerance towards 'others' were endorsed in the guidelines and suggestions included in the Ministry of Education's core curricula (the regulations on the teaching curriculum, the learning prerequisites and outcomes and the grading criteria for each level of education) and in the new series of school textbooks, published after 1999.<sup>3</sup>

As a result, a new range of texts appeared in compulsory school reading lists, teaching curricula and textbooks, including translated texts. As Elżbieta Skibińska remarks, translations necessarily offer readers an experience of otherness

Reading a translation, whose outstanding feature is connoting otherness (...) - that is an ability to infuse the text with senses which are uncommon and inconsistent with the reader's experience and which as a result are associated with foreign countries, cultures, and languages – may mean reading an "alien," "other," "exotic" text. The "otherness" of the text may be seen as a value, especially when the reader is curious and looks for translations that are meant to show him/her a new world so much different from his/her own. Therefore, deliberate choice of translations as the texts to read assumes the expectation of otherness, which they should convey.<sup>4</sup>

Although Polish literature continues to prevail, most textbooks include some 5% - 10% of texts from foreign literatures. A notable exception is *To lubię!* [I like it!], the series of textbooks prepared by Agnieszka Kłakówna, Barbara Dyduch, Maria Jędrychowska, and Krzysztof Wiatr, first published in 1998 and re-issued in 2006 in a revised version under the title *Nowe to lubię!* [The new I like it!]. The titles in these textbooks are chosen from wider cultural (and multicultural) contexts than selections for previous textbooks and almost 80% of the selected texts represent foreign literature.

It is important to recognize that literature that a pupil comes into contact with at school is not 'pure literature,' but literature which has been incorporated into a textbook and has undergone an educational 'processing' by three 'intermediaries,' primarily by textbook authors and publishers specialising in educational publishing, but also – in classroom discussions – by individual teachers who present their particular interpretations. For this reason, the full and final shape of a literary text included in cultural education at school is dependent (especially

at lower levels, in the 4<sup>th</sup> to 6<sup>th</sup> grades for children 10-12 years old) on the preferences of particular textbook authors and publishers, which frequently involve, in the case of Polish studies at school, the use of excerpts. The 'processing' for preparing and adapting texts for the classroom is also connected with specific objectives for using literature in Polish classes, mainly with the didactic, cognitive and aesthetic functions attributed to it.

This study will concentrate on the presence and function of translated texts in textbooks and the way the 'voice of the translator' is made (or not made) audible to their users/reader (teachers and pupils). This includes not only mentioning the translator's name or that the text is a translation of a specific work, but also making this voice audible as a voice that is different from the voice of the author.<sup>5</sup>

The first section will focus on the 'voice of the translator' as manifested in the selection of texts for textbooks for elementary school grades 4 to 6 published in the period 1999-2010.<sup>6</sup> An analysis of the contents of these textbooks will consider which language these texts are translated from; whether they belong to the European classics or contemporary literature; if they represent any of the 'central,' 'mainstream' literatures (English, French, etc.) or 'minor,' or 'peripheral' ones; and what cultural background/s they represent. This will show which cultures and works are most valued by textbook authors (and also by the authorities since, it should be stressed, the literary texts reprinted in textbooks have to comply with ministry requirements and suggestions for core curricula).<sup>7</sup>

The second section will consider the way translated texts are incorporated in the textbooks and the type of information regarding other cultures that accompanies them (e.g. glosses or notes). An effort will be made to determine the 'source' of this information (translator? textbook author? publisher?), or, in other words, to see whether the translator's voice is the only one audible for the reader or if it is a part of a 'chorus' of voices. Finally, the third section will show how reading translations can prepare for the dialogue of cultures.

## The Translator's Voice in the Selection of Translations

The presentation and interpretation of literary texts from foreign literatures and other cultural backgrounds are influenced by the following educational objectives formulated in the core curriculum:

to introduce students to the world of culture especially by [...] stimulating the motivation to read and to develop skills for interpreting literary and other cultural texts [...] in order to facilitate an understanding of man and the world; **to introduce students to national and European cultures and traditions.**<sup>8</sup>

Except for the clear suggestion of including texts belonging to other “European cultures and traditions,” the core curriculum makes no other mention of translators or translations. It seems that this document, which is crucial to school education, entirely ignores the issue of the translator's voice.

The new textbooks from various publishers (the most popular being Nowa Era, Gdańskie Wydawnictwo Oświatowe, WSiP, Stentor, and Wydawnictwo Edukacyjne) feature different types of texts: ancient, classic, contemporary and popular. It should be stressed that in almost all cases, the publisher mentions the translator's name along with that of the author, or – in the case of an adapted text or an excerpt – the original title. The fullest bibliographical information appears in Agnieszka Kłakówna's *Nowe to lubię!*, (Wydawnictwo Edukacyjne) here the source of the excerpt is provided, including the page range, the full name of the translator, and the place and date of publication.

