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CHILDHOOD

"For the Latins, children have never been anything but future men.
The Nordics have understood better this truer truth,
that men are only grown-up children."
(Hazard 1944: 110, q. in O'Sullivan, 2005: 51-52)

Childhood is a vague term and notoriously fluid regarding when it ends, dependant upon the historical period in which it is being addressed. It is also a concept that differs geographically and culturally. As such, 'we need to distinguish between children as human beings and childhood as a shifting set of ideas' (Cunningham 2005 [1995]: 1). [...] Further, there is a paradox: biologically, childhood ends at the onset of puberty with the beginning of adolescence. Historically, one was a physically a child for longer three hundred years ago than one is today. (McCulloch, 2011: 3)

Likewise, until 1871, the age of consent was 12 years old. It is generally agreed that **the concept of childhood was introduced around the eighteenth century**. Prior to this, children were considered to be '**little adults**', lacking in grown-up intellect and strength but, nevertheless, undifferentiated in treatment from their adult contemporaries, even wearing smaller versions of the same clothes worn by adults. (McCulloch, 2011: 3-4)

The configuration of childhood as separate from and subordinate to adulthood is, much like the distinctions between the human and the animal, predicated on maintaining the illusion of a clear boundary between two constructed states of being. According to Philippe Ariès (1962), **childhood**, as we contemporarily understand it, **did not exist prior to the Middle Ages**. At this early stage of its formation, it was seen as a brief period of developmental dependency that was passed through with little fanfare and considered to be of minimal importance. Infant mortality was high, contributing to a lack of sentimentality towards young people. Ariès contends that the first notions of children as special or different from adults were positioned in terms of innocence, or of infants being removed or protected from the cares and worries of the adult world. He observes that cultivating and maintaining this innocence "resulted in two kinds of attitudes and behavior towards childhood: firstly, safeguarding it against pollution by life [...] and secondly, strengthening it by developing character and reason" (p. 119). This rhetorical stance presumes that children, like animals, stand outside society, and yet, unlike animals, will ultimately (when they become adults) be responsible for the continuance of that same society. (Ratelle, 2015: 4-5)

Our contemporary conception of **childhood as a state of innocence worthy of protections** has its origins in the **Romantic** idealization of nature and reaction against the Enlightenment's valorization of reason, as well as the **middle-class impetus for education and self-improvement**. As Andrew O'Malley (2003) observes in *The Making of the Modern Child: Children's Literature and Childhood in the Late Eighteenth Century*, **the emergence of the middle class corresponds with the conception of children as a separate literary audience**, to whom literature could be marketed. In this formulation, animals play "a critical role in the shaping of personal identity and social consciousness [...] in the passage to adulthood" (Shepard, 1996: 3).

By the **mid to late eighteenth century**, childhood underwent something of a revolution. One of the seventeenth century's most influential philosophers was John Locke, whose *Some Thoughts Concerning Education* was published at the end of the seventeenth century in 1693. Rather than seeing the child as being full of original sin, Locke regarded each child as being born with a 'blank sheet'. The child, then, observed Locke, only has potential and is moulded by its environment, including parents, peers and education. (McCulloch, 2011: 8-9)

CHILDREN'S LITERATURE

Ever since there were children, there has been children's literature. Long before John Newbery established the first press devoted to children's books, stories were told and written for the young, and books originally offered to mature readers were carefully recast or excerpted for youthful audiences. Greek and Roman educational traditions grounded themselves in reading and reciting poetry and drama. Aesop's fables lived for two millennia on classroom and family shelves. (Lerer, 2008: 1)

What is children's literature? Is it literature written **by children, for children, or about children**? Are there specific stylistic or thematic features common to all children's books by which they can be identified? (O'Sullivan, 2010: 1)

I distinguish, therefore, between claims that children's literature consists of **books written for children** and that it consists of **those read, regardless of original authorial intention, by children**. (Lerer, 2008: 2)

If a story is written to children, then it is for children, even though it may also be for adults. If a story is not written to children, then it does not form part of the genre *writing for children*, even if the author, or publisher, hopes it will appeal to children. (Wall, 1991: 2)

PRACTICE. Discussion:

- Is *children's* in *children's literature* really ambiguous? Could we interpret it as either a determiner or a modifier?
- Compare the English term *children's literature* with the Romanian *literatura pentru copii*, the French *littérature d'enfance / de jeunesse*, the German *kinder- und Jugendliteratur*, the Spanish *literatura infantil*, the Portuguese *literatura infanto-juvenil*, the Italian *letteratura per bambini*.

At the beginning of Antoine de Saint-Exupéry's *The Little Prince*, the narrator recalls how, as a six-year-old, he came across a picture of a boa constrictor swallowing an animal. "I pondered deeply," he remembers, and he made his own drawing. Showing it to the grown-ups, he asked if it frightened them, but they responded, "Why should anyone be frightened by a hat?" Of course, this was not a hat, but a boa constrictor digesting an elephant. The boy redrew the picture, showing the inside, but the grownups were not impressed. And so, the boy gave up a career as an artist. "Grown-ups never understand anything by themselves, and it is tiresome for children to be always and forever explaining things to them."

This episode represents **two ways of reading literature**. On the one hand, we may look for **what it seems to us**; on the other, we may look for **what its author meant it to be**. The unimaginative will always see the ordinary in the strange, a hat where there may really be a snake digesting an elephant. Part of the challenge for the literary critic, therefore, is to balance authorial intention and reader response. But part of the challenge for the children's literary critic is to recognize that texts are mutable—that meanings change, that different groups of readers may see different things, and that what grown-ups find as ordinary items of experience may transform, in the child's imagination, into monstrous brilliance.

Some readers have found **children's literature** to be **a rack of hats: didactic, useful books that keep us warm or guard us against weather**. I find **children's literature** to be **a world of snakes: seductive things that live in undergrowths and that may take us whole**. Like the Little Prince, I have come upon volumes that have swallowed me. (Lerer, 2008: 2-3)

PRACTICE. Discussion:

- What metaphor would you use to reflect the way you see children's literature, based on what you read or were read to as a child?

CHILDREN'S LITERATURE DEFINITIONS

- **Children's literature** is **good-quality trade books for children** from birth to adolescence, covering topics of relevance and interest to children of those ages, through prose and poetry, fiction and nonfiction. (Lynch-Brown & Tomlinson, 1999: 2)
- **...children's literature** – but that term is far from simple children's literature is (among many other things) **a body of texts** (in the widest senses of that word), **an academic discipline, an educational and social tool, an international business and a cultural phenomenon**. (Hunt, 2004: xviii)
- **Children's literature** [...] denotes **a plurality of coexisting textual manifestations...** (O'Sullivan, 2010: 2)
- **Children's literature**, in short, is **world literature...** (Lerer, 2008: 11)
- I see **children's literature** as **literature read silently by children and aloud to children**. (Oittinen, 2000: 4)
- **...children's literature**, a genre blessed—or cursed—with **complicated audience issues** and a handful of magnetic and influential literary historians. (Stevenson, in Shelby *et al.*, 2011: 179)
- **Children's literature** is an obvious point at which **theory encounters real life...** (Hunt, 2003b: 2)
- **Children's literature** is **an amorphous, ambiguous creature**; its relationship to its audience is difficult; its relationship to the rest of literature, problematic. (Hunt, 2003a: 1)
- **Children's literature**: the scene of **a battle** between **instruction** and **amusement**, between **restraint** and **freedom**, between **hesitant morality** and **spontaneous happiness**. (Darton, Preface, 1932/1982: vii, q. by Stevenson, in Shelby *et al.*, 2011: 180)

Once upon a time it would have been simple to describe children's literature. They were **straightforward books** using **unsophisticated language**, dealing with **few and mostly congenial or uplifting topics**, and helping children adjust to what grown-ups thought should be their **proper status and conduct**. Over the centuries, and especially in recent decades, however, this has changed enormously. The language for younger children is still relatively simple, but it grows rapidly in sophistication for older audiences and engages in wordplay that, although easily received by readers, many adults cannot grasp. There is no end to the number of themes—not just being good boys and girls, but being inventive or innovative ones who can cope with very serious issues (illness, brutality, warfare, death) and who may eventually decide what they want to become. And this literature no longer comes solely from the West (mainly the United States, Great Britain, and Europe) but from around the world, with some works in foreign languages translated into English. These books (or translations) are then often adapted for television, film, and other media. (Woronoff, q. in O'Sullivan, 2010: vii)

The singular term **children's literature** denotes a broad and diverse range of texts with **different addressees, forms, genres, degrees of linguistic and aesthetic elaborateness, and functions**. The **material** comes from a number of different sources—folklore (folktales and fairy tales), books meant originally for adults and subsequently adapted for children, and material written specifically for them. Its **addressees** range from infants through middle-graders to young adults. (Material for readers from about 12 to 18 years old is referred to as “young adult,” or YA, literature.) Its **forms** include picture books, pop-up books, anthologies, novels, merchandising tie-ins, novelizations, and multimedia texts. Among its **genres** are adventure stories, drama, science fiction, poetry, and information books. Its **degrees of linguistic complexity** range from concept books with a single noun per page through beginner readers to sophisticated adolescent novels. Its **functions** and notions of artistry vary, from texts defined by their degree of linguistic difficulty and function of promoting literacy (children's first reading books), through texts in which content is more

important than form (information books and openly educational or didactic stories), through material whose sole purpose is to amuse and entertain, to intellectually and aesthetically stimulating and challenging texts—such as the elaborate, often experimental, “literary” children’s literature that has become widespread in northwestern European countries and the United States over the past 40 to 50 years. (O’Sullivan, 2010: 1-2)

Perry Nodelman lists **45 “qualities” or features** he believes identify texts of children’s literature across time. [Perry Nodelman, *The Hidden Adult: Defining Children's Literature* (Baltimore: Johns Hopkins University Press, 2008), 76–81.] However, many of these, such as **“clearly established binary oppositions,”** also legitimately apply to literature for adults, even if some specific binaries identified by Nodelman (such as child/adult, knowledge/innocence, and home/away) are more prominent in children’s than adult literature. (O’Sullivan, 2010: 2)

Is there a difference in quality between children’s and adult literature? In the same way literature for adults consists of “great books” as well as airport bestsellers and pulp fiction, children’s literature is made up of “jewels of children’s books,” “mediocrity,” and “trash.” [These terms are used in Sheila Egoff and Wendy Sutton’s “Epilogue: Some Thoughts on Connecting,” in *Only connect: Readings on Children's Literature*, ed. Sheila Egoff et al., 3rd ed. (Toronto: Oxford University Press, 1996), 392–93.] (O’Sullivan, 2010: 2)

While the features named above—**quality, sophistication, content, emotion, and happy end**—can indicate some of the differences between material for children and for adults, they do not serve to satisfyingly define the whole domain of children’s literature; there are too many buts, too many exceptions. **Children’s literature is too broad to be satisfactorily characterized by the presence or absence of any single one of them. We have to look beyond textual features if we want to find what it is that defines children’s literature in its entirety.** (O’Sullivan, 2010: 3-4)

At the outset was the question of whether **children’s literature is a literature written by children, for children, or about children.** Children write but are—with a few exceptions—rarely published. Literature about children abounds, but most of it is literature of childhood (sometimes but not always autobiographical) for adult rather than child readers. **The true defining feature of children’s literature** is therefore its **audience: children’s literature is indeed literature for children.** It is a body of texts either written specifically for, or otherwise deemed suitable or appropriate for, children. Adults act on behalf of children at every stage of literary communication: they write, edit, translate, publish, promote, review, sell, buy, recommend, lend, and teach children’s books. It is adults who create, produce, and disseminate literature for children. That should not be seen as a purely negative factor, since without adult authors, publishers, intermediaries, and so on there would be no literary communication. Children cannot act independently in the literary market. But **the communication between adult and child in children’s literature is fundamentally asymmetrical,** and many of the essential differences between children’s and adult literature derive from this inequality. The principles of communication between real adult authors and real child readers are unequal in terms of command of language, experience of the world, and positions in society, although this inequality decreases in the course of the young reader’s development.

Children’s literature tries to bridge the distance between the unequal partners involved by adapting language, subject matter, and formal and thematic features to correspond to the children’s stage of development and repertory of literary skills, and by considering the supposed interests and needs of the intended child readers. (O’Sullivan, 2010: 4)

By assigning texts to children, adults also determine their functions and uses. These were, at the outset, primarily didactic or doctrinal; and, even if it has in many areas liberated itself from its didactic beginnings, a part of children’s literature will always have the practical pedagogical function of promoting basic literacy. It therefore belongs to both **the literary and educational realms.** (O’Sullivan, 2010: 4)

'Children's literature' is a difficult term to define. Children, in the past and in the present, have read **books that were not initially intended for them**. So is it fair to say that the term applies only to books written specifically for a child readership, or is the term related to all books that children read? As well as and partly because of this clarity issue, it is virtually impossible to identify the first children's book ever produced. (McCulloch, 2011: 29)

Children's Literature: To Be or Not To Be?

Children's and young adult literature is the one area of writing where **one age group writes for another**. Children's literature is therefore **written at a distance**, by people who have to try to remember what it feels like to be a child, or try to construct a childhood to write at. The tendency either to **talk down to the child**, as in Victorian improvement literature, or **to talk up to it**, as in Wordsworth or the 'Golden Age' writers of the 1890s, is ever-present. We are insatiable evolutionists, seeing childhood either as a time of ignorance from which we have grown up, or else as a paradisaal time from which we have declined. There have been those such as Jacqueline Rose or Karen Lesnik-Oberstein who argue that this means **there cannot really be a children's literature**, and that what children are given is a series of images of themselves by adults. (Manlove, 2003: 9)

To a greater or lesser extent we are still children, only with different ends in view. (In Germany children now have equal rights with adults.) Indeed both Rose and Lesnik-Oberstein have said that the child continues in the repressed (and largely inaccessible) unconscious of the adult. And in the same way **there is not any final difference between children's and adult literature**. Children's literature will often have **less complexity of plot, less profundity of psychological analysis, and more simple pleasures and pains** than are found in adult writing; and it will, usually, have **the security of the happy ending**; yet in its creations of new worlds, its explorations of alien points of view, its subtle investigations of language and metaphysics, and its continual spiritual penetration, it gives us a creative country as 'mature' as the adult's. In **the 'Golden Age' of American children's literature from 1865 to 1914**, there was often little felt distinction between adults' and children's literature, and *Little Women* and *Tom Sawyer* were reviewed beside *Moby Dick* and *The Marble Faun*. Children's literature was in a similar position in England from about 1890–1924; and throughout the nineteenth century, **authors from Thackeray and Dickens to Wilde and Kipling wrote children's fantasy as well as their more 'adult' fiction**. (Manlove, 2003: 10)

Jacqueline Rose's *The Case of Peter Pan; or the Impossibility of Children's Fiction* (1984) is a seminal study in the children's literature critical canon, itself becoming a bestseller, with a revised edition published in 1994. A pivotal text in the theoretical approach to the subject, Rose employs Freudian theory to argue that **fiction written for children is largely impossible**, given its unstable and unequal relationship between adult author and child reader. She applies her complex and sophisticated analysis to J.M. Barrie's *Peter Pan* as the focal case of her argument. The desire to maintain childhood innocence according to Rose coincides with a mission within the rubric of children's literature to return language to a supposed prelapsarian state, before one has been polluted by social influences. Responding to Jean-Jacques Rousseau and John Locke, she contests that language within children's fiction is reduced to its most transparent, enabling the child to have an immediate and clear relation to the material world described. (McCulloch, 2011: 141)

Recent criticism has made clear that **children's literature exists as literature**: that it has forms and genres, an imaginative scope, a mastery of figurative language, an enduring cast of characters, a self-conscious sense of authorship, a poetics, a politics, a prose style. (Lerer, 2008: 11)

The Issue of Human Nature

It's also important to remember that literary historians are only human, and they bring their own subjectivity and biases, so that their judgments of historical significance are never objectively factual. Literary history is influenced by historians' views of the current literature and of class, by historians' field of study and home country, and by the needs of those who disseminate that history. Early historians of the literature were mostly male and mostly from the publishing industry, and for many decades publishers, librarians, and educators, each bringing the slant of their own discipline, chronicled the literature. Later in the 20th century academic literature scholars in English departments and elsewhere dove in, bringing their own approach to their explorations. (Stevenson, in Shelby *et al.*, 2011: 182)

'**Children's literature**' is a difficult term to define. Children, in the past and in the present, have read books that were not initially intended for them. So is it fair to say that the term applies only to books written specifically for a child readership, or is the term related to all books that children read? As well as and partly because of this clarity issue, it is virtually impossible to identify the first children's book ever produced. (McCulloch, 2011: 29)

The Issue of Didacticism

...the division between recreation and education is not always crystal clear... (Stevenson, in Shelby *et al.*, 2011: 180)

Docere et delectare: to teach and to entertain. (Lerer, 2008: 11)

The Issue of Entertainment

Defining "children's literature" is most complicated of all,... [...] let's assume a highly imperfect working definition of *books associated with children and important in their reading history*. Arguably the most important historian of children's literature, F. J. Harvey Darton (1932/1982), opens his masterwork *Children's Books in England* with **this definition of children's books: "printed works produced ostensibly to give children spontaneous pleasure, and not primarily to teach them, nor solely to make them good, nor to keep them profitably quiet"** (p. 1, italics Darton). One of his successors, Percy Muir (1954), similarly states that his history is "mainly concerned with **books produced for children's entertainment**" (p. 217), while E. M. Field (1891), who assessed the genre before either of them, discussed the challenge of keeping her work a literary history and not an educational one as well. Darton (1932/1982) in his preface describes children's literature as "the scene of a battle between instruction and amusement, between restraint and freedom, between hesitant morality and spontaneous happiness" (p. vii), and that polarization becomes a largely unchallenged tenet of the literature, providing the spectrum that underpins nearly every genre history prior to the 21st century. (Stevenson, in Shelby *et al.*, 2011: 180)

The Issue of Practicality

One obvious practical side of children's literature is its usefulness in putting children to sleep and creating leisure time. Another is the direct consequence of the first. [DH]

Since such leisure time often occurs after dark, readers need light sources, not always easy to obtain in households with no electricity and little budget for candles. Readers also need access to books, which means having funds to afford them (or family with same), having access to a vendor, or having access to somebody or some institution from which they can borrow materials. Many of us can take these conditions for granted in the contemporary industrialized world, but children's literature began back when such opportunities were luxuries, when books were hand-copied and hand-carried. The development of the printing press, which allowed for mechanical and therefore considerably cheaper reproduction of a work, is therefore an important watershed for children's

literature as well as for adult literature, and the printing press's English pioneer, William Caxton, thus earns a place in children's literature history for chroniclers such as Darton (1932/1982), Smith (1937/1980), and Thwaite (1972). (Stevenson, in Shelby *et al.*, 2011: 180)

The Issue of Orality

Literature for children is frequently written to be read aloud. Sound, rhythm, rhymes, nonsense and word play are thus common features of children's stories. These features sometimes force translators to choose between sound and content. They must also choose between familiar and foreign target models of children's rhymes and songs. (Alvstad, in Gambier & van Doorslaer, 2010: 24)

The Issue of the Icono-Text [Text & Image]

The coexistence of a verbal and a visual code is common in children's literature, especially so in books intended for small children. The verbal and the visual can stand in different relations. They may support each other, functioning as parallel media that basically tell the same story. They may also contradict each other, with the illustrations telling another story or the same story from another perspective. (Alvstad, in Gambier & van Doorslaer, 2010: 24-25)

The Issue of Audience

The issue of audience gets exceedingly complex when it comes to children's literature. Several sub-issues need to be addressed in this respect:

- *crossover literature*
- *chapbooks*
- *double address* [DH]

Crossover Literature

Historians don't generally consider a title to be children's literature merely because a child has read it, but they must decide how to approach "**crossover books**," those works that begin as titles for adults and then become the reading matter of children. Classics such as Swift's (1726) *Gulliver's Travels* and Defoe's (1719) *Robinson Crusoe* figure prominently in the history of children's reading, but do they count as children's literature if their intended audience wasn't children? Most historians feel obliged to include them:... (Stevenson, in Shelby *et al.*, 2011: 181)

Classics of children's literature comprise works from three distinct sources:

- **adaptations of works from adult literature** (*Robinson Crusoe*, *Gulliver's Travels*, *Don Quixote* etc.);
- **adaptations from traditional narratives** often originating in oral stories (sagas, **fairy tales**, legends); and
- **works of literature written specifically for children** (*Struwwelpeter*, *Alice's Adventures in Wonderland*, *Pinocchio*, etc.), the predominant form since around the middle of the nineteenth century. (O'Sullivan, 2005: 112)

Two out of three sources are actually classics of general literature, so much of what we call children's literature may be qualified as **crossover literature**. [DH]

Some 30 to 50 texts are regarded by the general public and the book trade as children's classics, from one of the oldest, *Don Quixote*, written over 400 years ago, to *Pippi Långstrump*, one of the most recent. In between lie such titles as *Robinson Crusoe*, *Gulliver's Travels*, the *Fairy Tales* of Grimm and Andersen, *Struwwelpeter*, *Alice in Wonderland*, *Tom Sawyer*, *Heidi*, *Pinocchio*, *Treasure Island*, *The Jungle Book*, *Peter Pan*, *Emil und die Detektive* and *L'Histoire de Barbar, le Petit Elephant*. Most international classics come from Europe, mainly north-west Europe, and America. **Of all**

originating languages, English is by far the most prevalent. The function of publishing firms as agencies of selection or at least of transmission, keeping the group of classic children's books on the market, should not be underestimated. **Classics are a safe bet for publishers: they sell well, copyright has usually run out so that no royalties are payable** and, as they have **no immediate topical relevance**, their **shelf-life is not limited**. (O'Sullivan, 2005: 112)

The first years of the new millennium have been miraculous ones for **crossover literature, books and films that cross from child to adult audiences or vice versa**. J. K. Rowling's *Harry Potter and the Goblet of Fire* (2000) was snatched up by child and adult readers, taking sales of the series to over 40 million in 200 countries, with translations into forty languages. Her fifth novel, *Harry Potter and the Order of the Phoenix*, became an Amazon.co bestseller six months before its publication date of June 2003. Shooting for the first Harry Potter film began in October 2000, and its opening night was a glittering event attended by adult stars as well as children. In the milder shades of the book world, the Whitbread Book of the Year rules had been changed in 1999 to include children's books as contenders for the overall prize. Rowling came close to unseating the Laureates Heaney and Hughes as overall winner. In the event, her third in the series, *Harry Potter and the Prisoner of Azkaban*, won the children's category, while Heaney won the overall prize with his translation of *Beowulf*. (Falconer, in Hunt, 2004: 556)

Chapbooks

The word **chapbook** refers to a short, cheaply made pamphlet sold originally by the chapmen, or itinerant merchants, of English and European cities. It was designed to offer literary culture to those who could often least afford it, and while chapbooks were not originally designed as venues for children's reading, they became, by the middle of the eighteenth century, **the vehicle for popular abridgments of the classics**. *Robinson Crusoe*, *Gulliver's Travels*, *Pilgrim's Progress*, and many **fairy tales and nursery rhymes appeared in cheap, abridged editions for the young**. They illustrated what certain readers, merchants, parents, and teachers thought was most instructive or entertaining about certain books. Read in the larger context of the Robinsonian tradition, however, they contribute to a deeper understanding of just what literary and aesthetic techniques were deemed teachable to children: techniques of description, of appreciation, and of rhetorical address. (Lerer, 2008: 134)

Chapbooks: Cheap, popular literature in circulation from the 17th to the 19th centuries, usually sold by peddlers or "chapmen." Short in length, between 16 and 24 pages, and usually **illustrated** with woodcuts, they covered a wide range of subjects, from recipes to jest books and from narratives of recent remarkable events to fortune-telling. Popular chapbooks were those based on romances and popular tales such as *Jack the Giant Killer*, *The Seven Champions of Christendom*, *Guy of Warwick*, and *Doctor Faustus*; and Aesop's fables, *Don Quijote*, *The Pilgrim's Progress*, and *Robinson Crusoe* all appeared in this abridged form. While chapbooks, from the outset, also appealed to young readers in Great Britain and the United States, from the end of the 18th century on they were almost exclusively for this readership. They can thus be regarded as the popular counterpart to improving and instructive material produced for children. Their successors were the **penny dreadful** in Britain and the **dime novel** in the United States. (O'Sullivan, 2010: 64)