### A Multitude of Source Languages

As a result of the approach in the last ten years in favour of an ‘open’ reading list for the core curriculum and greater freedom of choice in selecting obligatory texts, textbooks have seen many new additions of texts from various corners of the world, translated from numerous languages, including the following:

- English (e.g. excerpts from books by C.S. Lewis, J. O. Curwood, J. R.R. Tolkien,

E. Hemingway and A. de Mello);

- French (e.g. excerpts from books by A. Saint-Exupéry, J. de La Fontaine, C. Clemént, É. E. Schmitt, R. Goscinny & J. J. Sempé);
- Swedish (e.g. excerpts from books by A. Lindgren and S. Lagerlöf);
- Italian (e.g. excerpts from books by C. Collodi, E. De Amicis, A. Manzi);
- Spanish (e.g. excerpts from books by M. de Cervantes, J. Mauro de Vasconcelos);
- Russian (e.g. excerpts from books by B. Okudzhava, K. Bulychov, A. Pushink);
- Czech (e.g. excerpts from books by V. Havel);
- German (e.g. excerpts from books by M. Ende, brothers Grimm, O. Preussler, C. Funke, Ch. Morgenstern, I. Kleberger, Ch. Nöstlinger);
- Danish (e.g. H. Andersen fairy tales);
- Finnish (excerpts from books R. Roine);
- Hungarian ( e.g. excerpts from books by F. Molnár);
- Norwegian (e.g. excerpts from books by T. T. Hauger, J. Gaarder);
- Yiddish (e.g. excerpts from books by I. B. Singer); and
- Latin (e.g. excerpts from *Metamorphosis* by Ovid (Publius Ovidius Naso)).

There is no division of languages into the dominant and the less important ones: selection of the texts seems to be done based on the criterion of their educational value (e.g. *Sofies Verden (Sophie's World)* by Norwegian writer Jostein Gaarder).

### Translation vs Adaptation

When selecting texts *ad usum Delphini* for literary interpretation at school, the authors of textbooks face a considerable challenge as they need to make a series of informed decisions about which translation (or adaptation) would be most suitable and appropriate, for instance whether a simplified or adapted version rather a 'faithful' one would best meet the reader's needs.<sup>9</sup>

As M. Nikolajeva points out, some controversies surrounding the translation of children's books centre upon the interlingual transfer, especially on the process of domestication and adaptation. Nikolajeva cites two radically opposed schools of thought on translation for children: that of Göte Klingberg, who in *Children's Literature in the Hands of the Translators* (1986) opts for the most faithful translation possible, and that of Riitta Oittinen, who in *Translating for Children* (2000) opts for a creative, dialogical, reader-centred approach.<sup>10</sup> However, the arguments against adaptation and free translation often take on an ethical dimension, such as the distortion of content and erasure of cultural difference exemplified by the fate of *Pinocchio* in the United States. Adaptation is also often responsible for the bowdlerisation of the translated book, continues Nikolajeva, eliminating all content deemed 'inappropriate.' Astrid Lindgren's *Pippi Långstrump*, in numerous translations into various languages, has a history of being softened, corrected and manipulated in translation, up to the point of having whole chapters removed.<sup>11</sup>

#### The 'Fragmentation' Effect of Excerpting

One more important dimension which should be emphasized is the 'fragmentation' effect of excerpting. Usually literary texts in textbooks are just reprinted fragments. A fragment often takes on a specific character of representing the whole text as its typical element or as a synecdoche-like *pars pro toto* (a more general or a more specific meaning than usually is assigned to a literary excerpt used for didactic purposes).<sup>12</sup> Such operations of 'extracting' excerpts from a text can lead to the construction of peculiar 'wholes' or 'units,' derived from the original, which, when situated with the other fragments in an intertextual context, can also function outside a literary work and assume an autonomous role.<sup>13</sup> A significant consequence of such excerpting operations can be the assignment to the excerpt of literary, or other, conventions quite different from those of the original. The excerpt can take on a new structure and a slightly different meaning. For example, when extracted from the original text,

excerpts about Winnetou or Zorro can be used in textbooks to focus especially on protagonists who come from different cultures (Indian and Spanish), shown as individuals coming from identified cultures, wearing typical clothes, living in a specific environment, having specific behavior.

#### Whose voice? Annotations in Textbook Margins and Their Role

Throughout the process of cultural-literary education at school, considerable significance is attributed to the full understanding of a text, which should be the starting point of every lesson devoted to a foreign culture text. In each such case, one of the many methods of familiarising the student with another culture is the provision of additional information, usually placed in the margins of textbooks (including the footnotes by the translators themselves.)<sup>14</sup> Many educational publishers pay attention to the quality and quantity of such annotations. Such comments can also provide clarifications of difficult terms and lexical phrases, guidelines about pronunciation, explanations concerning historical and socio-cultural background, supplementary information framed as trivia or sometimes as pictures, and indices of names and concepts. As the following examples demonstrate, all these additional remarks come from the authors and publishers, and their voices cover that of the translator.

For instance, one textbook's socio-cultural and historical comment on *Uncle Tom's Cabin* indicates that "the novel is set in the first half of the 19<sup>th</sup> century in the United States, when slavery was still a fact of life. Rich white people owned black slaves, considered them to be their property, and usually treated them poorly."<sup>15</sup>

Grzegorz Leszczyński's textbook for the 4<sup>th</sup> grade *Przyjaciel na zawsze* [A Friend Forever] features an excerpt from Grey Owl's *The Adventures of Sajo and her Beaver People*. The textbook's publishers and authors supplement the excerpt with information about the author and the culture he comes from:

[...] The author was known under his Native American name "Grey Owl." He was born in England and his real name was George Stansfeld Belaney. He spent many years in Canada among the white settlers and natives. He lived according to Native American customs, was recognised as a member of the Ojibwe tribe and married a

native woman. The story about an eleven-year-old Native American girl, Sajo, her brother and the little beavers is a true story.[...] <sup>16</sup>

Grażyna and Jacek Kulesza's textbook *Wyspy szczęśliwe* [Fortunate Isles], some 20% of whose texts come from foreign literatures, contains "Nono," an excerpt from Valérie Péronnet's adventure book *Tippi: My Book of Africa*, translated by Janusz Kasza. Nono is the heroine's favourite cuddly toy, which the girl carries while travelling through Africa. The annotation in the margin explains the story's cultural context: "Tippi is a ten-year-old girl who was born in Africa. Her parents watch, photograph and film the animals, plants and landscapes of the continent. Tippi is the protagonist of Péronnet's book."<sup>17</sup>

Technical nautical terms and foreign names appear in a textbook excerpt from Jules Verne's *Dick Sand, A Captain at Fifteen*, titled "A Shipwreck," translated by Maria Zajączkowska.<sup>18</sup>

This terminology is explained in the margins, e.g., watch, sea mile, rabbet joints (framing timber in ships and boats), a knot (a nautical unit of measurement), a foot (an English unit of measurement), forecastle (crew's living quarters on a ship), galley, fathom, mess, porthole (a round window on the outside of a ship), and yard (a long beam to which a sail is bent).

Agnieszka Kłakówna's textbook *Nowe to lubię!* contains a literary image of New Zealand's flora and fauna in an excerpt from a text by Maori prose writer Witi Ihimaera, translated by Janusz Ruskowski. Terms related to the geographical or linguistic specificity of New Zealand are placed in italics in the Polish translation:

Na Wyspie Południowej w wielkich bezskrzydłych stadach pasły się *moa*. W ciepłym brzuchu lasów *kiwi*, *weka* i inne ptaki szukały chrząszczy *huhu* i innych soczystych owadów. Lasy rozbrzmiewały drzewnym *staccato* (na marginesie w podręczniku: *Staccato* – w muzyce: krótko, ostro, z przerwami), szelestem cykad i szmerem rybnych strumieni. I tylko czasem zapadała cisza, a w moczarach rozlegał się nieziemski śmiech jak roziskrzony *glissando*. Morze było pełne ryb i one też zdawały się czekać. Pływały świetlistymi ławicami w nefrytowej toni, niczym strugi migotliwego pyłu- *hapuku*, *manga*, *kahawai*, *tamuje*, *moki* i *warehou* – pilnowane przez rekina, czyli *mango ururoa*. Czasem w oddali zamajaczył biały kształt, majestatycznie frunący w głębinie: to *tarawhai*, płaszczka z kolcem jadowy na ogonie

[On the Southern Island, *moa* grazed in large wingless flocks. In the warm belly of the forest, *kiwi*, *weka*, and other birds were looking for *huhu* beetles or other juicy insects. The forests resounded with the *staccato* of the trees, the din of cicadas and the murmur of fish streams. And only every so often did silence fall, and an unearthly laughter emanate from the marshlands, like a sparkling *glissando*. The sea was full of fish, and they seemed to be waiting, too. Their luminous shoals swam in *nephrite* depths like waves of sparkling dust – *hapuku*, *manga*, *kahawai*, *tamuje*, *moki*, and *warehou* were guarded by the shark, the *mango ururoa*. Sometimes a white

shape loomed in the distance, gliding majestically through the sea depths: that's *tarawhai*, a stingray with a venomous barb on its tail.]<sup>19</sup>

For a 5<sup>th</sup>-grader this excerpt is interesting in terms of developing cognitive skills, but problematic in terms of vocabulary, given the enumeration, or even accumulation, of unfamiliar names of flora and fauna indigenous to the South Island of New Zealand.

Curiously, while several of these names are explained in the text itself, many others – treated as ‘tokens of the foreign culture’ – have been left unexplained (e.g., names of exotic fish), because no linguistic equivalents have been found in the European fauna. The page margins do, nevertheless, contain the following annotations: “*glissando* – in music: fluent passage through a series of consecutive sounds of an instrument produced by sliding a finger or a bow over the strings, keys, or a slide (in the trombone); an effect possible to achieve also by means of the human voice”; “*staccato* – in music: quickly, abruptly, at intervals”; *nephrite* – a type of rock, very hard, usually green, used for the manufacture of artistic items.”<sup>20</sup> This excerpt – despite the charm of the poetic language applied in translation and the epistemological curiosities about nature – may become a serious didactic challenge not only for the young recipient, the student, but also for the teacher.