Sources for Chapbooks: Chapbooks, paper-covered books sold by peddlers and hawkers, became the most popular reading material of the seventeenth and eighteenth centuries. These commercially successful books were heavily influenced by the following sources: ballad sheets (*Children in the Wood*, *The Death and Burial of Cock Robin*), sometimes rewritten in prose; Elizabethan jestbooks (*Cambridge Jests, or Wit's Recreation*; *Poets Jest, or Mirth in Abundance*); romance and chivalry stories (*Guy, Earl of Warwick*; *Bevis of Southampton*; *Hector, Prince of Troy*; *Valentine and Orson*; *Robin Hood*); adventure stories (*Johnny Armstrong of Westmoreland*, *Captain*

James Hind); sensational and supernatural stories (*The History of Dr. John Faustus*, *The History of Learned Fryar Bacon*, *The Witch of the Woodlands*, *The Foreign Travels of Sir John Mandeville, Containing an Account of Remote Kingdoms, Countries, Rivers, Castles etc. Together with a Description of Giants, Pigmies and Various Other People and Odd Deformities*). A smaller number of chapbooks were adaptations and abridgments of books that enjoyed current popularity, such as Defoe's *Robinson Crusoe* and *Moll Flanders* and Swift's *Gulliver's Travels*. Chapbooks also included fairy tales (*Blue Beard*, *Jack the Giant Killer*, *Little Red Riding Hood*, *Puss in Boots*) that were later deemed unsuitable for children, as it was thought that they would hinder the healthy development of sensitive young children. (Shavit, 1986: 161)

Production of Chapbooks: Writers of chapbooks had to fit texts into a certain format, usually between sixteen and twenty-four pages. This was done either by shortening or lengthening a given text, or by adding woodcut illustrations, which until that time had not been used in texts produced for children. These particular specifications of the chapbook proved to be most agreeable to the chapbooks' intended audience, poor adults, who also were attracted to the chapbook's low price. In fact, the layout design and price of the chapbooks allowed them to become the most popular source of reading material during the seventeenth century. (Shavit, 1986: 162)

Double Address

The Notion of Ambivalence: Once a text is produced (written, published, and distributed) at a certain point in time, it occupies a particular position in the literary polysystem, determined by the different constraints of the literary polysystem and the literary life (see Even-Zohar 1978b, Shavit [1978] 1982). The text acquires then a certain status that later may change in accordance with the dynamic changes of the literary system. But at a given point, in a given period, a text normally has an unequivocal status in the system it has entered. This status can be described in terms of binary opposition: either the text is for children or for adults, either it is canonized or non-canonized. Most literary texts maintain an unequivocal status; some texts, however, maintain a status that cannot be described as unequivocal but rather as diffuse. (Shavit, 1986: 63-64)

Scholars find it difficult to study and account for texts read by adults that at the same time are considered classics in children's literature -- that is, texts which formally belong to one system (the children's) and still are read by the reading public of another system (the adult), yet their system attribution is based on the criterion of audience age (children versus adults). Moreover, these texts, officially and originally labeled as children's literature and occupying a dominant position at the center of the canonized system for children, often have to be rewritten (abridged and simplified) in order to become comprehensible and fully realized by children. (Shavit, 1986: 65)

The notion of ambivalence, as described above, is most helpful in studying well-known texts of children's literature such as *Alice in Wonderland*, *Watership Down*, *Winnie-the-Pooh*, *The Little Prince*, and *The Hobbit*, of whose peculiar status many have been aware, though the reasons for this status have scarcely been discussed. (Shavit, 1986: 66)

Single / Double / Dual Address: In her study *The Narrator's Voice: The Dilemma of Children's Fiction*, Barbara Wall traces the development from the early 19th century, when adults were addressed in children's fiction, to the simple address to children that has been dominant in English-language children's literature since the early 20th century. She applies the term "**double address**" to works like J. M. Barrie's *Peter Pan*, in which **narrators address children and also—either overtly or covertly—adults**. They sometimes even exploit the ignorance of the implied child reader to entertain the adult, by making jokes that are funny primarily because children will not understand them. As Wall sees it, the time when children's books were written almost as much for adults as they were for children ended in the early 20th century, giving way to the era of "**single**

address,” in which children are addressed straightforwardly, with the implied author showing no consciousness that adults too might read the work. (O'Sullivan, 2010: 6)

Contemporary criticism has not yet adjusted to the fact that the mode of address in fiction for children which emerged in the first half of the century and which is common today, a mode of address which I have called **single address**, is different in kind from the prevailing mode used by writers in the Victorian era. This earlier mode I have termed **double address**. An understanding of this difference, of the significance of the gradual disappearance of an adult narrative voice which exhibited strong consciousness of the presence of adult readers and its replacement by a voice concerned more genuinely and specifically with child readers, is a prerequisite for understanding contemporary attitudes to fiction for children. Narrators using single address, double address, or a fusion of the two, **dual address**, can be shown to speak respectively to single, double or dual audiences. (Wall, 1991: 9)

Single address is a phenomenon of the twentieth century, and is the result of a change in the attitudes of adults writing for children which took place about the turn of the century. **Dual address**, which might be found at any time, is rare and difficult, presupposing as it does that a child narratee is addressed and an adult reader simultaneously satisfied. Works which draw a dual audience in spite of being addressed to children, however, are not so rare. (Wall, 1991: 36)

Dual-address fiction, the subject of Wall's study, is sometimes difficult to distinguish from children's texts that have acquired the status of 'classic' literature and passed into adult reading. **All three early editions of Carroll's *Alice's Adventures in Wonderland* were designed to be read by children, though of different ages.** But it has since become an adult classic, while many modern children now find the unabridged *Alice* quite a difficult text with which to engage. (Falconer, in Hunt, 2004: 558)

...Carroll's *Alice's Adventures in Wonderland* (1865), although this book is regarded by many people as **a prime example of 'double address'**. Pioneers of the '**single address**' now predominant in children's literature were such writers as E. Nesbit, Beatrix Potter and Frances Hodgson Burnett. (O'Sullivan, 2005: 16)

In the early 21st century we are witnessing a publishing phenomenon in which popular children's books are marketed for both the juvenile and the adult markets, sometimes in simultaneous editions for adults and for children with identical texts but different jackets (and prices). The *Harry Potter* novels are the most striking example, and they paved the way for many others. Also, an increasing number of texts are branded "all-ages literature." Few of these are characterized by separate forms of address for two different audiences of adults and children; rather, they typically contain elements that may appeal to a variety of readers at different ages and developmental stages. The positions of addressees of these texts should be imagined on a sliding scale rather than at one of two poles that denote the constructs "adult" or "child," and it would be more appropriate to speak of **literature with multiple rather than double address**. (O'Sullivan, 2010: 6)

CHILDREN'S LITERATURE CHARACTERISTICS

Children's books are generally shorter; they tend to **favour an active rather than a passive treatment**, with **dialogue and incident rather than description and introspection;** **child protagonists** are the rule; **conventions** are much used; the story develops within a **clear-cut moral schematism** which much adult fiction ignores; children's books tend to be **optimistic** rather than depressive; **language is child-oriented;** **plots are of a distinctive order**, probability is often disregarded; and one could go on endlessly talking of **magic**, and **fantasy**, and **simplicity**, and **adventure**. (McDowell, 1973, p. 51) (Wall, 1991: 8)

Diversity, then, is basic to children's literature. (Hunt, 2003b: 12)

Content

Children's literature is about the experiences of childhood, both good and bad. [...] The content of children's books also includes the amazingly diverse topics that are not a part of childhood but are of interest to children, such as dinosaurs, Egyptian mummies, world records, and fighter planes.

The manner in which content is treated also helps to define children's books. Childhood stories told in a forthright, humorous, or suspenseful manner are appropriate for young readers; stories *about* childhood told nostalgic or overly sentimental terms are inappropriate. (Lynch-Brown & Tomlinson, 1999: 2)

Quality

Quality in writing is never easy to define but it has to do with originality and importance of ideas, imaginative use of language, and beauty of literary and artistic style that enable a work to remain fresh, interesting, and meaningful for years and years. (Lynch-Brown & Tomlinson, 1999: 3)

Plot

Plot is the most important element of fiction to the child reader. [...] A good plot produces conflict to build the excitement and suspense that are needed to keep the reader involved. (Lynch-Brown & Tomlinson, 1999: 26)

The nature of the conflict:

- *person against self*
- *person against nature*
- *person against person*
- *person against society* (Lynch-Brown & Tomlinson, 1999: 26-27)

The most usual plot structures found in children's stories are *chronological plots*. [...] There are two distinct types of chronological plots, *progressive* and *episodic*. In books with *progressive plots*, the first few chapters are the exposition, in which the characters, setting, and basic conflict are established. [...] An *episodic plot* ties together separate short stories or episodes, each an entity in itself with its own conflict and resolution. (Lynch-Brown & Tomlinson, 1999: 27)

Authors use a *flashback* to convey information about events that occurred earlier – for example, before the beginning of the story. (Lynch-Brown & Tomlinson, 1999: 27)

A stylistic plot device that prepares readers for coming events in a story is *foreshadowing*. This device gives clues to a later event, possibly even the climax of the story. (Lynch-Brown & Tomlinson, 1999: 28)

... the **temporal pattern of the iterative**, telling once about events taking place regularly, that Gérard Genette views as unique to Marcel Proust (Genette 1980: 113–60), appears to be a **common device in children's fiction**, most probably since the iterative reflects a child's perception of time as cyclical, non-linear, where recurrent events and routines emphasise the eternal cycle rather than the linear flow of time (Nikolajeva 2000: 31–5). (Nikolajeva, in Hunt, 2004: 167)

Characters

Memorable characters populate the world of children's literature. (Lynch-Brown & Tomlinson, 1999: 28)

Characters, the "actors" in a story, are another element of fiction vital to the enjoyment of a story. A well-portrayed character can become a friend, a role model, or a temporary parent to a child reader. (Lynch-Brown & Tomlinson, 1999: 29)

The protagonist – a round character

Minor, or secondary, characters – may be *flat characters* (a character described in a one-sided or underdeveloped manner)

In some stories, a flat character plays the role of *character foil*, a person who is in direct juxtaposition to another character (usually the protagonist) and who serves to highlight of the other individual. A character foil may occur as a flat or as a round character. (Lynch-Brown & Tomlinson, 1999: 29)

Although in real life, children usually have restricted freedom of action and decision making within the confines of a family, the author can develop a more vivid and exciting story if the characters are “on their own”. Thus, in many children’s stories, parents are absent, no longer living, or no longer functioning. (Lynch-Brown & Tomlinson, 1999: 30)

The juxtaposition between **action-oriented** and **character-oriented texts** (Scholes and Kellogg 1966: 233–9; Todorov 1977: 66) is frequently used in children’s literature research. In classical poetics, characters are subordinate to actions and events; plot is regarded as the essential part of the narrative, while the characters’ function is to perform actions; therefore only those elements directly concerned with action are seen as important (Aristotle 1965). Today we place more emphasis on the literary characters’ psychological and ethical dimensions. A majority of children’s books are undoubtedly action-oriented; until the last twenty or thirty years, there was a clear tendency in children’s books to avoid portraying characters with any personality traits other than good or evil, which, it can be argued, reflects the writers’ preconceived opinions about what good children’s literature should be and do. Certain children’s literature scholars go so far as to maintain that action-orientation is one of the foremost aesthetic characteristics of children’s literature and the main source of the pleasure in reading children’s books (e.g. Nodelman 1992: 190; 2000). This may be true about some children’s texts, but certainly not all of them. (Nikolajeva, in Hunt, 2004: 168)

Furthermore, since children’s literature has throughout history been extensively used as an educational implement, characters in children’s stories have been used as mouthpieces for certain ideas and opinions, as examples to follow or cautionary figures to learn from, rather than as independent subjectivities. This inevitable educational aspect of children’s fiction has seriously impeded a development towards complex psychological characters. If Harold Bloom ascribes the invention of a psychological literary character to Shakespeare (Bloom 1998), in children’s literature this ‘invention’ appears considerably later. (Nikolajeva, in Hunt, 2004: 168)

Formalist and Structuralist theories, that can be viewed as forerunners to contemporary narratology, have also mostly focused on plot-oriented narratives, such as folk tales (Propp 1968; Greimas 1983; Todorov 1977), fantasy and horror (Todorov 1973) and adventure and romance (Cawelty 1976; Eco 1979). [...] ... fully adequate to analyse some aspects of a children’s narrative that closely follows the structure of folk tale, such as *The Tale of Peter Rabbit* (Neumeyer 1977) or a *Harry Potter* novel (Zipes 2001: 176f). (Nikolajeva, in Hunt, 2004: 169)

A distinctive feature of character construction in children’s literature is the conspicuous use of collective or multiple protagonists, something that in adult literature is seen as one of the foremost achievements of modernism:... (Nikolajeva, in Hunt, 2004: 171)

Another common assumption about children’s books is that they must not contain too many secondary characters, since young readers, it is assumed, cannot remember them and distinguish between them. (Nikolajeva, in Hunt, 2004: 172)

Narrative theory also offers some workable tools for character analysis, such as the binaries of flat–round and static–dynamic characters, commonly used in children’s literature criticism (Lukens 1990: 43–9; Golden 1990: 41–53). (Nikolajeva, in Hunt, 2004: 172)

For child characters, the distinction between chronological (growing older) and ethical dynamism (spiritual growth and maturation) is crucial (Nikolajeva 2002a: 128–51). (Nikolajeva, in Hunt, 2004: 172)

Setting

The time when the story occurs and the place(s) where it occurs constitute the setting of the story.

- **integral setting** – a setting fully described in both time and place [*e.g.* in historical fiction]
- **back-drop setting** – simply sets the stage and the mood; the setting in folktales are often vague and general (*e.g.* “long ago in a cottage in the deep woods”), meant to convey a universal, timeless tale, one that could have happened anywhere and almost anytime except the present or very recent past (Lynch-Brown & Tomlinson, 1999: 30)

Theme

The theme of a story is its underlying meaning or significance. [...] A theme is better expressed by means of a complete sentence than by a single word. [...] Themes in children's books should be worthy of children's attention and should convey truth to them. Furthermore, the themes should be based on high moral and ethical standards. [...] Often, adults write stories not for children's pleasure but to teach morality lessons. (Lynch-Brown & Tomlinson, 1999: 30)

Style

The word *style* comes from the Latin *stylus*, originally meaning the pointed object poets and schoolchildren used to mark their letters on wax tablets. To write in a certain style, for antique authors, was to compose in a language or an idiom befitting certain subject matters. There were levels of style, according to the gravity of the subject. And when a writer wrote in a particular and individual style, it was a way of adapting the words to personal expression. “Style” yoked together hand and thought, expression and imagination. Early on in the history of English, the word came to connote any manner of public behavior, but it was only in the late eighteenth and early nineteenth centuries that *style* could mean a valued form of that behavior in the social sense. Having not just a style but style itself seems to emerge as a category of identity keyed to fashion and education, wit and bearing—valued qualities emerging in the age of Fanny Burney, Jane Austen, and Benjamin Disraeli,... (Lerer, 2008: 288)

Style is the way an author writes the story; it can be viewed as the writing itself, as opposed to the content of the book. However, the style must suit the content of the particular book; the two are intertwined. (Lynch-Brown & Tomlinson, 1999: 31)

Aspects of style (Lynch-Brown & Tomlinson, 1999: 31-32):

- **words**
- **sentences**
- **organization of the book** (chapters, chapter titles)
- **point of view** (third-person narrator: omniscient / limited omniscient; first-person narrator; shifting point of view: different narrators)
- **symbolism** (universal symbols: a farm often stands for love and security; *motifs*: number three is a common motif in fairy-tales)

A common prejudice about children's literature is that it is a 'simple' literary form. In terms of narrativity, simplicity conceivably includes one clearly delineated plot without digressions or secondary plots; chronological order of events; a limited number of easy-to-remember characters – 'flat' characters with one typical feature, either 'good' or 'evil', or with simplistic external characterisation. It also includes a distinct narrative voice, a fixed point of view, preferably an authoritarian, didactic, omniscient narrator who can supply readers with comments, explanations and exhortations, without leaving anything unuttered or ambiguous; a narrator possessing greater knowledge and experience than both characters and readers. The idea of a 'simple' narrative excludes complex temporal and spatial constructions. The fictionality of the story, the reliability of the narrator or the sufficiency of language as the artistic expressive means cannot be interrogated.

Obviously, the spectrum of children's literature is significantly broader than suggested by these features. (Nikolajeva, in Hunt, 2004: 167)

Anyone who works in the field of children's literature constantly comes across the phenomenon that the means of linguistic expression employed by the author are subject to limitations out of consideration for the linguistic ability and competence of the age group being addressed. These limitations may be in morphology (avoidance of the passive, perhaps; sparing use of certain kinds of words like, for example, adjectives), syntax (sentence length; more paratactic than hypotactic sentence constructions), forms of speech (avoidance of, for example, indirect speech or free indirect speech) and finally semantics (orientation towards the limited vocabulary of certain age groups; avoidance of foreign words and technical jargon). One of **Klingberg's** own investigations discovered the following **linguistic limitations** in texts for children and young people: "**a) Use of shorter sentences, b) limited use of difficult and abstract words, c) a greater number of verbs, d) a smaller number of nouns, e) limited use of imagery**" (Klingberg, 1973: 97). (Ewers, 2009: 149) [Klingberg, G. (1973) *Kinder- und Jugendliteraturforschung. Eine Einführung*, Wien, Köln and Graz: Böhlau]

Visual Elements

Many different purposes can be accomplished through book illustrations. They convey meaning and feeling by helping the reader to visualize the physical settings and the characters' appearance and actions. They also provide an aesthetic dimension to books by offering the readers additional pleasure and insights beyond the message within the text. Thus, the role of pictures in children's books is both to reflect the text and to extend and enrich it without contradicting its message. (Lynch-Brown & Tomlinson, 1999: 32)

Narrative Voice

'Once Upon a Time'. The Anonymous Tellers: Those who told or retold traditional folk-tales or fairy-tales suffered much less from self-consciousness than other writers for children, because of the strong oral tradition on which this kind of story was based, and because such tales had belonged originally to a wide popular audience rather than to children. The nineteenth century indeed marked a shift in the view of the appropriate age at which such stories should be read. Literate rational eighteenth-century England had rejected traditional tales for adult and child alike; when the romantic movement awoke anew the desire for the marvellous, folklore, fairy-tale and fantasy were once more of interest to educated adult readers, but because of their popular nature it now seemed inevitable that they should be marketed for children, whoever was to read them. (Wall, 1991: 48-49)

A children's novel is by definition constructed in a dialogical tension between two unequal subjectivities, an adult author and a child character. The concept of **heteroglossia**, developed in the works by Mikhail Bakhtin (1981, 1990) – the 'hetero-' element emphasising the diversity of voices – is extremely helpful in indicating the specific aesthetics of children's literature (see the examination of the dialogic construction of subjectivity in McCallum 1999). (Hunt, 2004: 174-175)

An essential question for the discussion of the narrative voice is the distance between the narrator and the narrative (Genette 1980: 161–211). Irrespective of whether narrators are covert or refer to themselves in the first person, they can tell the story either in retrospect or more or less as the events unfold. (Nikolajeva, in Hunt, 2004: 175)

Barbara Wall examines various **types of narrators in children's literature: didactic, authoritative, detached and empathic** (Wall 1991). Yet she overlooks the fact that all these voices can be combined with a variety of points of view, external and internal, literal and transferred (Chatman 1978: 151–2). (Nikolajeva, in Hunt, 2004: 175)

Writing Down to Children

Pamela Travers, author of the much loved *Mary Poppins* series, equates writing down with writing for children and denies that she does either:

For me **there is no such thing as a book for children**. If it is true, it is true for everyone. In fact, it is simply a book. What child enjoys being written down to?' (quoted in Cameron, 1969, p. 208). C. S. Lewis, whose double status, first as a highly respected scholar and academic, and secondly as an awardwinning children's author, has made him immensely influential in the world of children's literature, is equally forthright, both about what ought to be done, and what he believes he has done himself, although his practice belies his theory. **The child as reader is neither to be patronized nor idolized**: we talk to him as man to man. (*Of Other Worlds*, 1953, p. 34)

I never wrote down to anyone; and whether the opinion condemns or acquits my own work, it is certainly my opinion that a book worth reading only in childhood is not worth reading even then. (p. 38) (Travers, q. in Wall, 1991: 14)

Yet if this concept is accepted, as it has been, without sufficient examination, it may have unfortunate consequences for children as readers, for it ignores the fact that, as readers, children and adults are not equals, and cannot be. **All writers for children must, in a sense, be writing down**. (Wall, 1991: 14-15)

Unfortunately, preoccupation with the most blatant abuses of writing down, with patronising and condescending attitudes on the part of adult writers addressing child readers, has imperceptibly led to the unconscious requirement that in 'good' writing for children, it should not appear that children are addressed at all. (Wall, 1991: 15)

The verb *talk down* which is as frequently used by critics of children's literature as write down, can be found in most dictionaries. Surprisingly, the term *write down* in the limited sense of 'To write (a literary work) in a style adapted to the level of readers of supposedly inferior intelligence or taste' did not appear in the *OED* until the fourth volume of the supplement published in 1986. (Wall, 1991: 15)

Talking down, and hence, by analogy, writing down in the pejorative sense, occurs when the speakers or writers can adopt, *vis a vis* the listeners or readers, positions of conscious superiority. Writing down, as distinct from talking down, at least in so far as stories for children are concerned, is likely to involve the development of narrative personalities which although perhaps pretending equality with child narratees, really descend self-consciously to the level of the child, using vocabulary and expressions which fit, not the writers, nor even the narrators, but the supposed comprehension of the narratees. (Wall, 1991: 16)

The other major characteristic of such writing down is the intrusive narrator, who, while not a first-person narrator, in the sense of being a character, or an observer within the story, speaks directly to the narratee, spelling out what the implied author does not trust the implied reader to work out.

You may think the animals were very stupid not to see at once that Uncle Andrew was the same kind of creature as the two children and the Cabby. But you must remember that the animals knew nothing about clothes. (Lewis, *The Magician's Nephew*, p. 127) (Wall, 1991: 17)

Genres of Children's Literature

Genres of Children's literature (Lynch-Brown & Tomlinson, 1999: 36-39)				
PROSE			POETRY (3)	
<i>Fiction</i>		<i>Nonfiction</i> (9)		
<i>Realistic</i> (7)	<i>Fantasy</i>			
Families Peers Adolescent issues Survival and adventure People with disabilities Cultural diversity Sports stories Mysteries Animal stories	<i>Traditional Literature</i> (5)	<i>Modern Fantasy</i> (6)	Biographies Biological science Physical science Social science Applied science Humanities	Nursery rhymes Lyric poems Narrative poems
	Myths Epics Legends / tall tales Folktales Fables Religious stories	Modern folktales Animal fantasy Personified toys and objects Unusual characters / situations Worlds of little people Supernatural events / mystery Historical fantasy Quest stories Science fiction / fantasy		
<i>Historical</i> (8)				

HISTORY OF CHILDREN'S LITERATURE

The history of children's literature is a history of image as well as word.
(Lerer, 2008: 322)

Texts have been read by children from the earliest periods of history. Most of these were not especially written for them, but a few—possibly even going back as early as Roman times, but certainly during the Middle Ages and the Renaissance—actually were. But it is not until around **the early 18th century** that we can talk of **a body of literature produced on a broader scale specifically for a child audience**. Its rise and development is closely linked with the development of **a bourgeois society from the late 17th century**, with **England** leading the way, followed by **France** and **Germany**. These three countries can be regarded as **the cradles of children's literature**. (O'Sullivan, 2010: 7)

For nearly a millennium, the life of children centered on **performance**. The two poles of early learning were **memorization** and **recitation**. Students would be given passages from poets and dramatists and would be expected to learn and then recite them. The teacher would call attention to **correct pronunciation** and **accent**. (Lerer, 2008: 17)

Thus the **ancient Mesopotamians** had a literature used for educating children, whether taken from the oral culture (**proverbs and fables**), borrowed from **adult literature (the literary debates)** or created particularly for their edification (**the school stories**). Most scholars classify this literature within the genre of 'wisdom literature' because of its didactic content. (Adams, in Hunt, 2004: 227)

The **Egyptian equivalent of the proverb texts** used by Mesopotamian elementary school children are the '**Instructions**', a **uniquely Egyptian literary form**. A father instructs his son by means of a series of **maxims** strung together in more or less logical order, some Instructions more likely to be a part of the schoolboy curriculum than others. **The oldest** extant is the *Instruction of Hardjedef*, according to Miriam Lichtheim a work of the Fifth Dynasty, c. 2450–2300 BC (1973: 5–7). It is a tribute to the essential conservatism of Egyptian education that it was still being copied by children in the schools over a thousand years later in the New Kingdom.