Another interesting example is the pedagogical treatment of the description of an Indian chief, Winnetou, from a text by Karol May, included in one of the textbooks.<sup>21</sup> The excerpt is accompanied by a great deal of explanation that seems to be helpful for an 11-year-old student. These are mainly pronunciation tips and definitions of expressions which operate in cultural contexts, e.g., western, cowboy, and country. The exercises following the excerpt complement the interpretation of the selected text and the description of the character. In addition, two of the exercises organise the linguistic representation of the Wild West: 1) “Working in groups, prepare a word bank about the Wild West that would include such expressions as rancho and stagecoach”; and 2) “What is the image of Native Americans you remember from your childhood games, films, and books? Does the image of Winnetou

created by Karol May match that of your imagination?”<sup>22</sup> Obviously, these are only supplementary questions supplemented for methodological reasons by the textbook authors but they contribute to stressing the cultural specificity of the Native Americans.

Jolanta Bochenek and Jolanta Zawadzka’s textbook, *Mówię, czytam, piszę...* [I speak, read and write] for use in grade 6 contains few texts from foreign literatures (only approximately 3% of all texts), but one such text merits comment. It is an excerpt from *Dziennik Złoty* [Złata’s Diary], a diary written by 11-year-old Złata Filipovic during the war in former Yugoslavia, reproduced in the textbook under the title “In Sarajevo.” The material seems to be unique, and excellent for school discussion. It is worth mentioning the multinational character of the country in which the child protagonist experiences the war (“among my friends and my family, there are Serbs, and Croats, and Muslims”) and the first-person narration, abundant in expressive exclamations (“I’ve had enough of their shooting! Enough of flying bullets! Of all the killing! And of the misery! The sorrow! The hunger! And of the fear!”).<sup>23</sup> It is a shame, however, that the textbook authors do not provide the names of the translators and supplement the text with information about the historical context of the Bosnian war.<sup>24</sup>

Attempts to make the Translator’s Voice Audible

*The Little Prince* and its translation by Szwykowski, which dates from 1958 and seems to be well-anchored in the school curriculum, can perform a broader – ethical – function in school education. Of particular significance for the present discussion are the debates triggered by successive translations of Saint-Exupéry’s masterpiece. Natalia Paprocka, writing about “the publishing market adventures of *The Little Prince*,” and about different factors connected with contemporising and “perfecting” the translation, cites a quote from 1994 by a recent translator of Saint-Exupéry’s book, Marta Cywińska, and raises the question as to what “perfection” in translation could possibly mean.<sup>25</sup> This question could also be asked in the context of the

educational use of translations in schools. This is what Cywińska writes about Szwykowski's translation:

Some stereotypes, names or phrases from the popular translation function in everyday colloquial language. The famous "Draw me a sheep," "I am responsible for my rose," or "Please, tame me" are recalled in our memory not only during a careful reading of *The Little Prince*.<sup>26</sup>

Cywińska adds that "a new translation may be [...] a dialogue including stereotypes, dictated by the type of the previous translator's imagination,"<sup>27</sup> and she highlights the differences between the earlier translation and her more recent one: "My version of *The Little Prince* is more for adults and about adults, while all the diminutive forms define the stranger from the other planet. If a text contains any expression from today's messy everyday language, it is only to prove the lack of poetry in the adult world."<sup>28</sup> These are matters that schools should also address today.

Hearing the Translator's Voice: Conversations about books – Kubuś Puchatek or Fredzia Phi-Phi?

The first (and perhaps only) one to follow this lead was Grzegorz Leszczyński, the author of the textbook *Przyjaciel na zawsze* [A Friend Forever]. *Język polski. Przyjaciel na zawsze* [Polish, A Friend Forever], the selection of obligatory reading material he proposes for 5<sup>th</sup>-graders,<sup>29</sup> features a 'real' lesson in translation studies, titled "Kubuś Puchatek or Fredzia Phi-Phi?" in chapter 5 "Dialogues from Books." In the following quotation from the textbook, he makes reference to translation as a phenomenon of literary reception:

W nowym numerze „Koniczynki” znajdą się przykłady dialogów pomiędzy autorami różnych autorów. Zamieszczone w gazetce teksty pokażą, że każdy utwór ma swoje własne życie – na przykład żyje w jednym języku, potem jest tłumaczony na inny i żyje na nowo”.

Przeczytaj fragmenty dwóch przekładów słynnej na całym świecie książki Alana Alexandra Milne'a. Tłumaczenie Ireny Tuwim jest bardziej swobodne, tłumaczenie Moniki Adamczyk – Grabowskiej – bliskie utworowi oryginalnemu.

The recent issue of *Koniczynka* includes examples of dialogues by two different authors. The texts published in the newspaper show that every literary work has a life of its own; for example, it lives in one language and then is translated into another and lives a new life.