The best known and most popular of the Old Kingdom Instructions is the *Instruction of Ptah-Hotep* (c. 2200 BC), still used as a schoolbook in the Eighteenth Dynasty, 1546–1085 BC (Erman 1923: 55). This is an attractive work that urges **teaching of selfcontrol, moderation, kindness, generosity, justice and truthfulness towards all, regardless of social class**, although the tone is aristocratic. (Adams, in Hunt, 2004: 229)

Not all the texts that Egyptian children used and read, whether written for them or adopted, were only didactic or pragmatic. They also were exposed to a new genre: **prose narrative**. Justly famous is **the Middle Kingdom short story 'The Eloquent Peasant'**, 'a school product' (Erman 1923: 85). An unlearned peasant is robbed and speaks so eloquently before the magistrate that he is sent to plead in successively more elaborate speeches before the king, who ultimately rewards him. (Adams, in Hunt, 2004: 230)

The **children's literature genres** developed in **Mesopotamia** and in **Egypt** over a **roughly 1,500-year period** – proverbs, fables, animal stories, debates, myths, instructions (**wisdom literature**), adventure and magic tales, school stories, hymns and poems – pass down to the Hebrews and the Greeks. The Old Testament owes much to both Mesopotamian and Egyptian literature (see Pritchard 1969). (Adams, in Hunt, 2004: 230)

...only **two Greek writers who explicitly addressed works to children**, **Sappho of Lesbos** (born c. 612 BC) and **Theogenis of Megara** (fl. 520 BC); these works were often erotic. (Adams, in Hunt, 2004: 230)

Theogenis, however, became a standard school text and was used for children learning to read, in part because the Greek is simple and in part because those poems that are not erotic are primarily didactic. (Adams, in Hunt, 2004: 231)

For several centuries, **the major beginning text in Latin was the earliest Roman legal code, *The Twelve Tables*** (c. 450 BC), which children were forced to memorise and recite. (Adams, in Hunt, 2004: 234)

...arguably **the most beautiful children's book to appear as a manuscript**. Harking back to the ancient tradition of illustrated fables for children is the *Medici Aesop*, an illuminated collection of fables probably commissioned by the tutor of the eight-year-old Piero de Medici, Angelo Poliziano, about 1480 (Aesop 1989).

What is remarkable about this work is not only the unusual choice of fables for a young boy and his siblings, but the way in which the miniatures of Florentine life are designed to facilitate understanding the Greek of the fables (see Adams 1999). (Adams, in Hunt, 2004: 236)

But **fables** still remain **a defining form of children's literature**. Their narratives return, again and again, to central episodes in childhood life: learning to read and write, learning to please and fool the parent, learning to chart a moral path through temptation. Whatever purposes adults have put them to, they remain at the core of children's reading. In addition to their local morals or their

specific injunctions, the fables teach ideas of authorship, notions of audience, ideals of verbal action—in short, literature itself. (Lerer, 2008: 35)

Fables rely on figurative language. They take parts for wholes, draw on particulars for generalizations, make mute creatures speak. Their status in the nursery or in the classroom rests not simply on their moral or didactic goals, but on their metaphorical enchantment. They are, quite simply, **literature at its most simple and direct**, and instruction in the fable is a lesson in the arts of the literary imagination. (Lerer, 2008: 37)

The rise of specific children's literature in these northwest European countries went hand in hand with the far-reaching social, economic, political, and cultural changes that accompanied the formation of the middle classes. These were, very briefly, **the evolution of the middle-class, nuclear family**, with the separation of family and work and **the liberation of children from working life**; the perception of childhood as a phase of life differing fundamentally from adult existence (a key influence here was **Jean-Jacques Rousseau**); the definition of children as objects of serious responsibility in need of protection and education; **the emergence of a class of parents who could afford to invest in their children**; the development of a school system and **an increased demand for educational books for children**; and **changes in the literary market** that later led to the production of purely commercial children's literature. A crucial factor in the development was the educational ideology of intellectual movements such as the **Puritans in England** or the **Enlightenment philanthropists in Germany**, who believed that children needed books that differed from those for adults principally through their attachment to the educational system. (O'Sullivan, 2010: 7)

Publishing for Children

The history of children's literature, in terms of **publishing**, is relatively short, with the bringing out of *A Little Pretty Pocket Book* by **John Newberry** (1713–67) in **1744** as **the generally agreed starting point**. **Modern children's literature** has its roots in **the mid nineteenth century** as authors turned to writing for entertainment and publishers realised there was a considerable market waiting to be tapped. (Murray & Malmkjær, 2003: 2)

Nevertheless, history records attempts to publish for children even long before 1744 [DH].

It is a little-known fact that **William Caxton**, best known as the founder of the first British printing press close by Westminster Abbey in the late fifteenth century, was a prominent translator. According to his own account in the afterword to a translation from the French of Raoul Lefèvre's *Recuyell of the Histories of Troy* (completed in 1471), Caxton only took the decision to learn the new German craft of printing because demand for manuscripts of entertaining stories was proving to be too taxing for his 'weary' hand and 'worn' pen (Painter, 1976: 53). Caxton had enjoyed a productive time as a translator under the patronage of Margaret of Burgundy, sister to Edward IV, and eventually retired from his role as representative of the king and English merchants in the Low Countries to devote himself to printing and translating. As translator of *The History of Reynard the Fox* (1481) and *Aesop's fables* (1484)—both of which gradually became **children's favourites** and will be discussed in the next chapter—a schoolbook, and a courtesy book for young girls, he fully deserves a prominent place in this history.

Books intended explicitly for children's amusement, though, were starting to appear in **the early 18th century**. One of the earliest and least celebrated such landmarks is *A Little Book for Little Children*, by "T.W.," published sometime between **1702 and 1712**. (Stevenson, in Shelby et al., 2011: 188)

Children's literature as we now identify it was becoming **an established marketing genre** in **the mid-18th century**; sightings of children's texts appear closer together, the documenting of a local

population rather than the celebration of a glimpse of a *rara avis*. (Stevenson, in Shelby *et al.*, 2011: 188)

Children also **borrowed from adult books**. Daniel Defoe's *Robinson Crusoe* was published in 1719 and Jonathan Swift's *Gulliver's Travels* in 1726. **Chapbook versions** which were written for children appeared later and adaptations became a genre in their own right, with the Robinsonnade evolving into a European-wide phenomenon through numerous versions of the story. (Evans, Hunt, 2004: 243)

Some of the earliest children's books were adaptations of existing ones for adults, such as *Robinson Crusoe* and *Gulliver's Travels*. **Children's literature** has from its inception been a thoroughly **intertextual literature of adaptations and retellings** (McCallum and Stephens 1998). (O'Sullivan, in Hunt, 2004: 195)

[John] Newbery, born in 1713, began his professional life as a printer's assistant and became a partner in the business by marrying his master's widow. An enthusiastic businessman, he actively sought to expand his firm's profile and moved it to London in 1743 or 1744, in 1745 settling it in St. Paul's Churchyard under the soon-to-be-famous sign of the Bible and Sun. It's in **1744** that he produced the book considered by Darton (1932/1982) and many others to be **the first children's book from the first real children's publisher: *A Little Pretty Pocket-Book***, which contained **sprightly rhymes**, the occasional tip of the hat to **education and morality**, and **a guest appearance by the folkloric character Jack the Giant Killer**. (Stevenson, in Shelby *et al.*, 2011: 188)

19th Century: Fairy Tales, Folktales, Fantasy, and Fun

While various incarnations of the **moral tale** continued strong through the 19th century, other strands of children's literature begin to edge it from center stage. **Folktales** made a strong return with **Jakob and Wilhelm Grimm**, keen folklorists and nationalists eager to uncover (or, more accurately in light of their misrepresented collecting habits, create) a folk literature. They published their **two-volume collection of tales, *Kinder- und Hausmärchen*, in Germany in 1812 and 1815 (English edition 1823 and 1826)**, and it not only became popular in its own right, it paved the way for much later literature, not just folktale retellings, but the **literary fairy tale**, exemplified by **Hans Christian Andersen's collections** and practised by major writers from Nathaniel Hawthorne to Oscar Wilde. (Stevenson, in Shelby *et al.*, 2011: 190)

Fairy tales, unlike tales about fairies, as often as not have **no fairies in their cast of characters**. They are generally brief narratives in simple language that detail a reversal of fortune, often with a **rags-to-riches plot that culminates in a wedding**. **Magical creatures** regularly assist **earthly heroes and heroines** achieve happiness, and the entire story exemplifies a proverb, as in Giambattista Basile's *Pentamerone*, or demonstrates a moral point, appended separately, as in **Perrault's *Histoires ou contes du temps passé***¹, or built into the text, as in **Jacob and Wilhelm Grimm's *Kinder- und Hausmärchen***.

In terms of the history and development of children's literature, tales about fairies and fairy tales postdate the earliest writing for children – instructional manuals, grammars, school texts, and books of courtesy. **Bible stories**, too, regularly preceded the appearance of fairy tales, and in the

¹ "[B]ecause **the genre of the fairy tale challenges simple or single origins, modern notions of authority, authorship and ownership**, it has offered some translators (but also editors and illustrators) an opportunity to achieve **a modicum of visibility** when they acculturated foreign tales in England – **including Perrault's French literary tales**." (Martine Hennard Dutheil de la Rochère, p. 212, in Monti & Schnyder, *Traduire à plusieurs / Collaborative Translation*, Orizons Universités, *The Workshop of Collective Creation: Fairy Tales in Translation*, pp. 211-224, 2018, emphasis mine)

eighteenth century were often intermixed with them, as in Mme Leprince de Beaumont's *Magasin des Enfants* (1756). Although her preface privileges the truth of Bible stories (*histoires*) over the falseness of fairy tales (*contes*), it was her version of the fairy tale 'Beauty and the Beast' that survived as a nursery classic. (Bottigheimer, in Hunt, 2004: 261)

Both tales about fairies and fairy tales demonstrate the phenomenon of **readership boundary cross-over**. The content of tales about fairies that were originally composed by and for adults often passed, in simplified form, into the domain of children's reading. (Bottigheimer, in Hunt, 2004: 262)

Chapbooks remained a prominent feature of nineteenth-century fairy tales for English children. Ross's Juvenile Library delivered small twopenny 48-page books like *Fairy Tales of Past Times from Mother Goose* (1814–15) into young hands. The wolf became 'Gaffer Wolf'; Blue Beard's wife used part of the estate she inherited on the death of her wifeicidal husband to marry her sister to a young gentleman and to buy military commissions for her brothers. (Bottigheimer, in Hunt, 2004: 267)

Hans Christian Andersen's Danish tales entered the British tradition in 1846 and soon gathered a large and enthusiastic following. (Bottigheimer, in Hunt, 2004: 268)

When **Andrew Lang's 'colour' Fairy Books** appeared between **1889** and **1910**, they codified fairy-tale narrative in the English language. The formative importance of Lang's books for the English can hardly be overestimated, for they became **a mother lode for many twentieth-century 'authors' of fairy tales for children**². Lang himself firmly believed that fairy tales represented an 'uncontaminated record of our cultural infancy' (cited in Rose 1984: 9), and **all twelve of his Fairy volumes – Blue, Brown, Crimson, Green, Grey, Lilac, Olive, Orange, Pink, Red, Violet and Yellow – were 'intended for children'**, whom he hoped would like 'the old stories that have pleased so many generations' (Lang c. 1889: Preface).

In the decade in which Lang began producing his Fairy Books, **Joseph Jacobs** issued *English Fairy Tales* (1890) and *More English Fairy Tales* (1894), which were followed by *Celtic Fairy Tales* (1892, 1894) and *Indian Fairy Tales* (1892). Ultimately, however, Lang's fairy tales, with their more accessible prose style, carried the day. (Bottigheimer, in Hunt, 2004: 268)



² "As is well-known, **fairy tales have always been a collective affair**, and *Little Red Riding Hood*, *Sleeping Beauty* or *Cinderella* do not belong to anybody, even though the most famous versions are authored texts like Charles Perrault's. **The genre nevertheless owes a lot to anonymous storytellers** – most of them women passing down the familiar stories from one generation to the next. **Fairy tales were looked down upon as idle female gossip and trivial nonsense**, at least since Plato's condemnation of old wives' tales (mythus graos) in *Gorgias* as „stories told by nurses to amuse and frighten children“ (q. in Marina Werner, *From the Beast to the Blonde: On Fairy Tales and Their Tellers*, 1996, p. 4). **The genre soon became inseparable from grandmothers, mothers, servants and nurses** telling tales to children, embodied by the **mythical figure of ma Mère l'Oye (Mother Goose)**, represented in the frontispice of Charles Perrault's *Histoires ou contes du temps passé, avec des Moralités* (1697). (Martine Hennard Dutheil de la Rochère, p. 212, in Monti & Schnyder, *Traduire à plusieurs / Collaborative Translation*, Orizons Universités, *The Workshop of Collective Creation: Fairy Tales in Translation*, pp. 211-224, 2018, emphasis mine)

The definition of **folk tales** is more fluid than that of fairy tales and tales about fairies. The term 'folk tale' normally embraces a multitude of minor genres, like **nonsense tales, aetiologies, jests, burlesques, animal tales** and **neverending tales**, but there is good reason to incorporate a discussion of chapbook romances within a consideration of folk tales in children's literature. (Hunt, 2004: 270)

Another set of tales, *Jack and the Giants, Tom Hickathrift, Robin Hood* and *Tom Thumb*, embody and thematise the confrontation of a small, weak, poor but witty hero against a large, strong, rich but stupid real or metaphorical giant. The **early eighteenth century chapbook Jack**, 'brisk and of a level wit', could irreverently best a clergyman as well as cunningly defeat a giant. (Bottigheimer, in Hunt, 2004: 271)

Children's literature became **stratified**, says Zohar Shavit, in response to **the need to fight popular literature**. She thus regards children's literature as developing from what at first was a **purely educational literature**, which then branched out in reaction to the expansion and commercialization of the market. Based on her analysis of English literature, and seeing it confirmed by the development of its Hebrew counterpart, Shavit takes this to be a pattern which applies to every literature:

I contend that the very same stages of development reappear in all children's literatures, regardless of when and where they begin to develop. That is to say, **the historical patterns in the development of children's literature are basically the same in any literature, transcending national and even time boundaries**. It does not matter whether two national systems began to develop at the same time, or if one developed a hundred or even two hundred years later (as with Hebrew, and later with Arabic and Japanese children's literatures). They all seem to pass through the very same stages of development without exception. Moreover, the same cultural factors and institutions are involved in their creation. (Shavit 1986:133f.)

CHILDREN'S LITERATURE AS AN ACADEMIC DISCIPLINE

If it [children's literature] is seen as an **academic discipline**, that might embrace literary theory, historicism, psychology and many other (perhaps conflicting) approaches; it might include or exclude the child from the literary equation. (Hunt, 2004: xviii)

Generally, however, the academic study of children's literature was woefully neglected, with it being regarded as **a somewhat Cinderella subject unworthy of serious highbrow academic critique**. The knock-on effect of this was that the subject was not studied at university level until well into the twentieth century and has only recently become a popular pursuit in recent years. The rise of literary theory has had a significant impact on the study of children's literature: like hitherto marginalized areas, such as women's writing or lesbian and gay literature, children's fiction has been decentred and recentred in order to consider its critical and cultural merits. (McCulloch, 2011: 140)

Only a short time ago, children's literature was not even considered a legitimate field of research in the academic world. Scholars hardly regarded it as a proper subject for their work, and if they did, they were most often concerned solely with its pedagogic and educational value and not with its existence as a literary phenomenon. (Shavit, 1986: ix)

As a result of society's concept of childhood, children's literature, unlike adult literature, was considered an important vehicle for achieving certain aims in the education of children. This belief, however, meant that children's literature could not be accepted by highbrow society as having a status equal to that of adult literature; consequently, children's literature suffered from an inferior status within the literary polysystem. (Shavit, 1986: ix)

In *An Introduction to Children's Literature* (1994), Hunt provides an overview of the history and culture of children's literature, tracing its evolutionary journey from eighteenth century (though identifying that children did read prior to this) through to the late twentieth century. As well as this,

he offers a discussion of **the position that children's literature occupies in the field of literature generally** insofar as it has been regarded as **peripheral** to serious literary works, while it has also been **marginalized within academic study**. 'Consequently', observes Hunt, '**children's books do not fit easily into the patriarchal world of literary/cultural values**. They are [. . .] **primarily the domain of women writers** (and, latterly, women educators), just as children are: in that literary hierarchy they are necessarily at the bottom of the heap' (Hunt 1994: 6–7).

He continues, 'It hardly comes as a surprise to find that among specialist children's literature teachers at colleges in the United States, for example, "about 92% are women; about 50% are assistant professors; about 40% are associate professors and only 5[%] are professors" ' (Hunt 1994: 6–7). An obvious gender gap is distinguishable as well as a correlation between gender and economic impoverishment, just as children's literature has itself been the poor relation in the critical appreciation and evaluation of literature. (McCulloch, 2011: 146-147)

The conventional literary system is, after all, very like the traditional family: adult male literature dominates, women's literature is secondary (and grudgingly recognized) (Spender 1989), while children's literature is not only at the bottom of the heap, but (worse) it is very much the province of women. (Hunt, 2003a: 2)

Initially, children's literature was rejected by the English Literature establishment except for a few borderline (and usually lesser) authors: Kipling is the classic case. Academic research was admissible into minor authors, as long as they were legitimized by time, and thus there has been work on, for example, Hofland, Edgeworth and Mrs Ewing (Hunt, 1982). Then there were a few classics, such as *The Wind in the Willows* and *Alice in Wonderland*, which have been produced in scholarly editions and have been accorded the complete paraphernalia of literary respectability. One excellent indicator of the borders drawn is the fact that one can search in vain through criticism of an impressive list of major authors—Dickens, Hardy, Joyce, Woolf, Thackeray—without finding any mention of their work for children. (Hunt, 2003a: 6)

In Germany **until the 1960s, discussion of children's literature was almost entirely confined to the didactic context**, in relation to teacher training. In the late 1960s James Fadimann identified the level of institutional development, together with a primarily educational interest in children's literature, as the aspects distinguishing research in Germany. The much-cited paradigm change in literary studies in Germany after the late 1960s which opened the area to fields other than 'high' literature, combined with new approaches such as structuralism and reception aesthetics, allowed children's literature to develop as an academic subject. The first chair for the subject was established in Frankfurt in 1964. **The first university chair for children's literature in France (at the University of Bordeaux III in 1974) was devoted to 'Littérature populaire et pour la jeunesse'**. The study of children's literature was thus placed in the context of popular or para-literature. **In England, on the other hand, there was no professorial chair for children's literature studies until the end of the 1990s**; for a long time children's literature featured at tertiary level predominantly in the training of librarians. These contextual situations of children's literature influence the way in which it is studied, whether theoretically and historically or with a more 'applied' approach. (O'Sullivan, 2005: 40)

The founding father of comparative children's literature is Paul Hazard, the leading French comparatist, who with *Les Livres, les enfants et les hommes* published a study of children's literature in 1932, a time when children's literature hardly existed for mainstream academic criticism. He writes about children's literature's role in the construction of a cultural or national identity and how it forms the 'soul' of a nation. Although his approach is often questionable, Hazard was none the less the first to address relevant comparative issues such as differing concepts of childhood, traditions of children's literature specific to certain nations, and mentalities. However, his work does deviate in some surprising ways from serious comparative study; it takes little notice of the processes of cultural exchange, translation and adaptation, rather assuming that children's literature effortlessly

crosses all borders. The aspect of his book which has proved most durable is his vision of the universal republic of childhood. (O'Sullivan, in Hunt, 2004: 191-192)

...children's literature is worthy of serious scholarly attention. The implication is that, like its adult counterpart, **children's literature promotes and invites critical theory**, notably in the study of the relation of texts to children's development as readers. (Meek, in Hunt, 2004: 8)

Academic research in children's literature is still a novelty if it is not psychological, historical or bibliographical – that is, detailed, factual, esoteric, fitting into the research traditions of diverse disciplines, especially those which establish their history, closed to those unschooled in the foundation exercises of the disciplines of dating. (Meek, in Hunt, 2004: 9)

In *Poetics of Children's Literature* (1986), an influential study which introduced systems theory and the idea of **'ambivalent' texts** into children's literature studies, Zohar Shavit devotes a chapter to the model of development of children's literature. The issue at stake is **'the universal structural traits and patterns common to all children's literatures'** (Shavit 1986: xi). She comes to the conclusion – based on a brief analysis of the development of British children's literature, central elements of which she sees later repeated in its Hebrew counterpart – that children's literature initially develops after a stratified system of literature for adults is in place, and does so through the framework of the educational system; it then becomes stratified in response to the need to combat popular literature. (O'Sullivan, in Hunt, 2004: 15)

Another recent semiotic model of children's literature addresses the development of children's literature not in these terms of external influences and formative factors, but in terms of an **evolutionary pattern of development of the literary texts themselves**. The focus is aesthetic but this model, too, postulates identical phases of development for children's literature following similar patterns in all cultures, a universal progression from didacticism towards artistically elaborate children's literature. The evolutionary perspective of its author, Maria Nikolajeva, is revealed in the title *Children's Literature Comes of Age* (1996), and her touchstone of quality is the complex literary work. She believes that **'children's literature in all countries and language areas has gone through more or less ... four stages' of development** (Nikolajeva 1996: 95), namely: **(1) adaptations of existing adult literature and of folklore; (2) didactic, educational stories written directly for children; (3) canonical children's literature** (in Lotman's sense of the term (Lotman 1977)), with clear generic forms and gender specific address, whose characteristic feature is the typical epic narrative structure; and finally **(4) polyphonic, or multi-voiced, children's literature**, 'a convergence of genres which brings children's literature closer to what is generally labelled modern or post-modern literature' (Nikolajeva 1996: 9). On top of this, Nikolajeva attempts to link each of these stages to a period in the development of 'mainstream' literature: didactic children's literature corresponds to 'medieval literature of the mainstream', canonical children's literature 'corresponds to Classicism, the Baroque and to some extent Romanticism'. (O'Sullivan, in Hunt, 2004: 16)

Children's literature studies fall between the extremes of **'literary' and 'cultural' studies**. (Hunt, 2003b: 7) Children's literature, although widely accepted institutionally, has tended to remain uncanonical and culturally marginalized. (Hunt, 2003a: 2)

The **1960s and 1970s** saw **the beginning of an interest in translations**, and with translation questions of adaptation and reception emerge for the first time. The most fruitful extension of the discussion of children's literature in comparative terms came in the 1980s, particularly with the adoption of systems theory and through links with translation studies (see Tabbert 2002 for a survey of approaches to translation of children's literature since 1960). (O'Sullivan, in Hunt, 2004: 192)

PRACTICE. Discussion:

- To what extent can children's literature be regarded as a problematic area? Give some specific examples of how this manifests itself.
- In what ways has children's literature evolved from its beginnings to contemporary texts?