Read the excerpts of two different translations of the world-famous book by Alan Alexander Milne. Irena Tuwim's translation is looser, while Monika Adamczyk-Garbowska's is closer to the original version.<sup>30</sup>

The excerpts anthologised in the textbook include descriptions of the protagonists from the beginning of the story. Leszczyński poses the following questions beneath the excerpts:

1. Porównaj oba przekłady i powiedz, co je różni?
  2. Który z przekładów bardziej Ci się podoba? Dlaczego?
  3. Jak sądzisz, czy zadaniem tłumacza ważne jest wierne przełożenie tekstu, czy też tłumacz może swobodnie odchodzić od oryginału po to, by przybliżyć utwór czytelnikom w swoim kraju?
  4. Przygotuj wypowiedź na ten temat, odwołując się do obu poznanych przekładów utworu Milne'a
- 
1. Compare the two translations and find differences between them.
  2. Which translation do you like more and why?
  3. In your opinion, is the translator's task to faithfully render the meaning or can a translator freely depart from the original in order to relate the text to the readers in his/her own country?
  4. Prepare a speech on this topic referring to both of the translations of Milne you've read (p. 129).<sup>31</sup>

The translation problem which Leszczyński frames in these three questions and asks 11-year-old 5<sup>th</sup>-graders to reflect on seems rather complex and requires fairly specialised knowledge on the part of the teacher. The fact that Grzegorz Leszczyński suggests, for the first time, this kind of reflection, can be seen as a result of the important debate on the Polish translations of Milne's work.<sup>32</sup>

#### Translations as Preparation for a Dialogue of Cultures: A Conversation on Ethical Lessons

The multiplicity and diversity of foreign literature texts (in terms of both subject and genre) do not presuppose the dominance of one language over another, e.g. French or English over less common languages. A good example is the immense popularity in Poland of Astrid Lindgren's work, not only among the critics of children's literature and the members of educational committees designing school curricula, but also – from the perspective of readers' reception – among the children themselves. It seems that rather than a specific culture or language, it is the universality of the ethical lessons of particular texts and their life wisdom that dominate here (even if some of her work as well as her life has been censored in the name of ethical values.)<sup>33</sup> These elements testify to the remarkable power of the voice of an author

whose works have survived for many years in the canons of the world masterpieces of children's literature. For similar reasons, so it seems, Tove Jansson's oeuvre is also well-established in the Polish school curricula. Her series of books about the Moomins and her depictions of home and family, and the philosophies of life of individual characters have become perhaps the most recognisable popular patterns of friendship and family relationships. With respect to concepts such as fantasy and children's imagination, seen in the context of school curricula and pertinent to almost all textbooks, children's favourite reading choices, such as Lewis's *The Chronicles of Narnia*, Michael Ende's *The Neverending Story*, and Barrie's *Peter Pan*, seem appropriate choices. A fantasyland where child characters pursue their dreams (Bastian who has his great adventure in *Phantasia*land, Lucy with her brothers and sisters fighting for a free Narnia, and Peter Pan growing up in Neverland) is a topical subject for school discussion, and features in literature education irrespective of cultural conditions and national identities. Showing the emblematic behaviour of characters entrenched in the battle between good and evil, their moral dilemmas and images of the ethical complexity of the world, the masterpieces of Lewis, Ende and Barrie have a universal character beyond cultural boundaries.

Such is also the role of the literary description of the treasure hunt from the pirate adventure book *Treasure Island* by Robert Louis Stevenson<sup>34</sup>. Included in a textbook, Birkenmajer's translation preserves through its rich language the mysterious atmosphere of Stevenson's story. Also of interest is the description of the pirate ship from James Matthew Barrie's *Peter Pan* in Maciej Słomczyński's translation.<sup>35</sup> Varied in terms of style and phraseology, Maciej Słomczyński's lithely translated excerpt builds on the image of a pirate ship, enriched with informal and colloquial language (e.g., "łajdacko wyglądający [okręt], plugawy aż po kil" (for "a dastard [ship], filthy to the keel"). This undoubtedly appeals to the emotions and imagination of a young reader while creating an atmosphere of fear and drama in such

descriptions as “odrażające dno okrętu” [the repulsive hull] and “był ludożercą mórza ... chronionym przerażeniem” [he was the “the cannibal of the seas [...] guarded by terror”]<sup>36</sup>.

Translated excerpts can be used for the esthetic qualities of their language. Unfortunately, it is often forgotten that the Polish texts are the work of a translator whose voice is thus muted and ignored.

## Conclusion

An overview of school textbook content reveals that world literary works representing many different cultural backgrounds and featuring protagonists from different countries have indeed been included in compulsory reading lists.<sup>37</sup> Polish school children can read about the American Tom Sawyer, the English Sherlock Holmes, New Zealand’s whale rider, the Canadian legend about the porcupine, a French tale of a pair of shoes in love (by Pierre Gripari), a German story of a girl called Momo and her doll Bibi, an excerpt from a Swedish tale about the Brothers Lionheart. They can also read about many fantasy worlds that cannot be ascribed to any particular culture, in *The Hobbit*, for example, and excerpts from *The Lord of the Rings*, not to mention fantastical and mythical characters such as It from *Five Children and It*, Cinderella, Little Red Riding Hood, or dwarves (the local Polish ones from the tale *Little Orphan Girl Mary*, written by Maria Konopnicka, and Scandinavian ones from Selma Lagerlöf’s *The Wonderful Adventures of Nils*). Translated texts come from different parts of the world and do not seem to privilege any language or culture.

Optimistically, new textbooks represent a considerable step forward in promoting knowledge of other cultures. Many of the excerpts from translated foreign literature presented in school textbooks give children an opportunity to prepare for understanding other cultures and for a dialogue with other cultures. Thanks to the presence of translations of foreign texts, primary school students are given the chance to understand that even though cultural differences exist,

the problems people face all over the world are very similar, and this should help them to immerse themselves as readers in the communal experience of humanity.

However, the voice of the translator still seems inadequately showcased. This is a significant gap, indeed, and for it to be filled, a consciousness of the role of the translator and the very translation process needs to be fostered. This creates a range of options for a teacher, increasing at the same time his/her responsibilities. He/she can choose a culturally interesting translated text for classroom analysis and supplement it with information about the translator, or multiple translations of the same text and material about the creative aspects of the very translation process, including for example the challenges of translation from one culture into another other culture. In this educational sense, a teacher could, and perhaps should, rely on a number of notions specific to translation theory while developing his/her teaching materials for the lesson. Such notions include primarily understanding the original text, understanding meanings encoded in key words, analysis and interpretation of a literary work, reproduction and creativity in the literary translation process, the translator's strategies and choices, and should be aimed at ensuring that students fully understand the text. However, the inclusion of such material would require a revision of the curricula in teacher training programmes.

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## Notes

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<sup>1</sup> Riitta Oittinen, *I am me - I am Other. On the Dialogics of Translating for Children* (Tampere: University Press 1993), p. 102.

<sup>2</sup> See Dorota Michulka, *Ad usum Delphini. O szkolnej edukacji literackiej – dawniej i dziś* [Ad usum Delphini. On Polish Literary Education – Then and Now] (Wrocław: University Press 2013).

<sup>3</sup> A list of textbooks is given in the bibliography. This attitude seems to be based on ideas from current humanistic studies, such as those of Maureen White in "Best Children's Picture Books from Abroad; Valuing Other Cultures," a paper presented at the International Association for Teacher-Librarianship conference held in Vancouver, 6-11 July, 1997. Full text available at ERIC (ED4512962), p. 2. See also Bogumiła Staniów, *Z uśmiechem przez wszystkie granice. Recepcja wydawnicza przekładów polskiej książki dla dzieci i młodzieży w latach 1945-1989* [With Smile Across All Borders. Publishing Receptions of Translations of Polish Books for Children and Young Adults in 1945-1989] (Wrocław: University Press, 2006), pp. 7-8.

<sup>4</sup> Elżbieta Skibińska, *Kuchnia tłumacza. Studia o polsko-francuskich relacjach przekładowych* [Translator from the Backstage. Studies of Polish-French Connections in Translations]

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(Kraków: Universitas, 2008), p. 213.

<sup>5</sup> See Cecilia Alvstad's text in the present volume.

<sup>6</sup> See the bibliography for the list of textbooks for teaching Polish language and literature.

<sup>7</sup> Excerpts from twenty-four books, half of which come from world literature, have been put on the obligatory reading lists for the core curriculum of grades 4 to 6. These books are: Burnett's *The Secret Garden*, Dahl's *Charlie and the Chocolate Factory*, Lewis's *The Lion, the Witch and the Wardrobe*, Tolkien's *The Hobbit, or There and Back Again*, Collodi's *Pinocchio*, Lindgren's *The Brothers Lionheart*, Molnar's *The Paul Street Boys*, Montgomery's *Anne of Green Gables*, Goscinny & Sempe's *Little Nicholas*, Verne's *Around the World in Eighty Days*, Witcher's *The Girl of the Sixth Moon*, and Twain's *The Adventures of Tom Sawyer*. This does not include selections from fairy tales, folk stories and legends, Christmas carols, patriotic literature or poetry, as none of these texts was accompanied by any specific translation details or the translator's name. Before 1999, there were more Polish literary classics in school readings.

<sup>8</sup> *Ministerstwo Edukacji Narodowej o reformie podstawy programowej, kształcenie blokowe* [The Ministry of National Education on core curriculum reform, block education], (Warsaw: Biblioteczka reformy, 1999).

<sup>9</sup> This also raises the question of a kind of 'educational censorship' which could be an object of another study.

<sup>10</sup> Maria Nikolajeva, "What Do We Translate When We Translate Children's Literature," in *Beyond Babar. The European Tradition in Children's Literature*, eds. S. L. Beckett, M. Nikolajeva (Lanham/Toronto/Oxford: Scarecrow Press, 2006), p. 283. See also J. Sanders, *Adaptation and Appropriation* (New York: Routledge, 2005), and the critical position of Zohar Shavit in *Poetics of Children's Literature* (Athens/London, 1986).