TRANSLATING CHILDREN'S LITERATURE

The traditional study of translation barely considered children's literature. In 1982 Katharina Reiss noticed, with surprise:

For centuries critics have been concerned with both the theory and the practice of the complicated and complex phenomenon of translation, but scarcely anything has been said about the translation of books for children and young people. (trans. from Reiss, 1982: 7).

Reiss looks seriously at the subject by attempting to identify the specific problems of the translation of children's literature in the context of her typology of texts. She names three factors which justify its needing a special kind of study:

- 1 the...**asymmetry of the entire translation process**: ...adults are translating works written by adults for children and young people (*ibid.*);
- 2 the **agency of intermediaries** who exert pressure on the translator to observe taboos or follow educational principles (*ibid.*: 8); and
- 3 **children's and young people's** (still) **limited knowledge of the world** and experience of life (*ibid.*).

In 1993 Riitta Oittinen still found that: 'As to translation of children's literature and its theoretical basis, little research has been conducted on this subject worldwide.' (1993: 11). Ten years later she was the editor of a double volume of **the translators' journal** *META* which encompassed twenty-five contributions on translation for children by scholars from sixteen European, North and South American and African countries with backgrounds in children's literature, linguistics and translation studies. This volume indicates that **the subject of translating for children is now firmly on the map**. (O'Sullivan, 2005: 66)

Because of **the marginal situation of texts for children, translators can be very free** with them, unhesitatingly adapting them to models already present in the target system. However, Shavit says the translators can manipulate the texts in various other ways only as long as they adhere to guiding principles rooted in the self-image of children's literature:

- a) **adjusting the text** in order to make it appropriate and useful to the child, in accordance with what society thinks is 'good for the child';
- b) **adjusting the plot, characterization and language to the child's level of comprehension** and his reading abilities. (Shavit, 1981:172) (O'Sullivan, 2005: 66-67)

INTRALINGUAL / INTERLINGUAL / INTERSEMIOTIC TRANSLATION

In his seminal paper, 'On Linguistic Aspects of Translation' (Jakobson 1959/2000, [...]), the Russo-American linguist Roman Jakobson makes a very important distinction between three types of written translation:

1. **intralingual translation** – translation within the same language, which can involve rewording or paraphrase;
2. **interlingual translation** – translation from one language to another, and
3. **intersemiotic translation** – translation of the verbal **sign** by a non-verbal **sign**, for example music or image.

Only the second category, **interlingual translation**, is deemed 'translation proper' by Jakobson. Translation between written languages remains today the core of translation research, but the focus has broadened far beyond the mere replacement of SL linguistic items with their TL **equivalents**. In the intervening years research has been undertaken into all types of linguistic, cultural and ideological phenomena around translation [...] And then there is the political context of translation and language, visible on a basic level whenever we see a bilingual sign in the street or whenever a linguistic group asserts its identity by graffiti-ing over the language of the political majority.

J. K. Rowling's Harry Potter children's books have been translated into over 40 languages and have sold millions of copies worldwide. It is interesting that a separate edition is published in the USA with some alterations. The first book in the series, *Harry Potter and the Philosopher's Stone* (Bloomsbury 1997), appeared as *Harry Potter and the Sorcerer's Stone* in the USA (Scholastic 1998). As well as the title, there were other lexical changes: British *biscuits*, *football*, *Mummy*, *rounders* and the sweets *sherbet lemons* became American *cookies*, *soccer*, *Mommy*, *baseball* and *lemon drops*. The American edition makes a few alterations of grammar and **syntax**, such as replacing *got* by *gotten*, *dived* by *dove* and *at weekends* by *on weekends*, and occasionally simplifying the sentence structure. (Hatim & Munday, 2004: 4-5)

In this particular case it is not translation between two languages, but between two versions or dialects of the same language. As we shall see below, this is termed '**intralingual translation**' in Roman Jakobson's **typology** and by other theorists may be known as a 'version'. Yet it does share some of the characteristics of translation between languages, notably the replacement of lexical items by other equivalent items that are considered more suited to the target **audience**. (Hatim & Munday, 2004: 5)

Enid Blyton: In 2010 Hodder, the publisher of the Famous Five series, announced its intention to update the language used in the books, of which it sold more than half a million copies a year. The changes, which Hodder described as "subtle", mainly affect the dialogue rather than the narrative. For instance, "school tunic" becomes "uniform", "mother and father" becomes "mum and dad", "bathing" is replaced by "swimming", and "jersey" by "jumper". Some commentators see the changes as necessary to encourage modern readers, whereas others regard them as unnecessary and patronising. In 2016 Hodder's parent company Hachette announced that they would abandon the revisions as, based on feedback, they had not been a success.

Philip Pullman: *Northern Lights*, the first volume in the *His Dark Materials* series, was published in the USA under the title *The Golden Compass*. [DH]

A CHILD-CENTRED THEORY OF TRANSLATION

In her dissertation on the translation of children's literature, the most extensive theoretical contribution to the subject yet written, **Riitta Oittinen** (1993 and 2000) makes a point of speaking of '**translating for children**', not of the '**translation of children's literature**'; she concentrates exclusively on the child reader, disputing any authority for the text. She blends Bakhtin's category of dialogics and Louise Rosenblatt's transaction theory of reception aesthetics with a functionalist translation concept which says that a translation should be a 'functionally correct target text linked to an existing source text in variously specified ways, depending on the desired or required function of the target text (translation *skopos*)' (trans. from Nord 1991:31).

In a successful translation, as Oittinen sees it, the reader of the target text, the author of the source text and the translator are engaged in a dialogue:... (O'Sullivan, 2005: 67)

The translator owes loyalty to the author, according to Oittinen, not to the source text. She considers that the translator has been loyal to the author of the source text, if readers accept and enjoy the translation. She thus reduces the possible functions of children's literature to a single one: the target text—in whatever form—must appeal to readers.

For all her rejection of authority, Oittinen's design is ultimately prescriptive; taking her understanding of childhood and view of dialogics as her points of departure, she tells translators how to translate for children:

Translation is in many ways a covenant. The translator of children's literature *should reach out* to the children of her/his culture. The translator *should dive* into the carnivalistic children's world, reexperience it. Even if she/he cannot stop being an adult, to succeed she/he *should try* to reach into the realm of childhood, the children around her/him, the child in her/himself. This reaching into the

carnivalistic world of children, this reaching out to children without the fear of relinquishing one's own authority, is dialogics. When translating for children, we *should listen* to the child, the child in the neighborhood and the child within ourselves. (ibid.: 183; emphasis added) (O'Sullivan, 2005: 68)

In the context of the discussion of children's literature, Oittinen deserves credit for indicating **the role and importance of the individual translator's image of childhood**, and for focusing on important aspects of children's reading—for instance, their somatic and physical relation to language—as well as on conditions and elements of children's reception. Her attempt to disregard the potential conflict between absolutely child-centred translation and loyalty to the author of the source text, instead seeing the one as an expression of the other, may be a bold move, but it overlooks too many aspects of the complex field of children's literature to be accepted unreservedly as a generally valid theory of its translation. Oittinen's analysis concentrates mainly on translations of books for children of pre-school age—picture books and stories for reading aloud—but she stresses that her theory can be applied to children's literature as a whole. Ultimately her approach suffers from this assumption that all children's literature is homogeneous, for not only is it addressed to a wide range of age-groups, it also encompasses different forms (such as picture books) and genres (drama, poetry, non-fiction, etc.), and, within these, sub-genres of different status (series literature, for instance) as well as a wide variety of functions and types of textual usage. Oittinen's approach, therefore, is too indiscriminate to be an all-embracing theory for children's literature and translation. (O'Sullivan, 2005: 68)

A FUNCTIONALIST AND NARRATOLOGICAL APPROACH

Distinguishing between types of texts and their functions is a meaningful extension of a functionalist theory of the translation of children's literature. Seen from this angle, translators of 'literary' source texts are faithful to the texts or loyal to their authors only if the full aesthetic dimension is conveyed in translation. (O'Sullivan, 2005: 69)

I would like to identify this **Bakhtinian concept of dialogics** as a feature of translation. Every translation contains several voices—the voices of the characters in the story, the voice of the narrator of the source text, and the voice of the translator. It incorporates the presence of the implied translator [...], a phenomenon basic to every translation which can be identified on the level of paratextual explanations as 'the translator', and on the level of the narrative text as the narrator of the translation. **DIALOGICAL TRANSLATION** is, accordingly, **when the translator tries to allow not only the unavoidable presence of his or her own voice to be heard in the text, but also the various other voices as they were heard in the original**. We have **MONOLOGIC TRANSLATION**, on the other hand, **where the translator controls the source text by allowing the narrator of the translation to explain and elucidate everything down to the last detail, removing potential challenges to the reader made by the implied author of the original, even to the point of drowning out the narrator of the source text entirely**.

In analysing translations of children's literature, it is extremely important to take account of **the presence and weight given to the various voices of a translated text**, so that what has so far often been only vaguely perceived as 'intervention' or 'change' in the translation can be defined in terms of narratological theory. (O'Sullivan, 2005: 69-70)

Over and beyond the general influence of target context norms on any transference of texts across borders of time, language and culture, **educational norms** play a special role in the translation of children's literature. Birgit Stolt (1978) names educational intentions, which impose a taboo on unwelcome phenomena or descriptions, as the most important reason for divergence from a source text. In these cases what Göte Klingberg calls '**purification**' comes into action: 'bringing the target text into correspondence with another set of values' (Klingberg 1986:12). (O'Sullivan, 2005: 71)

Children's literature is an international phenomenon. Not only are there books devoted to children in developed countries all over the world, but also, the most outstanding and successful children's books usually get translated into other languages. The *Harry Potter* books are a recent and convincing example. Such major children's classics as *Alice in Wonderland*, *Winnie-the-Pooh*, *The Little Prince*, and *Pippi Longstocking* have been translated into dozens upon dozens of languages including Latin, Esperanto, Frisian, Catalanian, Kymrian, and Zulu. *Alice in Wonderland* exists in innumerable translations and adaptations in French, German, or Russian.

There is, however, no universal agreement among scholars of children's literature, or even more specifically, among scholars of translations of children's literature, concerning what a translation is, what a "good" translation is, whether there is any radical difference in translating books for children and for adults (O'Connell, 1999/2006; Rieken-Gerwing, 1995; Rutschmann & von Stockar, 1996), and not least, whether and why translated children's literature is a valuable part of any child's reading. (Nikolajeva, in Shelby *et al.*, 2011: 404)

Translated texts are also likely to be adjusted to cultural conditions depending on **the concept of the child and childhood**. What is acceptable in one culture may be offensive in another; what is considered sufficient literary competence in one culture may be perceived as far too advanced in another. As a result, some children's books can be rejected altogether within another culture, while others may be subjected to substantial alterations in the process of translation and publishing. **Polysystem theory** (Even-Zohar, 1990) can be used to explain how participating in different cultural and social systems affects the value and significance of a literary text. (Nikolajeva, in Shelby *et al.*, 2011: 405)

THE ROLE OF THE TRANSLATOR OF CHILDREN'S LITERATURE

First of all, the question should be raised whether children as audience really are so different from adults in their role of reading, hearing and understanding a text. **Some translators argue that translating for children is not very different from translating for adults** (Slatyer 2002).

Possibly **the earliest record of a translator's intention to write specifically for a child audience**, however, is a comment by the dying **English monk Bede** (c. 673–755), who explained his desire to render into the English vernacular the Latin of Isidore and St John as follows: 'I cannot have my children learning what is not true' (Bede, 1969: 583, cited in Burrow, 2008). Just over a century later, **King Alfred** (849–899) initiated **a policy of translation from Latin with the express purpose**, as stated in the preface to his own version of Gregory's *Pastoral Care*, **of encouraging that 'the youth of free men who are now in England . . . be set to learning . . . until the time when they can well read English writings'** (Wilcox, 2006: 35)¹. (Lathey, 2010: 15)

It is common practice today to describe **the role of the translator as a mediator**, as one who facilitates the negotiating 'dialogue' between source text and target audience. **Nowhere else is the mediating role of the translator so strongly felt as in the translation of children's literature**. (Van Coillie & Verschueren, 2014: v)

Translators of children's literature are readers who bring dimensions from childhood to their reading experiences. Although usually adults, they do not just translate as adults. **Every grown-up is a former child** who one way or the other carries a child within. When translating for children, translators are holding a discussion with all children: **the history of childhood, the child of their time, the former and present child within themselves—the adults' childhood** and how they remember it. (Oittinen, 2000: 26)

CORE CONCERNS OF CHILDREN'S LITERATURE TRANSLATION

"Translation of Children's Literature" is the dominant label for this area of study that some scholars prefer to label **"Translation for Children"** or **"Translating for Children"** since such labels emphasize that children are intended readers, not a textual trait. Translation of children's literature is characterized by a series of **traits**. Among these, the most commonly treated by scholars in the field are:

- (1) cultural context adaptation**
- (2) ideological manipulation**
- (3) dual readership (the targeted audience includes both children and adults)**
- (4) features of orality**
- (5) the relationship between text and image.** (Alvstad, in Gambier & van Doorslaer, 2010: 22)

Over the last few decades, the study of children's literature in translation has benefited greatly from theoretical developments in the fields of literary studies and translation studies. Four such developments deserve special mention, because they have proven to be particularly fruitful and feature heavily in the present essays. **First**, there is the overarching concept of the **polysystem** introduced by Itamar Even-Zohar in the 1970s and one of the first attempts to give children's literature, along with other 'minor' literatures and the whole of translated literature, a proper place in the literary system. **Second**, **Gideon Toury's concept of norms of translation behaviour** continues to exert considerable influence on scholarly research; this is also true of the methodology he envisioned for the branch of descriptive translation studies, with its emphasis on the place of the text in the target culture system and on translation shifts. **Third**, norms also resurface in the ideological implications of **Lawrence Venuti's concept of the translator's (in)visibility** and his discussion of **foreignizing and domesticating translation strategies**. **Finally**, there is **the concept of the child(hood) image**, which can be traced back to Philippe Aries' pioneering *Centuries of Childhood* (1962) and which, applied to children's literature as in **Riitta Oittinen's *Translating for Children* (2000)**, sheds an interesting light on the rationale behind many of the translation shifts that occur in the process of translating 'for children'. (Van Coillie & Verschueren, 2014: vi-vii)

Translations from English vs. Translations into English

The translation of works from other languages has been central to the development of children's literature everywhere. **Aesop's fables**, **Comenius's *Orbis Sensualium Pictus***, ***The Tales of Mother Goose***, and the **Grimms' fairy tales** are examples of influential translations in the history of children's literature in English; and many of its classics, such as **Carlo Collodi's *The Adventures of Pinocchio***, **Johanna Spyri's *Heidi***, Jean de Brunhoff's *Babar*, **Astrid Lindgren's *Pippi Longstocking***, and Alf Prøysen's *Mrs. Pepperpot* were originally written in a language other than English. Today, **Great Britain and the United States are the countries that "export" most** (in other words, **their literatures are the ones most translated**); but **they also import least**, with translations into English accounting for only around 3 percent of books published annually in Great Britain, and only 1–2 percent in the United States. The exclusion of works translated from other languages is generally regarded to be a form of cultural poverty, as it is through translations that children become acquainted with other cultures. The **Mildred L. Batchelder Award** in the United States and the biennial **Marsh Award** in Great Britain, for children's literature in translation, work to raise the profile of translated children's literature. Heading the translation tables in Europe is Finland, with a proportion of about 80 percent, followed closely by the other Scandinavian countries; translations make up over 40 percent of the children's literature published in the Netherlands and in Italy, and in Germany around 30 percent. **In most non-English-speaking countries, around 80 percent of all translated books are from English.** (O'Sullivan, 2010: 248-249)

While in many countries the bulk of translations are from English, often up to 80–90%, this does not mean that books from Canada, Australia, New Zealand, or South Africa appear frequently among these; **the overwhelming majority of translations from English have the United States as the country of origin.** (Nikolajeva, in Shelby *et al.*, 2011: 406)

The proportion of translations in developed children's literatures varies greatly, ranging from 1 per cent to around 80 per cent. Those countries that export the most also import the least: they are **Great Britain and the USA, the mighty leaders in the production tables of children's literature. The proportion of translations published in Great Britain in recent years is between 2.5 and 4 per cent; it peaked in the 1970s at 5 per cent. It is estimated to be between 1 and 2 per cent in the USA.** (O'Sullivan, 2005: 57-58)

Great Britain and the United States are the countries that "export" most children's literature today. In other words, their literatures are the ones most translated; but they also import the least, with **translations into English accounting for only around 3 percent of books published annually in Britain, and only between 1 and 2 percent in the United States.** The exclusion of works translated from other languages is generally regarded as a form of cultural poverty, as it is through translations that children become acquainted with other cultures. (O'Sullivan, 2010: 9)

Branches and Trends in Children's Literature Translation

The word "**translation**" is in **children's literature research** (and often otherwise) used to describe **two widely different phenomena.** The field of **analytical, or literary-oriented, translation studies** focuses on the process and results of transposing a text originally written in one language, called the source language, into another, called the target language. These studies, that might be considered **a branch of comparative literature** (O'Sullivan, 2005a), investigate various translation strategies through close reading of texts, and, especially in the case of children's literature, offer evaluative and normative issues connected with pedagogical views.

Another area also often referred to as "translation" involves examination of more general aspects, such as **publishing policies, choice of international books for translation, and quantitative studies.** This area is actually where studies of translated children's literature started. One of the first volumes devoted to the subject, ***Children's Books in Translation. The Situation and the Problems*** (Klingberg, 1978), emerged from the proceedings of an international symposium. A more advanced approach is a semiotically framed study of integration of translated books into the target culture (Shavit, 1986/2006). (Nikolajeva, in Shelby *et al.*, 2011: 405)

For obvious reasons, **translation and crosscultural reception are mainly studied within smaller cultures,** such as Holland, Sweden, and Finland, but also Germany is among the leading European countries in the field. (Nikolajeva, in Shelby *et al.*, 2011: 405)

Translation studies within children's literature scholarship have grown from **two schools,** although few of the recent researchers have strictly adhered to any of them. **Swedish scholar Göte Klingberg (1986) in *Children's Literature in the Hands of the Translator* condemns all deviations from source text, including adaptation and abridgement, purification, and similar intrusions.** These corruptions are, according to Klingberg, based on the idea that young readers lack the ability to understand phenomena from foreign cultures, such as food, currency, habits, child/parent relationships, and so on. Omissions in translated texts are also the result of ideological values and views on child education, when, for instance, inappropriate behavior is altered or deleted. Klingberg and his followers emphasize instead the use of translations to support young readers' understanding of and tolerance for foreign cultures; that is, they advocate translation as a pedagogical vehicle. (Nikolajeva, in Shelby *et al.*, 2011: 407)

The opposite view, best represented in the Finnish Riitta Oittinen's (1993) *I Am Me – I Am Other: On the Dialogics of Translating for Children* and *Translating for Children* (2000), has been

named dialogical, since it is based on a creative dialogue between the source and target cultures. The main goal in dialogical translation is to offer the target-culture readers a similar experience to that which the source-culture readers meet in texts. This strategy not only allows but encourages liberties in translation of children's books in particular, adapting source-culture phenomena that may alienate the reader to more familiar target-culture references. For instance, a certain food or game might be very prevalent in the source culture, but completely unheard of in the target culture. If the translator sticks with the original reference, the target-culture reader will experience the reference as exotic or foreign, thus having a completely different experience than the source-culture reader. Rather than adhering firmly to the source text, then, dialogical translations pay attention to the reference frames of the target-culture readers. (Nikolajeva, in Shelby *et al.*, 2011: 407-408)

These opposite views can be summarized as the former being true to the text, and the latter being true to the reader. It is not coincidental that Klingberg is a pedagogue while Oittinen is a literary critic and a practicing translator. The views of the "Klingberg school" (equivalence school) are normative and prescriptive. Oittinen's theory is based on the dynamic relationship between the text, the translator, the implied audience and the context. In general translation studies, the dialogic view comes from modern linguistics, semiotics, literary pragmatics, and communication theory. Yet, in the children's literature context, this approach also becomes rather regulative. (Nikolajeva, in Shelby *et al.*, 2011: 408)

Studies from both directions are often devoted to classics where many translations exist, often within the same target culture, such as *Alice in Wonderland* in German (Frieze, 1995; O'Sullivan, 1998a, 2001), *Little Women* in French (Le Brun, 2003), or *The Wizard of Oz* in Finnish (Puurttinen, 1994/2006). Many of these studies come with conclusions about a particular translation being a "success" or a "failure." The evaluation is highly dependent on the researcher's adherence to the Klingberg or the Oittinen school, even when these concrete names are not mentioned (see Nikolajeva, 2006). At the same time, as already mentioned, most contemporary scholars go beyond the polarities and are descriptive rather than prescriptive and evaluative. (Nikolajeva, in Shelby *et al.*, 2011: 408)

Translation Norms³

Isabelle Desmidt (2003) proposes a **typology of translation norms** [applicable to children's literature], distinguishing between:

- **preliminary norms** (in relation to the selection of texts to be translated, etc.);
- **literary and educational norms** (whether 'literary entertainment' or 'the educational aspect' is prioritized);
- **pedagogical norms** (the tendency to simplify the story and to modify elements which are not congruent with the prevalent pedagogical values in the receiving culture);
- **business norms** (the role of the publisher and the market in general). (pp. 168–172) (Panaou & Tsilimeni, in Shelby *et al.*, 2011: 422)

³ In the second chapter of *Descriptive Translation Studies and Beyond*, entitled "The Nature and Role of Norms in Translation" (1995), Toury proposes an **initial norm** (which is either adequacy- or acceptability-oriented) and **translational norms** (with two subcategories: *preliminary* and *operational*, each with its own subclassification). **Preliminary norms** have to do with two main sets of considerations which are often interconnected: those regarding the existence and actual nature of a definite translation policy, and those related to the directness of translation. **Translation policy** refers to those factors that govern the choice of text-types, or even of individual texts, to be imported through translation into a particular culture/language at a particular point in time. Considerations concerning **directness of translation** involve the threshold of tolerance for translating from languages other than the ultimate source language: is indirect translation permitted at all? **Operational norms**, in turn, may be conceived of as directing the decisions made during the act of translation itself.

Direct Translation vs. Indirect Translation of Children's Literature

Something rarely pointed out, and where there is no systematic research at all, is the fact that **far from all translations of children's books are done from the original language**. A common practice in **China** from the **1950s** through the **1990s** was **translating via Russian**. Partly this guaranteed approval by the Communist regime in the Soviet Union, but most often merely depended on the absence of qualified translators from Western languages, while Russian was mandatory in all secondary schools in China. The same happened in the Soviet republics and partly in the Eastern European satellites, where Western children's books were translated from Russian, which governed the selection and created a somewhat distorted canon. Still today, countries such as Estonia, Lithuania, Poland, Slovenia, or Croatia are filling the gaps concerning major children's literature classics that have not been translated before because they were not available in Russian. (Nikolajeva, in Shelby *et al.*, 2011: 406)

The Most Translated Type of Children's Book

Considering translated books by category, **picturebooks are by far the most translated type of children's book**. This may be due to the fact that **images** are believed to be **easily transposed from culture to culture**. **Co-publishing** is also frequently practiced. However, the facts behind the statistics are not that satisfactory. The overwhelming majority of translated picturebooks are **internationally adapted Disney spin-offs** and other **mass-market books**, where the author of the text is perhaps never mentioned, much less the translator. Such books are often **flat and mediocre**, portraying **sweet anthropomorphic animals engaged in everyday activities**, books that do not stimulate children's imagination and still less appeal to adult co-readers. For publishing houses, however, they are **safe investments**, since such books are significantly cheaper in production, distributed through book clubs, sold in supermarkets and at gas stations, and ensure profits. Works of high individuality, that perhaps do not fit into the national market, are seldom selected for translation and publication. Recently, a whole new category of products have appeared, **hybrids of books and toys**, such as Pooh birthday books and Peter Rabbit counting books, Babar painting books, and Little Mermaid board books. Negligibly few of these in any given country are likely to be reviewed, noticed, adopted by teachers and librarians, or receive awards. (Nikolajeva, in Shelby *et al.*, 2011: 406)

Translation vs. Adaptation

Many issues raised by the equivalence school result from the fact that **children's books** have to a considerably higher extent been **subjected to adaptation rather than translation**. **Adaptation** means that **a text is adjusted to what the translator believes to be the needs of the target audience**, and it can include **deletions, additions, explanations, purification, simplification, modernization**, and a number of other interventions. It is also common to **translate a versified text into prose**. (Nikolajeva, in Shelby *et al.*, 2011: 408)

Adaptation: The recasting of a work in a new form or medium, adaptation has been a central element of children's literature since children were discovered as a literary audience. Among the first books adapted with the young reader in mind was the **Bible**, issued in miniature, versified, alphabetized, or pictorial forms. Greek and Latin texts were adapted "*ad usum Delphini*" ("for the use of the Dauphin") under the orders of the French royal family, in order to give the heir a proper education in the classics. From the second half of the 18th century on, abridgments of popular adult novels of the day, such as *Robinson Crusoe* and *Gulliver's Travels* appeared, later to become part of the children's literature canon. While such adaptation was driven by the desire to adapt more complex works to the cognitive, linguistic, and interest levels of young readers, adaptations for children can frequently be driven by moral concerns. Thomas Bowdler famously expurgated

Shakespeare for children in his *Family Shakespeare* (1818), giving rise to the eponym *bowdlerize*, meaning to censor prudishly.

The three most widespread forms of adaptation are **abridgment**, which usually involves shortening and simplifying works originally for adults that are regarded as at least partially suitable for or attractive to children (like novels by **Sir Walter Scott** or **Charles Dickens**); **expurgation**, which entails the removal of material deemed objectionable for young readers; and **retelling**, predominantly of **myths, legends, and fairy tales**. Books originally written for children have also been the object of adaptation; among the most notorious examples are **Beatrix Potter's** tales in simplified language, published by Ladybird. Most editions of older classics for children in today's bookshops, such as *The Adventures of Pinocchio* or *Alice in Wonderland*, are adaptations. These include pictorial versions, retellings in which the quality of the illustration is of primary importance (this is particularly the case with the fairy tales of **Hans Christian Andersen**), and other forms of medial adaptation, such as novel into film or comic. One of the great adaptors of modern times was, of course, **Walt Disney**. Many **translations** for children are rewritten for a readership in a different culture and domesticate or adapt the text to this target group in the process, for instance by localizing settings and names. (O'Sullivan, 2010: 18-19)

Robinson Crusoe, the text perhaps most often subjected to adaptation, is about 500 pages in the original. It has in some children's editions been cut down to 24 pages. The incentive has naturally been to make the book more accessible to young readers. The nature of the cuts has varied; most frequently, the self-reflexive and religious passages have been removed from this particular book. In the shortest versions, only the very gist of the storyline remains.

Quite a few classics, including *Alice in Wonderland*, have been subjected to similar surgery. A frequent form of interference involves periphrasis (retelling), abridgment, text compressions, concisions, and digests. Rather than merely cutting out pieces of text, the translator retells the story, often turning direct speech into summaries, focusing on the central episodes, omitting characterization, and other more complex dimensions of the original. These adaptations often yield interesting insights into the dominant views on childhood and children's literature, as is the case with the analysis of *The Last of the Mohicans* in French (Gouanvic, 2003). (Nikolajeva, in Shelby *et al.*, 2011: 408)

Types of adaptation:

- a) matter-choosing
 - b) form-choosing
 - c) style-choosing
 - d) medium-choosing (regard taken to length, format, frequency of illustrations etc.)
- (Klingberg, 2008: 13-14)

Purification: may be defined as something unertaken with regard to the real or assumed set of values of the addressees. As far as children's literature is concerned, the regard is mainly taken to the set of values of the adult intermediaries. In children's literature research this clearly distinguishes purification from adaptation, which is effected only with regard to the child readers. (Klingberg, 2008: 15)

The term **purification** is especially well-known in translation research. In this case it means that changes have been made in the target text. This is of course also valid in the case of translated children's books. The concept of purification may however be used in a wider sense. Thus, purification may be found when texts are revised in order to be published for children in the same language as the original work. (Klingberg, 2008: 16)

Ideological manipulation, by Klingberg (1986: 12) called "**purification**", is that which is adapted to adhere to the adults' (parents', teachers' etc.) supposed sets of values. Ideological manipulations can

also be defined as forms of **censorship**⁴. Unhappy endings may be transformed into happy ones. (Alvstad, in Gambier & van Doorslaer, 2010: 23)

Stylistic elements frequently manipulated for similar reasons include swear words and informal speech. The text may be simplified in order to become more accessible or elevated as a way to enrich the vocabulary of the child readers. (Alvstad, in Gambier & van Doorslaer, 2010: 23)

Addition: The practice of **additions** would seem to contradict the drive to make the story shorter and thus more suitable for children, but in some cases, translators have added passages explaining the characters' actions and other aspects of the source text. In one of the most famous adaptations of *Robinson Crusoe*, made by the German pedagogue Joachim Heinrich Campe, a frame story is added, in which a father is telling Robinson's story to his children. This enables the narrator to explain, comment and pass judgment, in accordance with the didactic purpose of the adaptation. (Nikolajeva, in Shelby *et al.*, 2011: 408)

Alterations: can include such instances as changing the ending to suit the target audience. The ending of Andersen's "The Little Match Girl" has been in many translations changed from the character's death to her finding a good and loving family (Hjörnager Pedersen, 2004). Omissions and alterations for political, cultural, or religious reasons are called purification: the text is purified from passages that are perceived as offensive (another term is "**bowdlerization**," after the 19th-century British clergyman Thomas Bowdler, who produced *The Family Shakespeare*, fit to be read in the presence of families). It may be a matter of abusive language, the mention of bodily functions viewed as inappropriate in a children's book, or an expression of ideology unacceptable by the target culture. Studies of translations in, for instance, totalitarian states or countries with strong fundamentalist tendencies illustrate purification, which often borders on censorship. While in the original of the Swedish children's classic *The Wonderful Adventures of Nils*, the protagonist's parents go to a church, in the Russian translation they go to a market. Churches and religion were not supposed to appear in children's books published in the Soviet Union. Most translations (as well as English-language abridgements) of *Gulliver's Travels* omit the episode in which Gulliver extinguishes the fire in the royal palace of Lilliput by passing water. (Nikolajeva, in Shelby *et al.*, 2011: 408)

Simplification: implies that a foreign notion is supplanted by something less specific, for instance when a particular dish is simply translated as "food" or the title of a newspaper is changed into the general "newspaper." In *Pippi Longstocking*, her little animal companion is a guenon, a specific monkey species, while in English it is referred to simply as monkey. **Rewording:** means that a metaphor or some other figure of speech, non-existent in the target language, is rendered by a circumscription. Both practices are widely used in children's literature translation and are often ascribed to pedagogical reasons (Stolze, 2003). (Nikolajeva, in Shelby *et al.*, 2011: 408-409)

Modernization: means bringing everyday details, objects, and concepts up to date in translation, including changing or deleting what may be perceived as offensive, such as racism and sexism. Also, **purely linguistic modernization** is frequent, when, for instance, 19th-century fiction

⁴ **Censorship** is the removal, suppression, or restricted circulation of literary, artistic, or educational materials on the grounds that they are morally or otherwise objectionable. (Reichman, 1988, q. in Lynch-Brown & Tomlinson, 1999: 9)

[**Enid Blyton:** To address criticisms levelled at Blyton's work some later editions have been altered to reflect more liberal attitudes towards issues such as race, gender and the treatment of children; modern reprints of the Noddy series substitute teddy bears or goblins for golliwogs, for instance. The golliwogs who steal Noddy's car and dump him naked in the Dark Wood in *Here Comes Noddy Again* are replaced by goblins in the 1986 revision, who strip Noddy only of his shoes and hat and return at the end of the story to apologise.

The Faraway Tree's Dame Slap, who made regular use of corporal punishment, was changed to Dame Snap who no longer did so, and the names of Dick and Fanny in the same series were changed to Rick and Frannie. Characters in the Malory Towers and St. Clare's series are no longer spanked or threatened with a spanking, but are instead scolded. References to George's short hair making her look like a boy were removed in revisions to *Five on a Hike Together*, reflecting the idea that girls need not have long hair to be considered feminine or normal. Anne of *The Famous Five* stating that boys cannot wear pretty dresses or like dolls was removed. https://en.wikipedia.org/wiki/Enid_Blyton]

is translated into a more modern idiom. For instance, a comparison between older and contemporary translations from Swedish into English and Finnish demonstrates quite a number of modifications (Rossi, 2003). (Nikolajeva, in Shelby *et al.*, 2011: 409)

Harmonization: includes changes in children's behavior, if considered improper in the target culture, or changes in adults' attitudes. For instance, in many cultures adults in children's fiction are supposed to be impeccable, thus any mention of drunkards and the like are eliminated. An infamous example is the first French translation of *Pippi Longstocking* where the three most "offensive" chapters have been deleted, chapters in which Pippi most clearly shows her superiority over the adults. (Nikolajeva, in Shelby *et al.*, 2011: 409)

Embellishment: means any form of beautification, from using more high-flown language than the original to adding longish descriptions. In the French *Pippi* translation, additions appear frequently in which Pippi regrets her bad behavior and apologizes. The result is that this French Pippi is much more tame and compliant than the original. Occasionally, the reverse occurs, that is, a possibly offensive element is emphasized in translation, primarily for marketing purposes. (Nikolajeva, in Shelby *et al.*, 2011: 409)

In many theoretical discussions of children's literature, **all these practices are unconditionally condemned, since they are perceived as censorship**. While we may indeed interrogate the intentions, the practice itself is merely an extreme form of the dialogical approach to translation mentioned above, the one that takes into consideration the target audience. In fact, the use of foul language can be less offensive in some cultures than in others, and the attitude toward nakedness varies substantially between countries and epochs. The practice of adaptation of target texts is then in no way radically different from adapting originals to what authors (or publishers) believe to be the needs and interests of the young audience, which in its turn depends on the views on childhood and education. (Nikolajeva, in Shelby *et al.*, 2011: 409)

Many examinations of translated children's books point out **actual mistakes and faults**, which apparently are based on **translators' poor knowledge of the source language and / or source culture**. For instance, in the Russian translation of Astrid Lindgren's *Karlsson-on-the-Roof*, the father's Sunday beer has turned into a Sunday tie; the endearment "my little chap" has become "my little goat"; a lady who lives in No. 92 is transformed into a lady who is 92 years old, and so on (Skott, 1977). In many countries such as the Soviet Union with its East European satellites, or China, translators had few possibilities to visit the countries from which the books came to get acquainted with everyday details. In a Russian translation from English, for instance, the translator did not know what bubble-gum was and therefore translated it as a liquid to blow soap-bubbles with. Such mistakes become less frequent as translators today travel more freely and as information becomes accessible on the web. (Nikolajeva, in Shelby *et al.*, 2011: 409)

Translation Strategies: Domestication vs. Foreignisation

In **domesticating** a translated text, the translator substitutes familiar phenomena and concepts for what may be perceived as strange and hard to understand. It is not uncommon in translations of children's books to change foreign food, clothing, weights and measures, currency, flora and fauna, feasts, customs and traditions, to something that the target readers will more easily understand. In the American translation of *Pippi Longstocking*, for instance, dollars, quarters, and cents are mentioned. In fact, **most American translations of children's books have a strong tendency toward domestication**. (Nikolajeva, in Shelby *et al.*, 2011: 409)

Localization: implies a form of domestication through changing the setting of a book to a more familiar one. For instance, the German translations of Enid Blyton's adventure novels are set in Germany, as is the Swedish classic *The Wonderful Adventures of Nils* (Desmidt, 2003).

The Danish translation of Astrid Lindgren's *Mio My Son* has moved the setting from Stockholm to Copenhagen (Øster, 2003), while the Finnish translation takes place in Helsinki. (Nikolajeva, in Shelby *et al.*, 2011: 410)

In assessing domestication and localization (universally condemned by the adherents of the equivalence theory), we should ask ourselves what the translator's motivation might have been. When a novel for adults is translated, the target audience may be expected to understand that certain objects and concepts are different in a foreign culture. Young readers have less knowledge of foreign countries and cultures. Children are seldom aware that the book they are reading is a translation. While transposing the setting of a British novel to Germany may be an unnecessary interference, some other changes can be fully justified, to make the text more accessible to the target audience. (Nikolajeva, in Shelby *et al.*, 2011: 410)

If a translated text is foreignized, the translator may decide to keep some words untranslated to preserve the foreign flavor. The proponents of this approach maintain that it is essential that young readers become aware of cultural differences as they read translated books. Admirable as it is, the approach may sometimes be stretched too far. In the English translation of *Pippi Longstocking*, Pippi is shown "busy making *pepparkakor*—a kind of Swedish cookie." The motivation behind this translation is apparently to show the American readers that Sweden is a different country with different sorts of cookies. The cookies are, however, nothing more exotic than the universally known gingerbread. By using a foreign word in the English text, the translator focuses the readers' attention on the cookies, thus creating a different effect than is the case with source-text readers. Further, the phrase "a kind of Swedish cookie" is an addition, the translator's explanation of the foreign word, which is unnecessary in the source text, and which would have been superfluous if the word had been translated as "gingerbread." On the other hand, if Pippi were indeed making a cookie that completely lacked a correspondence in the target language (which is more likely with a translation into Chinese or Swahili), would it be motivated to supplant the exotic *pepparkakor* with something more familiar? (Nikolajeva, in Shelby *et al.*, 2011: 410)

Even when a concept in itself is not perceived as foreign, **too specific a word in the target text can create a foreignization effect**. In a recent English translation of *Pinocchio*, the **Blue-Haired Fairy has been changed into Indigo-Haired Fairy**, with the motivation that the correct translation for the Italian word used in the original is "indigo" rather than "blue." This may sound reasonable, yet there are some possible counter-arguments. Indigo feels more exotic in English than the neutral blue, and it is unlikely that the author's intention was to be exotic. Further, the character is already known in English as the Blue-Haired Fairy, and **whatever the reason might have been for a new translation, it is not desirable to change an established character name, even if the new translation shows greater fidelity to the original**. In a recent translation, the name of Hans Christian Andersen's tiny heroine was changed **from Thumbelina to Inchelina**, which may be a better solution, but is confusing to a reader already familiar with the character. (Nikolajeva, in Shelby *et al.*, 2011: 410)

There is a **paradox at the heart of the translation of children's literature**: it is commonly held that books are translated in order to enrich the children's literature of the target language and to introduce children to foreign cultures, yet at the same time that foreign element itself is often eradicated from translations which are heavily adapted to their target culture, allegedly on the grounds that young readers will not understand it. The translation of children's literature is thus a balancing act between the adaptation of foreign elements to the child reader's level of comprehension, and preservation of the differences that constitute a translated foreign text's potential for enrichment of the target culture. (O'Sullivan, 2005: 64)

Translating Cultural Context

Translation does not only imply that a book appears in a new language, but also that it starts functioning within a new culture (see *e.g.*, Fernández López, 1996). Quite a few studies show how texts from particular cultures are adapted to the norms of the target culture. It may be Roald Dahl in Japanese (Netley, 1992), *The Wind in the Willows* in Finland (Hagfors, 2003), *Emil and the Detectives* in English (Lathey, 2006b), Astrid Lindgren's novels in Polish (Liseling-Nilsson, 2006), or *Uncle Tom's Cabin* in Slovenian (Mazi-Leskovar, 2003). Once again, the most common changes include everyday details that have specific connotations in the source culture, but are different or absent in the target culture. They can also convey ideology that is for some reason unacceptable in the target culture and thus has to be adjusted. Even such a simple detail as direct address can turn out to be an insurmountable problem, if the source and the target language have a completely different continuum of polite and informal address (Hirano, 1999/2006). Further, **some languages lack diminutives** or have different values of diminutives than the source language; for instance, Russian, German, or Dutch have diminutive suffixes, while in English, adjectives such as *little*, *small*, and *tiny* may convey either an endearing or a derogative attitude. Since diminutives are frequently used in children's literature, the issue is highly pertinent. (Nikolajeva, in Shelby *et al.*, 2011: 410-411)

Many children's novels contain **allusions** and other **literary and extra-literary references**. In translation, it is often pointless to retain the allusion to a text that is completely unknown to the target readers. Dialogic translators may choose to delete the reference or, if it works, to provide another reference that will create a similar effect. Several translations of *Alice in Wonderland* or *Winnie-the-Pooh* have followed either of the two strategies. Naturally, if the text alludes to another text widely known in the target language, this available translation should preferably be used, even if the translator judges it to be poor. For instance, **the title of Philip Pullman's trilogy *His Dark Materials*** is translated literally into Swedish, ignoring the fact that **the Milton quotation to which the title alludes** is in Swedish rendered as "the dark element." The readers of the target text have no chance to make the connection between the title and the poem it alludes to. The same goes if a book is explicitly mentioned in the source text, but the title is different from what it is known by in the target text. Especially if the intertext is significant for the understanding of the text itself, the failure to recognize and find the existing title would deny target readers a valuable interpreting strategy. (Nikolajeva, in Shelby *et al.*, 2011: 411)

Quite an unusual cultural difficulty arises when a novel taking place in a foreign country is translated into the language of this country, as Vanessa Joosen (2003) notes in the case with the Dutch translation of Aidan Chambers's *Postcards from No Man's Land*. The foreign and "exotic" elements in the original were no longer that in translation, which naturally affects the way they are perceived by the reader. Other interesting issues are translations within a bilingual country, such as Canada (Le Brun, 2005) or text manipulations within the same language in different countries, significantly East and West Germany (Thompson-Wohlgemuth, 2004). Similar transformations of British books in the United States have not been studied academically (perhaps because the matter is too delicate), but the differences between **the British and American editions of the *Harry Potter* books are notorious in their prompt domestication**. (Nikolajeva, in Shelby *et al.*, 2011: 411)

Translating Proper Names

Functions of Names

Like other cultural or textual elements, **names in books serve particular purposes or functions**. Their first function, undoubtedly, is to **identify characters**, *i.e.*, names refer to (known or unknown) persons or animals. Names, however, can also have a number of concomitant functions such as amusing the reader, imparting knowledge or evoking emotions. In view of this plurality of possible functions, I define the concept 'function' as 'possible effect.' (Van Coillie, in Van Coillie & Verschueren, 2014: 123)

I make a distinction between six functions related to investigations into the intentions of authors and the needs of readers. The **informative** function calls on readers' knowledge and/or teaches them something. The **formative** function confronts readers with standards and values and/or provides a moral compass. The **emotional** function speaks to the emotions or enriches them. The **creative** function stimulates the imagination. The **divertive** function meets the need for relaxation, and the **aesthetic** function provides aesthetic pleasure. (Van Coillie, in Van Coillie & Verschueren, 2014: 124)

Fornalczyk (2012: 61-62) proposes **a list of such functions [of proper names]**, including **the "locational"** ("situating the plot in specific space and time"), **the "sociological"** ("signifying the social class, milieu or nationality"), **the "semantic"** ("characterisation according to factual/metaphorical meaning of the name") and **the "poetic"** ("related to the expressive function, may include the use of rhymes or alliteration").

Dealing with Proper Names in Translation

"Proper names are never translated" seems to be a rule deeply rooted in many people's minds. Yet looking at translated texts we find that translators do all sorts of things with proper names: **non-translation** (en1. *Ada* > de., es., fr., it. *Ada*), **non-translation that leads to a different pronunciation in the target language** (en. *Alice* > de., fr. *Alice* [A'li:s], it. *Alice* [a'litche]), **transcription or transliteration from non-Latin alphabets** (es. *Chaikovski* vs. de. *Tschaikowsky* or *Čaikowski*), **morphological adaptation to the target language** (en. *Alice* > es. *Alicia*), **cultural adaptation** (en. *Alice* > fi. *Liisa*), **substitution** (en. *Ada* > br. *Marina*, en. *Bill* > de. *Egon*) and so on. It is interesting to note, moreover, that **translators do not always use the same techniques with all the proper names of a particular text they are translating**. (Nord, 2003: 182-183)

Translations of fiction and of non-fiction seem to differ only in that there are no substitutions in the latter, unless we consider the "translation" es. *Carlos I* (of Spain) > de. *Karl V.* (of Germany) as a cultural substitution. All the other procedures are found not only in fiction, but also in non-fictional texts, where proper names refer to real-life historical persons: es. *el rey Juan Carlos* > de. *König Juan Carlos*, de. *Johann Wolfgang von Goethe* > es. *Juan Wolfgang de Goethe*, en. *Prince Charles* > de. *Prinz Charles*, es. *el príncipe Carlos*, en. *Queen Elizabeth II.* > de. *Königin Elisabeth II.*, es. *la reina Isabel II*, but, illogically, es. *Isabel I la Católica* > de. *Isabella I., die Katholische*, and not **Elisabeth I., die Katholische*. It is obvious that proper names are indeed translated, if we regard "translation" as a process of linguistic and/or cultural transfer. (Nord, 2003: 183)

Titles and forms of address can also be problematic in translation. (Nord, 2003: 183)

Geographical names often have specific forms in other languages (**exonyms**), which may differ not only in pronunciation (e.g., de. *Berlin* > en. *Berlin*) or spelling (en. *Pennsylvania* > es. *Pensilvania*), but also with respect to morphology (es. *Andalucía* > de. *Andalusien*, en. *Andalusia*; es. *La Habana* > en., de. *Havanna*) or seem to be different lexical entities, as in de. *München* > es., en. *Munich*, it. *Monaco* [*di Baviera*]. Some are literal translations, like de. *Niedersachsen* > en. *Lower Saxony*, es. *Baja Sajonia*, and others go back to ancient Latin forms, like de. *Aachen* > es. *Aquisgrán*, de. *Köln* > en. *Cologne*, es. *Colonia*. (Nord, 2003: 184)

Non-translation, reproduction, copying: Translators can leave foreign names unchanged. This non-translation can have an alienating effect on the reader of the translation, which some feel could make it difficult for the reader to identify with the characters. Moreover, original names that are (too) difficult to read may spoil the mere pleasure of reading. (Van Coillie, in Van Coillie & Verschueren, 2014: 125)

Non-translation plus additional explanation: For the purpose of bridging a difference in 'knowledge' between the reader of the source text and the reader of the target text, the translator can add explanations, either in the form of a note or in the text itself. (Van Coillie, in Van Coillie & Verschueren, 2014: 125)

Replacement of a personal name by a common noun: The translator can also replace a proper name by a common noun that characterizes the person. (Van Coillie, in Van Coillie & Verschueren, 2014: 126)

Phonetic or morphological adaptation to the target language: When faced with existing or imagined names, translators very often turn to phonetic transcription. In the Dutch translation of Salman Rushdie's *Haroun and the Sea of Stories*, the main character's name is spelled with the phonetic equivalent in Dutch: *oe (Haroen)*. (Van Coillie, in Van Coillie & Verschueren, 2014: 126)

Replacement by a counterpart in the target language (exonym): Some popular first names and the names of well-known historical figures have counterparts in various languages; these are known as 'exonyms'. In Dutch, John becomes *Jan*,... (Van Coillie, in Van Coillie & Verschueren, 2014: 126)

Replacement by a more widely known name from the source culture or an internationally known name with the same function: In this strategy, the translator opts for recognizability without abandoning the foreign context. The function of the name remains comparable only if those semantic elements of the name relevant to the text remain the same. When Ria de Rijcke replaces French singer (Georges) Brassens by *Celine Dion*, a number of semantic elements clearly change. The translator retains, however, the element that is important for the story, namely that the character is a 'singer'. (Van Coillie, in Van Coillie & Verschueren, 2014: 127)

Replacement by another name from the target language (substitution): The translator who changes Alexis into *Wim* (Haag's *Tiny gaat babysitten*) or Nick into *Peter* (Viorst's *Alexander en de akelige, verschrikkelijke grote mislukte rotdag* / *Alexander and the Terrible, Horrible, No Good, Very Bad Day*) integrates the name into the target culture. The names may change, but their function remains the same. (Van Coillie, in Van Coillie & Verschueren, 2014: 127)

Translation (of names with a particular connotation): When names have specific connotations, it is common practice to reproduce that connotation in the target language: Mr. Wormwood becomes *meneer Wurmhout* in Dutch (Roald Dahl's *Matilda*). In such cases, the functions are preserved:... (Van Coillie, in Van Coillie & Verschueren, 2014: 127)

Replacement by a name with another or additional connotation: It is notable how infrequently names that carry specific connotations are translated literally. Sometimes a literal translation would result in a change of the emotional function. (Van Coillie, in Van Coillie & Verschueren, 2014: 128)

Deletion: The last resort in dealing with translation problems is leaving them out altogether. This strategy is used above all for 'untranslatable' plays on words. In *The Steps up the Chimney* by William Corlett, Uncle Jack asks William to repeat a name: 'Stephen who?'; Alice reacts by saying 'No, Doctor Who!', referring to the well-known British television series. Since this response would

not be understood in a Dutch-language version, the fragment is left out and its divertive function disappears. (Van Coillie, in Van Coillie & Verschueren, 2014: 129)

Changes of Names

Names in children's books are frequently changed – sometimes one fails to see why. Thus I do not see why Maggie Glen's *Ruby* (UK 1990?) had to be translated into *Sally* (Danish 1999), but perhaps it has to do with readability in some subtle way. In other cases, but for silent reading, translators of children's books in Denmark traditionally render unusual English and American names into English and American names that are more well known to Danes and also shorten them. (Dollerup, 2003: 94) Yvonne Bertills's (2003) book, *Beyond Identification: Proper Names in Children's Literature*, is wholly focused on the translation of names in children's literature and based on modern onomastics, a part of linguistics dealing with proper names. Bertills has examined how names in *Winnie-the-Pooh* have been translated into Swedish and Finnish, Tove Jansson's *Moomin* books into English and Finnish, and a Finnish children's novel into Swedish and English. The results do not only illustrate the different strategies, but also demonstrate a specific aspect of domestication. Similar investigations have been performed with other children's books (Yamazaki, 2002). The numerous French translations of *Alice in Wonderland* pursue different goals in either retaining or changing personal names (Kibbee, 2003), and translators into different languages choose a variety of solutions (Nord, 2003). Incidentally, in the Russian translation of *Alice* by Vladimir Nabokov the heroine's name is russified into Anya. (Nikolajeva, in Shelby *et al.*, 2011: 411)

Personal and geographic names in translation indeed present a special dilemma. The equivalence theory prescribes that names should always be retained as they are in the original. There may, however, be several reasons why names are changed. First, the sound of the name may give undesirable associations in the target language. The name Pippi, for instance, in a number of languages suggests urinating (in Swedish, the connotation is "crazy").