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<sup>11</sup> See Maria Nikolajeva, “What Do We Translate When We Translate Children’s Literature in *Beyond Babar. The European Tradition in Children’s Literature*, eds. S. Beckett and M. Nikolajeva (Maryland: Scarecrow Press, 2006)

<sup>12</sup> For example, the narration of the duel between Achilles and Hector in florilegia is at the same time a presentation of the Homeric style and a synecdoche, or an equivalent, for the entire heroic epic. Please complete and reformat the references that follow in this note. See Kazimierz Bartoszyński. “O fragmentcie,” in *Problemy teorii literatury*. Seria IV. (Warszawa: PIW, 1997), pp. 71-94; Aleksander Wit Labuda, “Eksplikacja fragmentu Iliady dla szkół” [Explication of a Fragment of Illiada for Schools], in *Lekcje czytania. Eksplikacje literackie* [Reading Lessons. Explications of Literature], eds. Labuda, A. W. and W. Dynak, Volume 1 (Warszawa: WSiP, 1991; Dorota Michułka, “A Literary Work and its Excerpts (Fragments): On Florilegia and Texts,” in *Adaptation as a Strategy of Children’s Literature*, ed. M. Slavova (Plovdiv: University Press: 2004), pp. 175- 193. Article reprinted in <<http://www.erunsmagazine.com/?rq=page&artid=58>>, website consulted on 26 February 2014.

<sup>13</sup> As Zofia Budrewicz notes, “The fragmentariness of an artistic work, understood as non-whole, or purposeful structural-semantic openness, always determines its reading code [...]. Observing the mechanisms of the editorial creation of required readings from fragments (for inclusion in school anthologies) forces us to evaluate these efforts. These mechanisms are a specific kind of editorial practice, dependent on the functions they serve in school literary communication. The secondary speaker’s (the editor’s) solutions, which build a fragment into a semantically and formally “finished” text, impose his or her interpretations and judgments. Although adaptation has always been present in the tradition of Polish studies in schools, it did not have as large a scope as it does today, nor did it have its current direct influence on public literary culture.” Zofia Budrewicz, “The fragment of a

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literary work as school reading,” in *Filoteknos. Literatura dziecięca – mediacja kulturowa – antropologia dzieciństwa / Children’s Literature – Cultural Mediation – Anthropology of Childhood*, eds. D. Michułka and R. Waksmund, vol. 3 (2012), p. 109.

<sup>14</sup> About footnotes in the translations for young readers see N. Paprocka and J. Wesoła, “Przypisy w przekładach literatury dla dzieci i młodzieży na przykładzie książek wydawnictwa Nasza Księgarnia” [Footnotes in Translations of Children’s Literature on the Example of Books Published by Nasza Księgarnia], in *Przypisy tłumacza* [Translator’s Footnotes], ed. E. Skibińska (Kraków: Księgarnia Akademicka, 2009).

<sup>15</sup> Agnieszka Kania, Karolina Kwak, Joanna Majchrzak-Broda, *Czarowanie słowem. Język polski* [Bewitched by Word. Textbook for Primary Schools], grade 4 (Warszawa: WSiP, 2008). Fragment of *Uncle Tom’s Cabin* based on the novel *Beecher Stowe*, by Stanisław Stampfl, grade 6, Warsaw, 2010, p. 221, 243-247, 221-227, 160-163. Polish version of quotation: “Fabuła powieści osadzona jest w pierwszej połowie XIX wieku w Ameryce, kiedy niewolnictwo było rzeczywistą częścią życia. Bogaci ludzie posiadali czarnych niewolników, uważali ich za swoją własność i zwykle źle traktowali.” See also Jonathan Swift, *Gulliver’s Travels*, ed. Jacek Bocheński and Marian Brandys, and *Robinson Crusoe* (excerpts) by Stanisław Stampfl based on Daniel Defoe.

<sup>16</sup> Grzegorz Leszczyński, *Przyjaciel na zawsze*, grade 4, pp. 148-155.

<sup>17</sup> Grażyna Kulesza, Jacek Kulesza, *Wyspy szczęśliwe. Język polski. Podręcznik do kształcenia literacko-kulturowego* [Happy Islands. Polish Language. Textbook for Teaching Literature and Culture], grade 4 (Wrocław: Wydawnictwo Edukacyjne Wiking, 2008), p. 240. The textbook’s authors have provided linguistic and cultural comments and additional information in the margins.

<sup>18</sup> Hanna Dobrowolska, *Jutro pójdę w świat* [Tomorrow I will go around the World], grade 6 (Warsaw: WSiP, 2000), pp. 87-91.

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<sup>19</sup> Witi Ihimaera (a Maori prose writer), *Whale Rider* (excerpt), in A. Kłakówna, *Nowe to lubię!* [New I Like it! Teaching Culture and Literature], grade 5 (Kraków: Wydawnictwo Edukacyjne), pp. 75-77. Source: Witi Ihimaera, *Jeździec na wielorybie*, trans. Janusz Ruskowski, Wydawnictwo Replika, Zakrzewo 2006, pp. 11-140) (Unless otherwise indicated, all quotations translated in this article have been translated by Krzysztof Janicki). Polish version of quotations: *staccato* – w muzyce: krótko, ostro, z przerwami; „*glissando* - w muzyce: płynne przejście przez szereg kolejnych dźwięków instrumentu; *nefryt* – skała, bardzo twarda, zwykle zielona, używana jest do wyrobu przedmiotów artystycznych.