The character is therefore renamed Fifi in French, Pippa in Spanish, and Peppi in Russian. Another reason may be that the name in the target language is already firmly connected with a famous literary character. The hero of Astrid Lindgren's *Emil's Pranks* has been renamed Michel in the German translation, since the name Emil is associated with the protagonist of the German classic *Emil and the Detectives* (Stolt, 1978/2006). (Nikolajeva, in Shelby *et al.*, 2011: 411)

Proper Names in Harry Potter

Many names in the *Harry Potter* books carry **associations** that critics have tried to interpret: **Dumbledore, Malfoy, Lupin, and especially Voldemort**. The translators around the world have either **retained the names**, thus losing the association (**equivalence solution**), or **invented new names** with similar associations in the target language (**dialogic solution**). A controversy between the Swedish and the Norwegian translators is illuminating (Høverstad, 2002). The Swedish translator has invented new words for the Quidditch equipment, but not for the game itself or any other "telling" names. The Norwegian translator has chosen to translate all proper and geographical names, including Dumbledore, Malfoy, Lupin, Sirius Black, the name of the wizard school, Hogwarts, and its houses. Wyler (2003) considers similar strategies in her translation of *Harry Potter* into Portuguese, where she has chosen to change the names in order to give target readers adequate associations. In fact, **Harry Potter translations have almost grown into a separate branch of children literature translation studies** (Fries-Gedin, 2002; Inggs, 2003; Jentsch, 2002/2006; Lathey, 2005). (Nikolajeva, in Shelby *et al.*, 2011: 412)

Here's the testimony of a Harry Potter translator: [DH]

As a second step I contacted Ms. Rowling, through her literary agent, to confirm whether she had chosen the names for their weird sound or for their composition. For instance Dumbledore (p.12,

v.1), Hogwart's director, is an archaic name for the golden bumblebee that combines English and French, "bumble d'or." The agent informed me that his author collected odd names for both their sound and composition and that it was up to me to decide whether to translate them or not. However, as an afterthought he asked Rocco for a brief curriculum vitae and my translations for a long list of proper names – both approved by Ms. Rowling, who lived in Portugal for a couple of years and speaks Portuguese.

To recreate Harry's magical world, I coined over four hundred words and, according to a survey conducted by a researcher (Fernandes: 2001) working for a doctor's degree, in *The Philosopher's Stone* alone I carried out 130 shifts of the types described by Embleton (1991: 176). Fernandes also acknowledges that proper names are heavily loaded with cultural and semantic meaning and provide much of the humor in children's literature. He concludes that in children books the translator faces not only the usual problem of personal names in literature, but also the problem of how to retain their comic effects. (Wyler, 2003: 8-9)

My long glossaries include original and translated names according to the following criteria:

- Topological names that helped anchor the story somewhere in the United Kingdom were maintained. Examples: Bristol, London, Manchester, Kings Cross, London subway;
- Brand names for brooms were kept in English as, by analogy, foreign cars are sold under their original names. E.g.: Nimbus 2000 and Firebolt, among others;
- Quidditch terminology was completely reformulated after well-known games, as well as by consulting various dictionaries to find possible equivalents where sources were unknown. As the game is played with four balls it became "quadribol," "quadri," a common Latin suffix and "bol" as in "futebol": "Quaffle," "goles," a word borrowed both from a reddish color in heraldry and the onomatopoeic "quaff," swallowing drink in one "gole" or continuous "goles"; Golden Pome or Snitch, "pomo de ouro," is none other than the Greek mythological pome; Portuguese names for "goal posts," "goalkeeper," "chaser," respectively "balizas," "goleiro" and "artilheiro" are football terms; "seeker" became "apanhador," bludger, "balaço" and "beater," "batedor";
- English names for two or three outlandish folkloric beings that were difficult to identify had to be maintained. Grindylow and Kappas for instance;
- Names of charms and hexes were in Latin and so remained or were corrected as in the case of "Relashio," really "Relaxo";
- All other names were translated, using the linguistic possibilities of suffixing, prefixing, combining up to three words, reinstating words that had fallen into disuse, or adopting regionalisms. Brazilian Portuguese has three official variants (not dialects); the Rio de Janeiro variant used finds less resistance from readers, as the city was the capital of the country from the 17th to the 20th centuries. (Wyler, 2003: 9)

The translation of colloquialisms and swear words current in dialogues between children was made possible not only by field research but also by the lucky circumstance of having a nine-year-old granddaughter who came twice a week to study at my home. (Wyler, 2003: 11)

Two of the four Hogwarts Houses, Gryffindor and Slytherin, are mentioned here and their compound nouns were divided for translation. I would have maintained the original names had I known there would be a sequel explaining their origins – the surnames of the four founders of Hogwarts. "Grifinória," combines the words "grifo" (Gryffin) and "finória" (endowed with sagacity) and Sonserina combines the words "sonso" (sly) and "-ina," a Portuguese suffix meaning relation, similarity or nature." (Wyler, 2003: 13)

Proper names in Alice in Wonderland

In *Alice in Wonderland*, we find the following forms of proper names:

- a) names explicitly referring to the real world of author and original addressees,

b) names implicitly alluding to the real world of author and original addressees by means of wordplay,

c) names referring to fictitious characters. (Nord, 2003: 186)

Proper names referring to the real world of author and original addressees: The “real” world is England in the second half of the 19th century, including historical facts presupposed to be known by the first addressees of the story, namely Alice Liddell and her sisters. Apart from the first addressees A1, as soon as it is published, the book is directed at a broader audience A2, namely children and/or adults, probably sharing the same real-world knowledge. The names explicitly referring to the real world of author and A1 can be assumed to fulfil their identifying function also for A2.

In the story or in the poems quoted in the story, we find several names of persons belonging to the “real world” of the author and the audience A1 (*Alice*, her nurse *Mary Ann*, her school mates *Ada* and *Mabel*), of places (*New Zealand*, *Australia*, *London*, *Rome*, *Paris*, *the Nile*), and historical personalities (*Shakespeare*, *Edwin*, *the Earl of Mercia*, *Morcar*, *the Earl of Northumbria*, *Stigand*, *the Archbishop of Canterbury*, *Edgar Atheling*, *William the Conqueror*). (Nord, 2003: 186)

Names implicitly alluding to the real world of author and addressees by means of wordplay: An important element of the real world of author and addressees is the English language. Apart from certain proper names in *Alice in Wonderland* that allude to real persons in an indirect way, we find names alluding to idiomatic expressions. In both cases, the allusion will have produced a particularly appellative function for the audience A1 when detecting the hidden reference. The implicit allusions to real persons is bound to be lost for both A2 and A3, whereas the indirect reference to idioms and set phrases will probably work at least for A2. For A3, they can only fulfil an analogous function in a target-oriented translation.

The Spanish translator opts for a meta-text and adds a long list of annotations to his translation. He informs the reader that the *Dodo*, apart from its reference to the idiomatic expression “as dead as a Dodo,” is an allusion to Lewis Carroll’s slightly stuttering way of pronouncing his own name: *Do-Do-Dodgson*. The *Duck* refers to his friend, the reverend *Duckworth*, and the *Lory* and the *Eaglet* to Alice’s sisters *Lorina Charlotte* and *Edith*, respectively. The three *little* sisters living in the treacle well, *Elsie*, *Lacie* and *Tillie*, also represent the *Liddell* sisters: *Elsie* stands for *Lorina Charlotte* (“L.C.”!), *Tillie* for *Edith Mathilda*, and *Lacie* is an anagram of *Alice*. (Nord, 2003: 189)

Like the *Dodo*, the *Hatter* and the *March Hare* allude to idiomatic expressions “as mad as a Hatter” and “as mad as a March Hare,” which have no direct equivalents in the other languages. (Nord, 2003: 190)

The *Cheshire Cat* is an allusion to a particular brand of Cheshire cheese which had a picture of a grinning cat on the package and seems to be the origin of the idiomatic expression “to grin like a Cheshire Cat.” This connotation does not work in the other cultures, and a substitution (e.g., by a cow in French, cf. *la vache qui rit*, or a honey-cake horse in German, cf. *grinsen wie ein Honigkuchenpferd*) would be out of place because of the illustrations which show a grinning cat. Therefore, the allusions to some kind of cheese (DE-BUB, DE-ENZ, FR) are as pointless as the literal translation (ES, BR, IT). (Nord, 2003: 190)

The *Dormouse* may evoke connotations of sleepiness in English even if the reader does not know exactly what kind of animal it is. The name sounds a bit like *dorm(itory)*, which seems to be a rather obvious association, at least for teenage children in England. (Nord, 2003: 190)

The *Mock Turtle* (which introduces itself by saying that it used to be a *Real Turtle* once) is a particular challenge for any translator. In Germany, where *Mockturtle(suppe)* seems to have disappeared from the shelves of supermarkets and delicatessen shops, the referent itself will appear extremely strange to the readers, especially to children. (Nord, 2003: 191)

Names referring to fictitious characters: It is a specific characteristic of *Alice in Wonderland* that, with very few exceptions (like *Alice*, *Pat*, *Bill*), the fictitious characters have no names in the conventional sense of the word. Characters, mostly animals or fantasy creatures, are usually introduced by a description which is afterwards used as a proper name just by writing it with a capital letter. For example, at the end of chapter IV we read: "She stretched herself up on tiptoe, and peeped over the edge of the mushroom, and her eyes immediately met those of a *large blue caterpillar*, that was sitting on the top with its arms folded, quietly smoking a long hookah, and taking not the smallest notice of her or of anything else." The next chapter begins as follows: "The *Caterpillar* and Alice looked at each other for some time in silence..." (emphasis C.N.).

White Rabbit is one of the numerous generic nouns turned into a proper name: *The White Rabbit*, *the Mouse*, *the Duchess*, *the Gryphon*. Translating into Romance languages it is easy just to follow the author's model capitalizing the generic nouns. In German, however, all nouns are written with a capital first letter, therefore, capitalization cannot be used as a means to mark them as proper names. The only way out of the dilemma would have been to use the nouns without the definite article, but this procedure cannot be found in the German translations of our corpus. (Nord, 2003: 193)

Neutralizations: are cases where a culture-specific name is rendered by a culture-unspecific or "transcultural" reference. They mark neither the source nor the target culture, but it can be empirically proved that readers tend to "domesticate" such references. Calques are literal target-language translations of source-language names. As such, they preserve their semantic strangeness but lose their foreign look. Both neutralizations and calques are not found very often in the corpus. (Nord, 2003: 194)

Annotation: Notes are meta-texts, and meta-texts are usually referential. In *Alice in Wonderland*, the notes inform the reader about the appellative function(s) of the original. The problem with the explanation of puns or jokes is that it kills them: a joke that has to be explained is *as dead as a Dodo*. Moreover, the reader receives two texts, i.e., a text where the names seem to be purely identifying or referential, and another text that explains why these names are not purely referential. This procedure will necessarily change the whole communicative effect of a text. To my view, the decision for, or against, annotations must be guided by addressee-orientation. For an adult readership, it may be interesting to read the two texts, either "side by side" or one after the other. For children, one text will probably be sufficient. (Nord, 2003: 195)

PRACTICE. Comment on the way proper names in Beatrix Potter's *Tale of Peter Rabbit* were dealt with in translation.

Beatrix Potter, <i>The Tale of Peter Rabbit</i>, Frederick Warne & Co., Beccles & London, 1902	Beatrix Potter, <i>Povestea iepuraşului Peter</i>, traducere online de Diana Popescu, 2013
Once upon a time there were four little Rabbits. Their names were Flopsy , Mopsy , Cottontail , and Peter . They lived with their Mother, under a very big fir-tree.	Au fost odată patru iepuraşi, purtând numele de Împiedicilă , Ghemotoc , Codiţă-de-bumbac şi Peter . Ei trăiau împreună cu mămica lor într-un culcuş de nisip, aflat dedesuptul (sic!) unui brad foarte mare.
Beatrix Potter, <i>Povestea iepuraşului Peter</i>, traducere de Angela Braşoveanu, Cartier Codobele, octombrie 2014	Beatrix Potter, <i>Povestea iepuraşului Peter</i>, traducere de Ioana Bâldea Constantinescu, Arthur, Bucureşti, 2018
Au fost odată ca niciodată patru iepuraşi pe nume Flopsy , Mopsy , Coadă-de-Bumbac şi Peter . Locuiau împreună cu mama lor într-o vizuină nisipoasă de la rădăcina unui brad uriaş.	Au fost odată ca niciodată patru iepuraşi, care se numeau Flopsy , Mopsy , Codiţă Pufoasă şi Peter . Locuiau împreună cu mama lor într-un banc de nisip, la rădăcina unui brad mare.

Narrative and Translation

Some more fundamental changes, motivated as well as unmotivated, concern the specific narrative elements of the source text. Just as implied authors of the source text, the translators add their voices to the narrative structure of the target text (O'Sullivan, 2003/2006b). Some significant narrative changes in translation that radically affect readers' perception are the **transposition from personal to impersonal narration** (such as the **many abridged versions of *Robinson Crusoe* retold in the third person**, which ostensibly makes the text more child-friendly). The change of second-person narration in the first chapter of *Winnie the Pooh* into third-person, performed, for instance, in Swedish and Russian translations, destroys the whole narrative frame of the book. The change of gender can be inevitable when the systems of grammatical gender in the source and target language are different, but this can also have catastrophic results if the gender of the characters is significant for the understanding of their relationship. For instance, the neutral ("it") instead of feminine ("she") gender of the tree in the Swedish translation of Shel Silverstein's *The Giving Tree* affects the interpretation of the relationship between the characters: in the original, the tree is clearly a self-sacrificial mother. The change of tense brings the interaction between the narrator and the narratee out of balance (Lathey, 2003/2006a) and occasionally deprives the readers of guidelines when complex temporal switches are involved. (Nikolajeva, in Shelby *et al.*, 2011: 412)

Translators' Voices

One of the many paradoxical phenomena in translation is that theory and praxis seldom go hand in hand. Translation theorists are not necessarily translators themselves, while translators are hardly interested in theory and pay no attention to theoretical debates or even empirical investigations.

Practical translation is often a matter of individual choices where decisions are made irrespective of general principles. (Nikolajeva, in Shelby *et al.*, 2011: 413)

The strategies chosen by translators for children are, as Riitta Oittinen reminds us, primarily dictated by their child image. (O'Sullivan, 2003: 205)

In *Comparative Children's Literature*, Emer O'Sullivan (2005) takes this theoretical framework one step further, presenting a valuable analytical tool, a communicative model of translation which links the theoretical fields of narratology and translation studies. O'Sullivan explains that the communication between the **real author of the source text** and the **real reader of the translation** is mediated by the **real translator**. The **real translator** functions at first as "a receptive agent" (p. 107), an interpreting reader of the source text. S/he then "transmits the source text via the intratextual agency of the **implied translator**" (p. 107). The implied translator, to one degree or another, generates a different **narrator**, **narratee**, and **implied reader** within the target text. O'Sullivan asserts that we should take more notice of the "second voice" in any translated text, "the voice of the translator" (pp. 107–108). (Panaou & Tsilimeni, in Shelby *et al.*, 2011: 420)

The implied translator will be identified as perceptible on **two planes of discourse**: as **'the translator' in paratextual observations**, and as **the narrator of the translation in the narrative text itself**. The identification of this second manifestation is particularly useful in the analysis of translated children's books, and textual analyses will show how and why **the narrator of the translation can intervene in the structure of the translated text, even to the point of drowning out the narrator of the source text**. (O'Sullivan, 2005: 1)

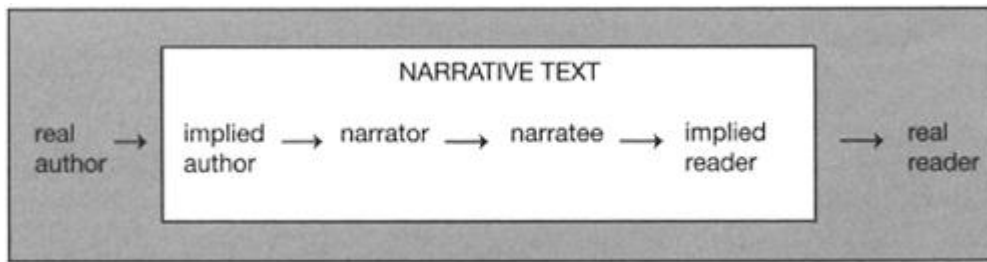


Figure 2.1 Six-part model of narrative communication (O'Sullivan, 2005: 13)

Children's literature is thus regarded as literature that must adapt to the requirements and capabilities of its readers. (O'Sullivan, 2005: 13)

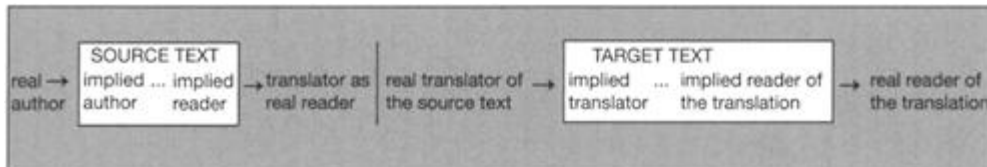


Figure 5.1 Translation in narrative communication, incorporating the implied translator and the implied reader of the translation ('...' notes narrator and narratee). (O'Sullivan, 2005: 90)

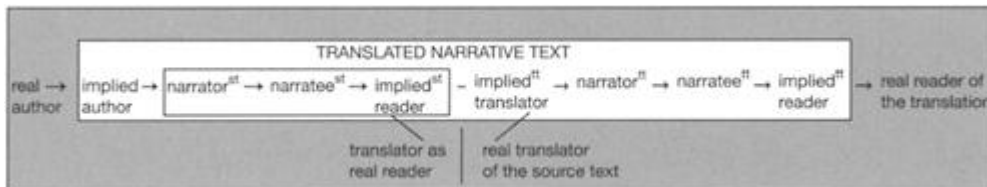


Figure 5.2 Scheme of the translated narrative text and all its agencies (st= source text, tt=target text). (O'Sullivan, 2005: 91)

The Voice of the Translator in Paratexts

The voice of the **implied translator** can be heard in paratexts such as **footnotes, glossaries, forewords** etc. These are new messages to the reader of the target text and originate entirely with the translator. (O'Sullivan, 2005: 93)

The **explanatory element**, understood as supplementing knowledge about the facts on which the narrative is based, plays a relatively small part in adult literature, where it tends to be avoided as 'non-literary' and alien to the narrative. Not so in children's literature, where the 'explanation of facts, in their most elementary form, has an existence that is taken for granted' (trans. from Nord 1993:413) (O'Sullivan, 2005: 93)

Paratexts with the greatest possible distance from the narrative text can take the form of **forewords or afterwords**, which are in the nature of nonfiction. Information about the author of a book and the circumstances in which it was written, or about the historical, political or cultural background of a story, are among the most frequent additions to the text. The implied reader of an afterword, that is to say of a pragmatic text, does not coincide with the implied reader of the fictional text... (O'Sullivan, 2005: 93)

While these translators are speaking in order to offer the reader additional factual information about a story, others give information about the source text or their own translation. (O'Sullivan, 2005: 94)

Translating the Untranslatable

There are other difficulties that translators may meet. One is how to deal with **humor, nonsense, puns**, and other linguistic games often found in children's books (Grassegger, 1985; O'Sullivan, 1998b, 1999). Some critics claim that certain texts are "**untranslatable.**" It is indeed a challenge to translate a title such as *War and Peas* into any language in which the pun will not be possible. Yet, a

skillful translator can resort to something called **compensatory translation**, which implies adding a different pun or word play to compensate for the lost one (O'Sullivan, 1998b). (Nikolajeva, in Shelby *et al.*, 2011: 412)

In many cases, the difference between approaches becomes clearly manifest. In *Alice in Wonderland*, the Duchess says to Alice, among the many platitudes: **"Take care of the sense, and the sounds will take care of themselves."** For a source reader, the statement alludes to the existing English proverb: **"Take care of the pence, and the pounds will take care of themselves."** If translated literally, as has been done in many languages, the allusion and thus the humor is lost. **All the nonsensical verses in *Alice in Wonderland* are parodies on children's anthology pieces from Carroll's time.** The translators of *Alice* into different languages have chosen **two opposite strategies**. Some have translated the verses literally, which certainly has kept their nonsensical character, but lost the allusion to existing verses. The translations are thus superficially "faithful," yet they are devoid of a deeper equivalence based on the allusion. The adherents of the dialogical theory have chosen to write their own parodies of verses from their own culture. These verses have nothing to do with the source text, yet they evoke the same response in the target-text readers as the original verses evoke in the source-text readers. Such translation strategies may be less faithful to the source text, but instead more loyal toward the target audience. **What is a "good" translation is thus a matter closely connected with the general views on what is "good" children's literature.** (Nikolajeva, in Shelby *et al.*, 2011: 412-413)

TRANSLATING POETRY

A word is dead
When it is said
Some say.
I say it just
Begins to live
That day.