<sup>20</sup> Witi Ihimaera (a Maori prose writer), *Whale Rider* (excerpt), in A. Kłakówna, *Nowe to lubię!*, grade 5, Kraków: Wydawnictwo Edukacyjne, 2009, pp. 76.

<sup>21</sup> Karol May, *Winnetou*, an excerpt from H. Dobrowolska's textbook *Jutro pójdę w świat*, [Tomorrow I will go around the World], grade 6 (Warsaw, WSiP, 2000), pp. 81-85 (translator unknown).

<sup>22</sup> Polish version of quotation: “Jaki obraz Amerykanów pamiętasz z czasów dzieciństwa, ze swoich zabaw, filmów i książek? Czy obraz Winnetou wykreowany przez Karla May'a odpowiada wizerunkowi postaci, którą sobie wyobrażasz?”

<sup>23</sup> Jolanta Bochenek and Jolanta Zawadzka, *Mówię, czytam, piszę...* [I speak, read and write], grade 6 (Warszawa: Wydawnictwo Innowacje, 2001), p 153.

<sup>24</sup> The text has been translated from a Serbo-Croatian manuscript by the students of the Institute of Slavic Philology from the University of Warsaw: Anna Bloch, Marta Dobrowolska, Agata Kulaj, Marek Romański, Marek Sawicki, and Magdalena Szmyt. However, we can't find this information in the textbook. See J. Bochenek and J. Zawadzka, *Mówię, czytam, piszę...* [I speak, read and write], grade 6 (Warszawa : Innowacje, 2001), pp. 151-156.

<sup>25</sup> Natalia Paprocka, “Le Petit Prince et ses douze (re)traductions polonaises,” in *Autour de la*

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<sup>26</sup> Marta Cywińska, “Od tłumacza” [Translator’s preface], in *Mały Książę*, A. de Saint-Exupery (Białystok, 1994), p. 5.

<sup>27</sup> Marta Cywińska, “Od tłumacza” [Translator’s preface], p.5.

<sup>28</sup> Marta Cywińska, “Od tłumacza” [Translator’s preface], p.5.

<sup>29</sup> Grzegorz Leszczyński, *Język polski. Przyjaciel na zawsze* [A Friend Forever], grade 5, (Warsaw: PWN, 2002).

<sup>30</sup> Grzegorz Leszczyński, *Język polski. Przyjaciel na zawsze* [A Friend Forever].

<sup>31</sup> Grzegorz Leszczyński, *Język polski. Przyjaciel na zawsze* [A Friend Forever].

<sup>32</sup> See Stanisław Lem, “*Lektury dzieciństwa, Dekada Literacka* 1, 12 (1992); Monika Adamczyk-Garbowska, *Polskie tłumaczenia angielskiej literatury dziecięcej. Problemy krytyki przekładu* [Polish Translations of English Children’s Literature. Issues of Translation Criticism] (Wrocław: Ossolineum, 1988), p. 115; Monika Woźniak, *Puchata przepustka do sławy. Pochwała Ireny Tuwim* (not printed version); Stefan Kaufman, “Winnie-the-Pooh, Kubuś Puchatek, Fredzia Phi-Phi et Winnie l’Ourson: s’agit-il du même personnage?,” *Romanica Wratislaviensia*, L (2003), pp. 31-41. See also Edward Balcerzan, *Pisarze polscy o sztuce przekładu. 1940-1974. Antologia* [Polish Writers on the Art of Translation 1940-1974. An Anthology] (Poznań: Wydawnictwo Poznańskie, 1977; Irena Tuwim, “Tajemnice warsztatu tłumacza (Wizyta u Ireny Tuwim)” [Secrets of Translator’s Workshop with a Visit to Irena Tuwim], *Sztandar Młodych*, 19 (March, 1981); R. Stiller, “Powrót do Carrolla” [Return to Carroll], *Literatura na świecie* 5, pp. 330-363; Stanisław Barańczak, “Rice pudding i kaszka manna: o tłumaczeniu dla dzieci” [Rice Pudding and Porridge: On

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<sup>33</sup> I would like to thank Magda Heydel for this remark.

<sup>34</sup> Robert Louis Stevenson, *Treasure Island* by Robert Louis Stevenson, transl. by Józef Birkenmajer. Kraków: Skrzat, 2012

<sup>35</sup> Hanna Dobrowolska, *Jutro pójdę w świat* [Tomorrow I will go around the Word], excerpts on pp. 102-107.

<sup>36</sup> English translations provided by Krzysztof Janicki.

<sup>37</sup> See Bogumiła Staniów, *Z uśmiechem przez wszystkie granice. Recepcja wydawnicza przekładów polskiej książki dla dzieci i młodzieży w latach 1945-1989* [Tomorrow I will go around the Word].