(*A Word* by Emily Dickinson, 1951)

DEFINITION AND DESCRIPTION OF POETRY

Poetry is the expression of ideas and feelings through a rhythmical composition of imaginative and beautiful words selected for their sonorous effects. (Lynch-Brown & Tomlinson, 1999: 41)

Children often believe that **rhyme** is an essential ingredient of poetry; yet, some types of poetry do not rhyme. What, then, distinguishes poetry from prose? The **concentration of thought and feeling** expressed in **succinct, exact, and beautiful language**, as well as **an underlying pulse or rhythm** are the traits that most strongly set poetry apart from prose. (Lynch-Brown & Tomlinson, 1999: 41)

Elements of Poetry: (Lynch-Brown & Tomlinson, 1999: 42-44)

- **meaning**
- **rhythm**
- **sound patterns** (assonance, consonance, alliteration, onomatopoeia)
- **figurative language** (metaphor, personification, hyperbole)
- **sense imagery** (sight, hearing, smell, taste, touch)

Historical Overview

The earliest poems for children derived from **oral traditions**, and included **proverbs, rhyming alphabets, jog-along knee songs, riddles, and lullabies**. Many now belong to the body of what we

call **nursery rhymes** or **Mother Goose rhymes**. While children also enjoyed the broadside ballads printed in **chapbooks**, collections specifically made for them were issued by the Puritans of the 17th century, who saw poetry as a means of religious instruction. **John Bunyan's *A Book for Boys and Girls* (1686)** was arguably **the first poetry book for young readers**. A little milder in tone was **Isaac Watts's *Divine Songs, Attempted in Easy Language for the Use of Children* (1715)**, which was in circulation for more than two centuries and widely read. **William Blake's *Songs of Innocence* (1789)**, which anticipated the Romantic movement, were written in the hymn tradition but addressed children in ways that were radically new, and they criticized contemporary social and moral behavior.

***Original Poems for Infant Minds* (1804)** by **Ann and Jane Taylor**, **the first English poets exclusively for children**, had an important influence on the development of child-centered children's poetry.

During the **19th century**, poetry for children broke away from its religious roots to become more lighthearted. In the United States, Clement Clarke Moore's "A Visit from St. Nicholas" (1823), more widely known as "The Night Before Christmas," celebrated the modern American Santa Claus. A few decades later, major works of **nonsense** were published in Great Britain: **Edward Lear's** humorous and linguistically inventive *A Book of Nonsense* (1846), and **Lewis Carroll's *Alice's Adventures in Wonderland* (1865)**, which contained numerous parodies and nonsense verses that poked liberating fun at the earlier tradition of moral verse. **Heinrich Hoffmann's *Struwwelpeter* (1845)** comically subverted the genre of **cautionary tales and verses**, and remained popular throughout the 19th and 20th centuries. **Robert Louis Stevenson's *A Child's Garden of Verses* (1885)** marked the emergence of poetry that tried to speak with an authentic child's voice and to portray the world from a child's point of view; Stevenson greatly influenced later poets such as **Walter de la Mare**, especially his collections *Songs of Childhood* (1902) and *Peacock Pie* (1913). Following in this tradition and adding his own brand of humor was **A. A. Milne**, with *When We Were Very Young* (1924) and *Now We Are Six* (1927). In her study of 300 years of poetry for children, *From the Garden to the Street* (1998), Morag Styles identifies a shift in poetry for children from pastoral innocence to urban knowingness. One of the few major English-language nature poets for children in the second half of the 20th century was the poet laureate **Ted Hughes**; otherwise comic poetry dominates, with notable authors such as **Shel Silverstein**, **Allan Ahlberg**, **Roger McGough**, **Roald Dahl**, and **Dr. Seuss**. (O'Sullivan, 2010: 202-203)

Poetry for children flourished **from the middle of the nineteenth century through the 1920s**, a period that can be considered **the Golden Age of Poetry for Children**. [...] Much of the Golden Age Poetry retains its appeal for today's children; for example, *A Child's Garden of Verses* (1885) by Robert Louis Stevenson [<http://www.gutenberg.org/files/25609/25609-h/25609-h.htm>] remains a favourite collection of poems among parents and children.

In **the 1960s and 1970s**, the **general trend toward realism** in children's literature was also reflected in poetry. (Lynch-Brown & Tomlinson, 1999: 47)

Poetry Types and Forms

- **Purpose criterion: lyric poetry / narrative poetry**
- **Poetic form criterion: couplets, tercets, quatrains, cinquains** (number of lines in a stanza)
- **Specific poetic forms: limericks, ballads, haiku, free verse, concrete poetry** (Lynch-Brown & Tomlinson, 1999: 48)

A ***limerick*** is a humorous, one-stanza, five-line verse form (usually a narrative), in which lines 1, 2, and 5 rhyme and are of the same length and lines 3 and 4 rhyme and are at the same length but

shorter than the other lines. [see **Edward Lear**, who popularized this poetic form in the nineteenth century] (Lynch-Brown & Tomlinson, 1999: 50)

A **ballad** is a fairly long narrative poem of popular origin, usually adapted to singing. (Lynch-Brown & Tomlinson, 1999: 50)

Haiku is a lyric, unrhymed poem of Japanese origin with seventeen syllables, arranged on three lines with a syllable count of five, seven, and five. Haiku is highly evocative poetry that frequently espouses harmony with and appreciation of nature. (Lynch-Brown & Tomlinson, 1999: 51)

Free verse is unrhymed poetry with little or light rhythm. Sometimes words within a line will rhyme. The subjects of free verse are often abstract and philosophical; they are always reflective. (Lynch-Brown & Tomlinson, 1999: 52)

LAST DAY OF SCHOOL

Look out!
If you aren't careful
it will happen like this: Someone
will say the word
and that
word
will catapult you down
the halls out
the doors and into
a serious collision
with
SUMMER!

—BARBARA JUSTER ESBENSEN (1984)

Concrete poetry is written and printed in a shape that signifies the subject of the poem. Concrete poems are a form of poetry that must be seen as well as heard to be fully appreciated. (Lynch-Brown & Tomlinson, 1999: 52)

CONCRETE CAT

e^A t^r e^A
 eYe eYe
 whisker whisker
 whisker m^o h^U whisker
 stripe stripe stripe stripe
 stripe stripe stripe
 stripe stripe stripe stripes
 stripe stripe stripe
 stripe stripe stripe stripe
 paw paw paw paw
 dish dish
 litterbox
 litterbox
 a i l t a i l
 a s n o u

— D O R T H I C H A R L E S (1 9 8 2)

Childlore

Children's folklore, or **childlore**, may be regarded as the traditional playful speech, behaviour, objects and mental representations (such as superstitions or game rules) that are exchanged by word of mouth among children in their peer groups, especially on the school playground, but also at home, on the street, in summer camp, on the school bus and in other places where children gather informally without close adult supervision.

Among the many genres studied under the heading of children's folklore are play rhymes, satirical rhymes, singing games, secret languages, puns, riddles, tongue twisters, taunts, nicknames, parodies,

jokes, stories, games, pranks, beliefs, calendar customs and material folklore. The flavour, functions and mode of oral transmission of children's folklore are quite different from *nursery lore*, the adult folklore that aims to educate and entertain the young child (see Opie in this volume), although there is some overlap between the two categories, as when children parody nursery rhymes. (Arleo, in Hunt, 2004: 287)

"Eeny, Meeny, Miny, Moe" Lyrics

Eeny, meeny, miny, moe
Catch a tiger by the toe
If he hollers let him go,
Eeny, meeny, miny, moe
My mother told me
To pick the very best one
And you are [not] it.

The Hymnists

Isaac Watts (1674–1748) published *Divine Songs Attempted in Easy Language for the Use of Children* in 1715. (Styles, in Hunt, 2004: 399)

Charles Wesley (1707–88), *Hymns for Children* (1763), followed in the same tradition by writing some of the most beautiful hymns in the English language, including 'Hark! The Herald-Angels Sing'. Christopher Smart (1722–71), best known now for 'My Cat Jeoffrey' (from *Jubilate Agno*), wrote some joyful *Hymns for the Amusement of Children* (1771), while in prison for debt:

A lark's nest, then your playmate begs
You'd spare herself and speckled eggs;
Soon she shall ascend and sing

Your praises to the eternal King. (Styles, in Hunt, 2004: 400)

The first poet of genius to write for children was **William Blake (1757–1827)**, though it could be argued that he was really more interested in writing for adults about childhood and other social and spiritual issues in order to challenge the prevailing ideology of his day. [...] However, a glance at the title poem of *Songs of Innocence* (1789) makes it clear that, whatever else Blake was trying to achieve in his poetry, he was keen to communicate with the young: 'And I wrote my happy songs/Every child may joy to hear.' The subject matter of Blake's poetry was consistent with that of other children's writers of his day: hymn-like poems glorifying God through nature, cradle songs, references to children's games, birds and animals, even social comment. But, as Heather Glen suggests in *Vision and Disenchantment* (1983), what Blake was doing in these poems was initiating a debate on eighteenth-century morality. He did not go along with the didactic purposes of his contemporaries and his poems frustrate the notion that there should be an unequivocal moral line presented to children. Deceptively simple, they hide complexities of irony, and the expectations of the reader are frequently subverted. For example, the child leads the adult in 'The Voice of the Ancient Bard' and the sheep lead the shepherd in 'The Shepherd'; the adult acquiesces with youth's desire for freedom and experience in 'Nurse's Song'; the child finds school a cruel diversion from the joys of nature in 'The School Boy': 'But to go to school in a summer morn,/O! it drives all joy away.' Unlike almost all the juvenile literature of this period, there is no clear authorial voice instructing the reader what to think. *Songs of Innocence* can be seen as cunningly contradicting adult dominance and replacing it with the wisdom of innocence and naturalness, qualities which, in Blake's mind, were associated with the state of childhood; and although his enlightened ideas were too advanced for his age, his work has had a profound influence on poetry for children. As soon as Blake's poetry became readily available to the public in printed form in the 1830s, it became a stalwart in children's anthologies. (Styles, in Hunt, 2004: 400-401)

Victorian Nonsense Verse

Lullabies and nursery rhymes hinge on repeated nonsense syllables. But the idea of **nonsense as a force of the imagination**, of nonsense as a challenge to the logic of adulthood and the laws of civil life—this was a new idea in Victorian England. The **masters** of that nonsense were, of course, **Lewis Carroll and Edward Lear**. But there is more to this tradition than the games of Alice or the limericks of a sad cartoonist. (Lerer, 2008: 191)

Language is, in some sense, a game for Carroll (no wonder modern philosophers have found his work ripe for readings through the lens of Ludwig Wittgenstein, or Ferdinand de Saussure, or Freud, or Derrida). (Lerer, 2008: 193)

The traditions of nonsense literature lived on beyond Carroll and Lear. There is babble, on occasion, in Kipling, Chesterton, and Walter De la Mare. (Lerer, 2008: 203)

The impulse towards nonsense seems to be universal, and is certainly a feature of the lives of young children, but it was 'between 1865 and 1875 [that] the entire course of juvenile poetry was altered by two bachelor writers who had little in common except an elfin lightsomeness and a love of other people's children' (Shaw 1962: 431). Actually, 1846 was the year when **Edward Lear (1812–88)** published *A Book of Nonsense*: the other bachelor was, of course, **Lewis Carroll (1832–98)** whose *Alice's Adventures in Wonderland* was to prove a watershed in children's literature in 1865.

Lear was first and foremost an artist who struggled all his life to earn a precarious living as a professional painter (he even gave some painting lessons to Queen Victoria). The nonsense verse came about as a refuge from the trials and irritations of his life – epilepsy, lack of funds, an eccentric personality and regular bouts of severe depression. Like many of those writing after him who chose to express themselves primarily in nonsense, Lear felt somewhat alienated from society. The urge to comment sardonically on the conventional world and escape from its restrictions is evident in his verse: 'My life is a bore in this nasty pond/And I long to go out in the world beyond.' Friendship with children and writing for them gave him a welcome respite from his problems.

Lear made the limerick form his own, though it really began life some time before in the oral tradition and in written form by writers such as Richard Scrafton Sharpe (1775–1852) with his *Anecdotes and Adventures of Fifteen Gentlemen*. Nonsense verse was already a thriving form in chapbook culture, and there were talented humorists with verbal facility before Lear's time, like the exuberant Thomas Hood (1799–1845):

Ben Battle was a soldier bold
And used to war's alarms;
But a cannon-ball took off his legs,
So he laid down his arms. (Styles, in Hunt, 2004: 404-405)

But it took a poet of Lear's originality to bring nonsense verse to a wide audience and explore its possibilities with an inventiveness, playfulness and melodiousness which was equalled only, perhaps, by Lewis Carroll in a limited number of poems. Lear was also a talented musician and this ear for musical language is one of the reasons why the verse is so good. He also drew gloriously quirky pictures to accompany many of his poems. **'The Owl and the Pussycat' was voted the nation's favourite children's poem in the UK in 2001.**

Robert Louis Stevenson's *A Child's Garden of Verses*

Robert Louis Stevenson's *A Child's Garden of Verses* first appeared as *Penny Whistles* in 1885. John Rowe Townsend identifies a 'shifting perspective [...] between the author as a child and the author as a man' (Townsend 1987: 122). Indeed, it is clear that Stevenson himself was aware of this and spoke to Edmund Gosse of his unusual ability in remembering what it felt like to be a child. The collection made a strong impression on E. V. Lucas, a contemporary of Stevenson's, writing one of the earliest essays devoted to poetry for children in 1896:

It stands alone. There is nothing like it, so intimate, so simply truthful, in our language, in any language ... he has recaptured in maturity the thoughts, ambitions, purposes, hopes, fears, philosophy of the child. (Lucas 1896: 394) (Styles, in Hunt, 2004: 407)

Perhaps it was because Stevenson's Edinburgh childhood was dogged by poor health and confinement to house and bed, a lonely life cut off from normal activities much of the time, that he had such empathy for the young. Certainly, one of the most powerful impressions that comes out of *A Child's Garden of Verses* is the sense of a child's absorption in the world of play and how it is intimately bound up with the imagination. (Styles, in Hunt, 2004: 408)

At evening when the lamp is lit,
Around the fire my parents sit;
They sit at home and talk and sing,
And do not play at anything.
(*'The Land of Story Books'*)

Stevenson made no great claims for himself as a poet: 'These are rhymes, jingles; I don't go in for eternity' (quoted in Styles 1998: 182). He was wrong. *A Child's Garden* has never been out of print. (Styles, in Hunt, 2004: 408)

Poetry Translation

Like any genre, poetry may be characterized in terms of textual features and communicative function. In textual-feature terms, poetry typically communicates meaning not only through surface semantics, but also by using out-of-the-ordinary language, non-literal imagery, resonance and suggestion to give fresh, "defamiliarized" perception and convey more than propositional content; among its specific techniques are linguistic patterning (e.g. rhyme or alliteration), word association, wordplay**, ambiguity, and/or reactivating an idiom's literal meanings (see e.g. Shklovsky 1917, Jakobson 1960, in Lodge 1988: 15–29, 32–61). These may combine in 'conventional forms' – the 14-line fixed-metre, rhymed sonnet, say, or the classical Chinese *lǔshi* with fixed syllable-counts and parallelism. Other genres may also use such features (e.g. rhyme in advertisements), and some poems may use few of them; however, the denser or more prominent their use, the more 'poem-like' a text will seem.

The communicative function of poetry is rarely informative or persuasive, but rather to entertain or to give heightened emotional or intellectual experience. Though usually written, sound's centrality to poetry often gives it an oral performance element (henceforward, therefore, 'readers' also implies 'listeners'). (Jones, in Gambier & van Doorslaer, 2011: 117)

Firstly, **three classes of source-target relationship** have been identified (Boase-Beier 2009: 194):

- **'Literals' or 'prose renderings'** recreate source semantics but delete source poetic features. These often aim to help readers understand source poems published alongside them, or give raw material for co-translators to reshape into receptor-language poems. They are sometimes advocated in their own right: this entails believing that the "perfect essence" of a poem lies in its semantics and imagery (Dacier 1699, Goethe 1811–1814, in Weissbort & Eysteinsson 2006: 161–165, 199–120).
- Conversely, **'adaptations', 'versions' or 'imitations'** (cf. Dryden 1680, in Weissbort and Eysteinsson 2006: 145–146) change or abandon key aspects of source-poem semantics, and sometimes its poetic features, for the sake of target-poem effectiveness. Their producers may claim explicitly that these are not translations, in order that they be judged as receptor-language poems without reference to other-language sources.
- What might be called **'recreative translations'** try to recreate a source poem's semantic and poetic features in a viable receptor-language poem – perhaps the most challenging option. Most recent Western poetry translation seems recreative in intent, apparently reflecting a wider ethic that translations should have "relevant similarity" to their source,

whilst performing a receptor-language function – in this case, being a poem (Jones 2011: 202, citing Chesterman).

Most published discussions focus on **recreative translation**. (Jones, in Gambier & van Doorslaer, 2011: 118) Holmes identifies **three approaches to recreating formal patterns** (1988: 25–27):

- **'Mimetic'**: reproducing the original form. This does not guarantee reproducing its effect: French source readers would see hexameters (six-beat lines) as a 'basic' poetic line, for example, whereas English target readers, more used to five-beat pentameters, might perceive them as 'heavy'.
- **'Analogical'**: using a functionally similar target form (e.g. replacing French hexameters with English pentameters).
- **'Organic'**: using a form which the translator judges appropriate for the content – for instance, replacing Chinese five-syllable lines (e.g. Li Po's 举头望明月) with English iambic pentameters (e.g. *I raise my head and see the shining moon*). (Jones 2011: 202, citing Chesterman). (Jones, in Gambier & van Doorslaer, 2011: 119)

Poetry translators typically originate from one of two backgrounds: **foreign-language 'linguists'** with a poetry specialism, or published target-language **'poets' with an interest in translation**. Published translations, especially from less widely read languages, often involve two co-translators pooling their expertise: for instance, a source-language-native linguist and a target-language-native poet (though the latter may get more public recognition – Csokits, Hughes, in Weissbort 1989). Even 'solo' translators typically rely on others: source-language informants, target-draft readers, etc. (Bly 1983: 42–43). (Jones, in Gambier & van Doorslaer, 2011: 121)

Poetry for children is highly neglected (some rare exceptions are Bell [1998] and Kümmerling-Meibauer [2003], who explicitly calls **poetry translation a stepchild**), presumably due to the fact that few works of poetry for children get translated at all. The reason is most probably the specific problems of poetry translation: Poetry should preferably be translated by poets, yet because translating children's literature has such low status this seldom happens. Further, there are few if any analytical tools for studying translated poetry, since the conventional notions of faithfulness to the original are hardly applicable. Yet such attempts have been made, for instance with A. A. Milne's poetry in German (Kreller, 2006).

Translation of drama for children has not been studied, likewise nonfiction, even though the latter comprises a significant part of publishing. (Nikolajeva, in Shelby *et al.*, 2011: 413)

Edward Lear (1812–1888). British artist, traveler, and **nonsense** poet. The second youngest of 21 children, Lear was educated at home but was obliged to start earning his living as an artist at the age of 15. He was commissioned to make drawings of the parrots in the London Zoo, and was engaged as an artist by the future Earl of Derby, who kept a menagerie at Knowsley Hall. There Lear came across one of the first collections of limericks published in English, *Anecdotes and Adventures of Fifteen Gentlemen* (1821), which inspired him to compose some with accompanying drawings, to entertain the grandchildren of his patron. Their publication in 1846, under the title *A Book of Nonsense* and the pseudonym Derry Down Derry, ultimately established Lear as one of the founding fathers of literary nonsense. His name first appeared on the enlarged third edition published in 1861.

Lear was not the inventor of this short, humorous verse form, but he succeeded in popularizing it. His limericks are carefully crafted in their use of rhyme and meter; they brim with eccentric behavior, celebrate the inconsequential, and often present arbitrary and violent behavior. They are, for the most part, nonsensical and devoid of any punch line. In the accompanying drawings, Lear deliberately distorts the human figure, for instance by putting huge birdlike heads on tiny bodies. *A Book of Nonsense* saw 19 editions during Lear's lifetime, and he published three further collections of nonsense: *Nonsense Songs* (1871); *More Nonsense* (1872); and *Laughable Lyrics* (1877), which

contains 12 nonsense songs (**poems**), two stories, a number of nonsense **ABCs**, a nonsense botany, and nonsense recipes. One of his most famous poems is *The Owl and the Pussycat*. In his later, longer poems we find a change in tone to a more a melancholy and nostalgic key. Lear's poems and stories are characterized throughout by verbal creativity; he delights in the sound of his invented words. Among the whimsical neologisms are the names of characters and places, such as the "Great Gromboolian Plain," and adjectives like "scroobius." (O'Sullivan, 2010: 155)

Edward Lear, <i>A Book of Nonsense</i> , Routledge, London & New York, 2005	Edward Lear, <i>Limericks</i> , tălmăcite de Gabriela Monica Rusu, Editura LiterNer, 2010
	
There was an Old Man with a beard, who said, "It is just as I feared!—Two Owls and a Hen, four Larks and a Wren, Have all built their nests in my beard!"	Era un bătrân cu-n bărboi, Care-a spus cu năduf „Vai și ioi! - Doi lăstuni și-un sitar Patru cucii și-un canar S-au cuibărit la mine-n bărboi!"
There was an Old Man with a nose, who said, "If you choose to suppose, That my nose is too long, you are certainly wrong!" That remarkable Man with a nose.	Era un bătrân c-un năsoi Ce-a zis într-o zi : „Credeți voi C-am nasul prea mare? Vă-nșelați foarte tare!" Declară-acel bătrân cu năsoi.
There was an Old Man on a hill, who seldom, if ever, stood still; He ran up and down, in his Grandmother's gown, Which adorned that Old Man on a hill.	Era un bătrân pe un deal Ce alerga mereu ca un cal. Fugea-n sus și-n jos Într-un capot foarte gros – Elegantul bătrân de pe deal.
There was an Old Man in a tree, who was horribly bored by a Bee; When they said, "Does it buzz?" he replied, "Yes, it does!" "It's a regular brute of a Bee!"	Era un bătrân într-un prun Teribil agasat de-un tăun. Când i-au zis: „Face zum?" A răspuns: „Și-ncă cum! Vă spun drept, i-o bestie-ăst tăun!"
	

There was a Young Lady whose chin, resembled the point of a pin; So she had it made sharp, and purchased a harp, And played several tunes with her chin.	Avea o duduie-n Periș Bărbia ca vârful de șiș; După ce o pili Și o harpă-și tocmi Cântă pentru acei din Periș.
There was an Old Man in a boat, who said, "I'm afloat! I'm afloat!" When they said, "No! you ain't!" he was ready to faint, That unhappy Old Man in a boat.	Era un bătrân pe o plută Ce-a spus: „Navighez! Ia te uită!” Când i-au zis: „Nu vezi bine!” Cât pe ce să leșine, Bietul bătrânel de pe plută.
There was an Old Man of Moldavia, who had the most curious behaviour; For while he was able, he slept on a table. That funny Old Man of Moldavia.	Era un bătrânel din Rabbat Care se comporta cam ciudat: Fiind cald în casă, Dormea sus pe masă Bizarul bătrânel din Rabbat.
There was an Old Man who supposed, that the street door was partially closed; But some very large rats, ate his coats and his hats, While that futile old gentleman dozed.	Era un om în Udine Convins că și-a-nchis ușa bine, Însă doi șoricioi I-au ros hainele noi Când dormea el fără rușine.
There was an Old Man of the West, who wore a pale plum-coloured vest; When they said, "Does it fit?" he replied, "Not a bit!" That uneasy Old Man of the West.	Era un bătrân în Nepal Ce purta un loden mov pal. Fu-ntrebat: „Vine bine?” Replică: „Mă cam ține!” Incomodul bătrân din Nepal.
	
There was a Young Lady of Norway, who casually sat in a doorway; When the door squeezed her flat, she exclaimed, "What of that?" This courageous Young Lady of Norway.	Era o duduie cu gușă Ce stătea uneori lângă ușă; O strivi ușa, turtă Și urlă: „Ia te uită!” Curajoasa duduie cu gușă.

Robert Browning, <i>The Pied Piper of Hamelin</i> , 1842 [first, second and last stanzas]	Robert Browning, (<i>Fluierarul pestriț din Hameln poreclit</i>) <i>Cântărețul vrăjitor, tălmăcire de Maria Banuș</i> , Editura Ion Creangă, București, 1982
Hamelin Town's in Brunswick, By famous Hanover city; The river Weser, deep and wide, Washes its wall on the southern side; A pleasanter spot you never spied; But, when begins my ditty, Almost five hundred years ago, To see the townsfolk suffer so From vermin, was a pity.	Burgul Hameln e-n Braunschweig aflat, Lîngă Hanovra, oraș cunoscut; Fluviul Weser, adînc și lat, Zidu-i scaldă, în partea de sud; Un loc mai plăcut nici n-ați mai văzut; Dar cînd începe povestea de vale, Acum cinci sute de ani fără ceva, Să-i vezi pe tîrgoveți așa De chinuiți, era o jale.
Rats! They fought the dogs and killed the cats, And bit the babies in the cradles, And ate the cheeses out of the vats, And licked the soup from the cooks' own ladles, Split open the kegs of salted sprats, Made nests inside men's Sunday hats, And even spoiled the women's chats By drowning their speaking With shrieking and squeaking In fifty different sharps and flats.	Șobolani! Se luptau cu cîini, omorau motani, În leagăn mușcau copilașul, Mînceau din puțină cașul, Lingeau bucătarului din farfurii, Despicau butoiasele de scrumbii, Cuib făceau domnilor în pălării. Femeilor chiar, de mă crezi, Taifasu-l stricau Atît chițăiau și țipau, În nenumărați bemoli și diezi.
So, Willy, let you and me be wipers Of scores out with all men--especially pipers! And, whether they pipe us free, from rats or from mice, If we've promised them ought, let us keep our promise.	Deci, Willy, tu și eu cinstiți vom fi Cu toți - cu fluierarii și mai și! Cîntînd, guzgani și șoareci de alungă, Să scoatem banii cei promiși din pungă!

Robert Louis Stevenson, <i>Bed in Summer</i> , in <i>A Child's Garden of Verses</i> , Charles Scribner's Sons, New York; John Lane, London, 1914
In winter I get up at night And dress by yellow candle-light. In summer, quite the other way, I have to go to bed by day.
I have to go to bed and see The birds still hopping on the tree, Or hear the grown-up people's feet Still going past me in the street.
And does it not seem hard to you, When all the sky is clear and blue, And I should like so much to play, To have to go to bed by day?

Roald Dahl (1916–1990). British novelist, short-story writer, and screenwriter who ranks among the world's best-selling fiction authors, as well as being one of the most successful writers for children in the second half of the 20th century. Among the best known of his humorous, **fantastic**, and macabre novels for children are *James and the Giant Peach* (1961), *Charlie and the Chocolate Factory* (1964), *The BFG* (1982; the initials stand for "Big Friendly Giant"), *The Witches* (1983), and *Matilda* (1988). They are usually told from the perspective of an innocent child protagonist and involve cruel adults who mistreat children (such as the headmistress Trunchbull in *Matilda*). The villain or villainess is often counteracted by one positive adult figure (Miss Honey in *Matilda* or the good giant in *The BFG*). Grotesque scenarios, gruesome violence, farce, and the ultimate punishment of evildoers feature in most of his fast-paced stories. Dahl was a master of wordplay and made it a central device in the unusual and very funny language of the good giant in *The BFG*.

Dahl is a contentious figure. Hugely popular among children, his stories are seen by many adults as manipulative and opinionated, and his detractors have accused him of **racism**, misogyny, sadism, and anti-Semitism. But his many supporters point out that his forms of excess are in tune with children's carnivalism; that they confront children's worst fears head-on in the form of black humor; and that his plots often tap into familiar **fairy-tale** motifs, such as **orphaned** children, cruel guardians, or miraculous happenings. Dahl also wrote an autobiography, *Boy: Tales of Childhood* (1984), and a volume of **alternative fairy tales in verse form**, *Roald Dahl's Revolting Rhymes* (1982). Many of his books were **illustrated** by **Quentin Blake** (who used Dahl as a model for his figure of the Big Friendly Giant), and several have been made into popular films. In 2002, the interactive Roald Dahl Museum and Story Centre opened in Great Missenden in Buckinghamshire, the author's former home, to celebrate his work and to encourage children's creativity. (O'Sullivan, 2010: 178-179)

Roald Dahl, <i>Revolting Rhymes</i> , Jonathan Cape, London, 1982	YOUR OWN VERSION
LITTLE RED RIDING HOOD AND THE WOLF As soon as Wolf began to feel That he would like a decent meal, He went and knocked on Grandma's door. When Grandma opened it, she saw The sharp white teeth, the horrid grin, And Wolfie said, 'May I come in?' Poor Grandmamma was terrified, 'He's going to eat me up!' she cried. And she was absolutely right. He ate her up in one big bite. But Grandmamma was small and tough, And Wolfie wailed, 'That's not enough! 'I haven't yet begun to feel 'That I have had a decent meal!' He ran around the kitchen yelping, 'I've <i>got</i> to have another helping!' Then added with a frightful leer, 'I'm therefore going to wait right here 'Till Little Miss Red Riding Hood 'Comes home from walking in the wood.'	

He quickly put on Grandma's clothes, (Of course he hadn't eaten those.) He dressed himself in coat and hat. He put on shoes and after that He even brushed and curled his hair, Then sat himself in Grandma's chair. In came the little girl in red. She stopped. She stared. And then she said, <i>'What great big ears you have, Grandma.'</i> <i>'All the better to hear you with,'</i> the Wolf replied. <i>'What great big eyes you have, Grandma,'</i> said Little Red Riding Hood. <i>'All the better to see you with,'</i> the Wolf replied. He sat there watching her and smiled. He thought, I'm going to eat this child. Compared with her old Grandmamma She's going to taste like caviare. Then Little Red Riding Hood said, <i>'But Grandma,</i> <i>what a lovely great big furry coat you have on.'</i> 'That's wrong!' cried Wolf. 'Have you forgot 'To tell me what BIG TEETH I've got? 'Ah well, no matter what you say, 'I'm going to eat you anyway.' The small girl smiles. One eyelid flickers. She whips a pistol from her knickers. She aims it at the creature's head And <i>bang bang bang</i>, she shoots him dead. A few weeks later, in the wood, I came across Miss Riding Hood. But what a change! No cloak of red, No silly hood upon her head. She said, 'Hello, and do please note 'My lovely furry WOLFSKIN COAT.'	
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TRANSLATING FICTION

INCIPIT

Tout commencement est une prise de position.
[Any beginning is a position statement.]
(Andrea Del Lungo)

The language of fiction written for children readily appears to offer conventionalised discourses by means of which to 'encode' content (both story and message). **The ubiquitous 'Once upon a time' of traditional story-telling**, for example, not only serves as a formal story onset but also tends to imply that particular narrative forms, with a particular stock of lexical and syntactic forms, will ensue. (Stephens, q. in Hunt, 2004: 99)

Unlike novels, of course, and most short stories, which are extremely compact in their construction, **incipits are shorter and more manageable** with respect to the analysis of textual parameters. (Hescher, 2009: 101)

From an **ontological point of view**, the **incipit** represents the **"passage of the threshold between silence and discourse"** (Raymond Jean, q. in Del Lungo 1993: 133), **between absence and the work of art**. (Hescher, 2009: 102)

To escape **problems of exact demarcation**, Del Lungo (1993: 137) describes **the incipit** as a **"strategic zone" with mobile limits, whose extent can vary considerably**. "Strategic" refers to a **functional, communicative approach**, which, it seems to me, is a reliable way out of hermeneutic or essentialist aporias. **If we regard the text as a form of communication, the incipit represents the moment of establishing contact between an author and readers**. This can be done in many different ways, **directly or indirectly: the narrator can take the readers by the hand and arrange or design the key information** – the information relevant for the actual story. Then again, **the narrator may decide not to give the key information away from the start**, s/he may want to play with the readers, talk to them, as if s/he wanted to establish a personal relationship, as in Italo Calvino's novel *If on a Winter's Night a Traveler* (1979: 3):

You've set out to read the new novel *If on a Winter's Night a Traveler* by Italo Calvino. Relax. Gather yourself. Brush aside every other thought. Let the world around you vanish in a haze. (Calvino, q. in Hescher, 2009: 104)

So, anything can happen at the beginning of a novel. Yet, although the open genre of the novel continues to bring forth new incipit variants, we can distinguish, with Del Lungo, four basic functional features:

- 1) **the framing or codifying function**, which establishes the text;
 - 2) **the interest-stirring function**, which seduces the reader;
 - 3) **the informing function**, which stages the fiction;
 - 4) **the dramatizing function**, which sets the story off. (Del Lungo, 1993: 138)
- 1) The **codifying function** installs the narrator, or a narrating voice, and other systemic structures and signals building up a horizon of expectation on the part of the reader. The narrating voice is thus given an identity. S/He may or may not be part of the story or remain anonymous. More specifically, the incipit may look like this:

You don't know about me without you have read a book by the name of *The Adventures of Tom Sawyer*; but that ain't no matter. That book was made by Mr. Mark Twain, and he told the truth, mainly. There was things which he stretched, but mainly he told the truth. That is nothing. I never seen anybody but lied one time or another, without it was Aunt Polly, or the widow, or maybe Mary. Aunt Polly – Tom's Aunt Polly, she is – and Mary, and the Widow Douglas is all told about in that book, which is mostly a true book, with some stretchers, as I said before.

Now the way that the book winds up is this: Tom and me found the money that the robbers hid in the cave [...] (Mark Twain: *The Adventures of Huckleberry Finn*, 1884: 3)

Huckleberry Finn is a good example of a text legitimizing itself through a *justificative metadiscourse* (Del Lungo 1993: 138)⁶ referring to an authority (Huck, the narrator-protagonist), who, with slight restrictions ("mainly he told the truth"), like a witness, confirms the authenticity of "that book", written by the author Mark Twain. The codes displayed in this incipit are twofold: besides the justificative metadiscourse, the diction imitates the vernacular of the novel's setting, which signals that *Huckleberry Finn* is a realistic novel.

Similarly, incipits are codified by other systemic structures, formula-like introductions or generic framings (Wolf, 2006) with signal character such as *Once upon a time*, for instance, signifying the beginning of a fairy tale. In Agatha Christie's *Murder on the Orient Express* (1934), the formula characteristic is not so obvious in the actual incipit ("It was five o'clock on a winter's morning in Syria. Alongside the platform at Aleppo stood the train grandly designated in railway guides as the Taurus Express [...]", 11), yet in combination with the reception-guiding paratexts (author's name, title, cast of characters) it becomes inevitable to infer that a crime is going to happen and the case is going to be solved.

These examples show what Del Lungo underscores right at the beginning of his paper: that **an incipit normally inscribes the work in the history of a genre – e.g. realism or detective fiction – more or less explicitly**, of which the cited specimens serve as models. Moreover, **the incipit inscribes the work in an intertext of famous (and therefore familiar) "first sentences" and "stereotyped forms"**. (Del Lungo 1993: 131) Thus, as Jean has it, **an incipit does not come out of sheer nothingness** (quoted in Del Lungo 1993: 133): **it is doubly connective in that it is linked with other incipits and in that it links the work with other works of literature**. (Hescher, 2009: 105-106)

2) The **interest-stirring function** goes back to the *captatio benevolentiae* in ancient rhetoric, which was supposed to invoke the goodwill of the audience right at the beginning (*exordium*) of a public discourse. In modern times, of course, the *captatio* is further meant to seduce the readers, to draw them into the happenings of the story. To name concrete strategies to seduce readers: there is *anticipation* alluding to happenings of the future events in the story. Agatha Christie's incipit is, interestingly enough, preceded by a "Cast of Characters" in which the "sleuth", the detective, is presented as "Hercule Poirot – The Belgian sleuth [who] illustrates the efficacy of his methods when he comes face to face with a murderer on an international express", or "Cyrus Hardman – An American commercial traveler who knows more than he tells and tells more than he knows." (7-8) In more than only Poirot's and Hardman's case, the "Cast of Characters" anticipates their roles and qualities, which will be relevant in the future solution of the murder case and thereby gets the readers interested.

Further, narrators sometimes alienate readers with a riddle (as you will see later in Henry James), or they may allude to uncertainty, alleging that an event might or might not happen or that something is or is not the case ("knows more than he tells and tells more than he knows") and so forth. Del Lungo interprets the *medias in res* incipit as another strategy to stir interest in that it immediately draws the readers into the middle of the action and thus poses a preliminary riddle about the previous history of events – preliminary to the extent that the riddle will be solved relatively quickly as the narrative unfolds (Del Lungo, 1993: 141). It goes without saying that there is an overlap between the riddle and uncertainty, the latter being the direct result of the former. (Hescher, 2009: 107)

3) The **informing function** goes back to the rhetorical *inventio*, precisely to the underlying questions *Who, What, Where, By Whose aid, Why, How, and When* (Del Lungo, 1993: 143), which would structure the outline of the subject in a public discourse.

To know what this means in modern times, have a look at an extended version of Agatha Christie's *Murder on the Orient Express* incipit:

1. AN IMPORTANT PASSENGER ON THE TAURUS EXPRESS

It was five o' clock on a winter's morning in Syria. Alongside the platform at Aleppo stood the train grandly designated in railway guides as the Taurus Express. It consisted of a kitchen and dining-car, a sleeping-car and two local coaches.

By the step leading up into the sleeping-car stood a young French lieutenant, resplendent in uniform, conversing with a small man muffled up to the ears [...]

It was freezing cold, and this job of seeing off a distinguished stranger was not one to be envied, but Lieutenant Dubosc performed his part manfully [...] there had come this Belgian stranger – all the way from England, it seemed.

Here, the readers at first are given thematic information about the setting of the story: five o' clock on a winter morning, the country (Syria), the historical city (Aleppo), the locus of the crime (Taurus Express, the different train wagons), weather and outside temperature. In addition, we read about an "important passenger" and protagonist (Hercule Poirot), the master mind, a "distinguished stranger", as it is indicated in the chapter heading. Through these items plus the mentioning of the Belgian detective in the "Cast of Characters" it is clear that on this train a murder will soon be committed and that detective Poirot will solve the case.

These bits of information add up to a sum total that one can chart on the following axis:

scarcity of information (-) → information saturation (+)

As for the Christie incipit, one can establish a relatively high information saturation on the right end of the axis with regard to the subject and the further course of the narrative, whereas for James' *Portrait* incipit (see above), the degree of information saturation will have to be charted on the left end. – Del Lungo concedes that "information saturation" does not mean 'completeness' since first, every element of the text may be potentially informative, and second, "every text shows marks of presence and absence, especially at the beginning" (Del Lungo 1993: 143).

To illustrate this in the *Portrait* incipit above: the very first sentence presents extremely abstract and therefore imprecise information ("under certain circumstances"), clad in an alleged truism ("there are..."). The readers can neither know about the nature of the "circumstances" nor can they really judge the proposition. Although the "circumstances" are taken up in the following sentence, they remain as enigmatic as before since they are not further qualified. In addition, the narrator mentions "people" who allegedly never partake of the afternoon tea, without giving neither a reason nor an explanation of what kind of people he is referring to. Equally missing is the answer to the question why the situation would be "delightful". – The third sentence of the *Portrait* incipit represents a metanarrative reference to a "simple history", and thus qualifies the narrative that will unfold. That the story is, after all, not as simple as the narrator has it (it spreads over 600 pages) leads to the assumption that the metanarrative reference is in itself a simplification and should be taken ironically. It is evident by now that the information presented in the *Portrait* incipit is too abstract, if not vague, and too logically incoherent to even constitute a satisfactory piece of the fictional universe to be built. – Nevertheless, all this is not a blank, not nothing, but very probably serves a certain purpose with regard to the novel as a whole.

This kind of information is meant to create an ambiance, a continuum, represent a *milieu*, and so forth (see Erlebach, 1990: 29). (Hescher, 2009: 107-109)

It can be guessed from my last statement in the *Portrait* analysis that the kind of information presented in an incipit has a strong influence on the way the action is perceived by the reader. This is why the informative function is closely connected to

4) The dramatizing function. Manfred Pfister (1977) underscored the close connection between information allocation and action in the exposition of a drama. If the "point of attack" (the point where the action sets in) comes late, the dramatic incipit situation is preceded by an extensive

previous history; consequently, there is a large quantity of information to be mediated in the exposition (Del Lungo, 1993: 137). The dramatizing function, to speak with Del Lungo, affects the point of attack and the intensity of the mediated action. To illustrate this, I will analyze how Henry James' *Portrait* incipit (1881: 5; Hescher's boldface) continues to unfold:

The implements of the little feast had been disposed upon the lawn of an old English country-house, in what I should call the perfect middle of a splendid summer afternoon. Part of the afternoon had waned, but **much of it was left** [...] From five o'clock to eight is on certain occasions **a little eternity**; but on such an occasion as this the interval could be only an **eternity of pleasure**.

The persons concerned in it were **taking their pleasure quietly** [...] The **shadows** on the perfect lawn were **straight and angular**; they were the shadows of an **old man sitting** in a deep wicker-chair [...]

In James' *Portrait* incipit, there is scarcely any action at all. On the contrary, the atmosphere is utterly static, as if somebody froze time between 5 and 8 p.m. (see boldface). This, of course, is achieved through abounding description of which the information content is considerably redundant. One may chart the dramatic action of the *Portrait* incipit, similarly to the degree of information saturation, on the extreme left end of the dramatization axis:

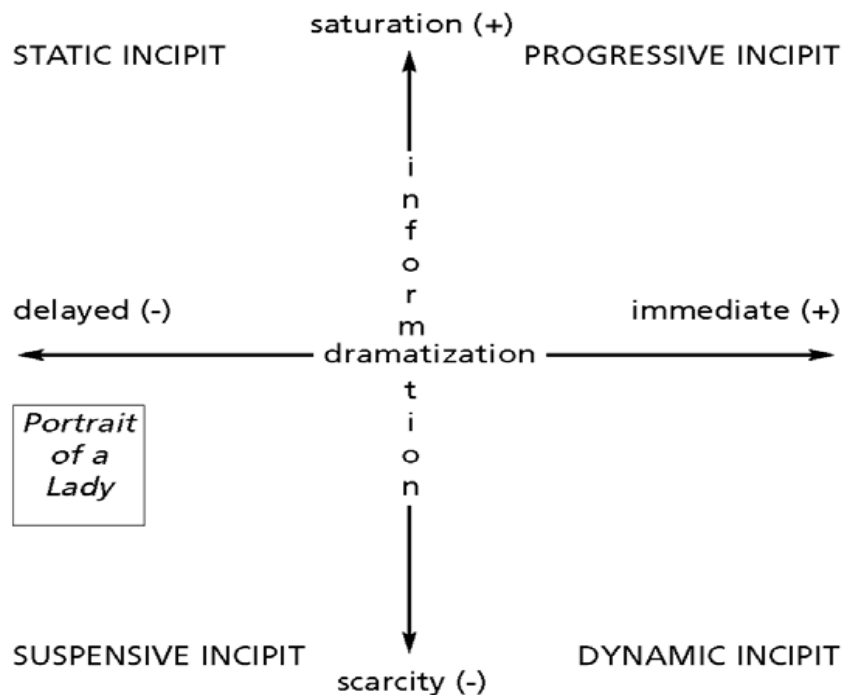
delayed dramatization (-) → immediate dramatization (+)

For an example of immediate dramatization, one may refer to Salman Rushdie's *Satanic Verses* (1988):

'To be born again,' sang Gibreel Farishta tumbling from the heavens, 'first you have to die. Ho ji! Ho ji! To land upon the bosomy earth, first one needs to fly.
Tat-Taa! Tat-Taa! (3)

Rushdie's narrative opens with the explosion of an airplane above London: among countless objects and soon-to-die bodies, the former actor and transmuted angel Gibreel tumbles down to earth with his buddy Saladin Chamcha, starts to fly and wakes up on a snowbound English beach. This utterly dramatic incipit will be charted on the extreme right end of the dramatization axis.

To sum up: while the codifying and interest-stirring functions are not directly related to each other, the informing and dramatizing functions are closely connected. They bring forth a functional continuum resulting in four functional incipit types: (Hescher, 2009: 109-110)



(Hescher, 2009: 110)

In such a graph, *Portrait of a Lady* is charted in the bottom left quadrant on the extreme left of the dramatization axis and is called a **suspensive incipit**. I find this term well chosen because it is self-explanatory: suspensive incipits create a certain kind of suspense in that they make readers wait for something to happen – which is a very likely reader reaction in this case. (Hescher, 2009: 110)

The Incipit in Children's Literature

L'une des propositions de Charles Grivel dans *Production de l'intérêt romanesque* en fournit un exemple éloquent: « **le roman n'est que le développement de son commencement [...] chaque élément constituant s'y rattache** » [the novel is nothing but the expansion of its inception] Tout entier tourné vers le texte qu'il inaugure, l'incipit conquiert, dans cette économie monadique, le statut de partie, certes, mais également celui de fragment porteur de tous les possibles. (Prud'homme, 2001: 69-70)

Si le lecteur savant trouve dans le décryptage des phrases liminaires de l'oeuvre matière à *circonscrire* l'univers de la fiction — littéralement, « écrire autour » (*circumscribere*) —, qu'y trouve l'enfant lecteur, lui qui, naïvement, quitte le confort douillet de son fauteuil ou la chaleur de l'épaule sur laquelle sa tête s'abandonne pour consentir à l'expérience troublante de l'entrée dans la *terra incognita* de l'oeuvre ? (Prud'homme, 2001: 70)

À titre de **lieu de médiation entre le texte et son lecteur, entre le destinataire et le destinataire ou entre le narrateur et le narrataire** [the incipit: a place of mediation between the text and its reader, the addressee and the sender, the narrator and the narratee], le commencement se révèle, dès lors, être investi plus ou moins directement des marques de la relation qui unit l'auteur à son public. (Prud'homme, 2001: 70)

L'incipit : une interface entre l'auteur et son public [the incipit: an interface between the author and his / her public]: À l'évidence, la critique contemporaine reconnaît à l'incipit une **fonction limologique [limologic function]** de « mise en relation ». Ainsi, les rapports au lecteur sont-ils déjà inscrits dans les fonctions qui, eu égard à une poétique du roman (pour la jeunesse ou non), échoient à l'incipit : « **informer, intéresser et nouer le pacte de lecture**⁵ ». (Prud'homme, 2001: 73)

À cet égard, l'incipit se pose comme **lieu privilégié de ces épiphanies** et, en cette matière, fait **figure d'espace public du texte. [textual public space]** (Prud'homme, 2001: 74)

En cela, l'incipit confère ses limites identitaires au lecteur et, ce faisant, lui permet la distanciation et l'objectivation nécessaires pour pénétrer dans l'oeuvre. Cette distanciation, qui fait du **discours incipitiel un « événement »**, pour reprendre le mot de Paul Ricoeur⁶, illustre **une autre des fonctions limologiques de l'incipit, moins prégnante en littérature pour la jeunesse : celle de séparation**. (Prud'homme, 2001: 73)

Andrea Del Lungo n'ignore pas ce fait lorsqu'il définit l'incipit **comme « un fragment textuel qui commence au seuil d'entrée dans la fiction [...] et qui se termine à la première fracture importante du texte**⁷ ».

„**Tout début mérite d'être analysé précisément car il programme la suite du texte:** il dispose des éléments qui seront des points de référence, des indices qui seront constamment repris par le récit.” (Yves Reuter, 2001: 11, q. in Salbayre & Vincent-Arnaud, 2006: 87)

⁵ Vincent Jouve, *La poétique du roman*, Paris, Sedes, coll. -Campus Lettres», 1997, p. 19.

⁶ Paul Ricoeur, *Du texte à l'action, tisserais d'herméneutique II*. Paris, Seuil, coll. Points», 1986, p. 115.

⁷ Andrea Del Lungo, art. cité, p. 137.

TRANSLATING SHORT FICTION

Charles Dickens, <i>The Magic Fishbone. A Holiday Romance from the Pen of Miss Alice Rainbird Aged 7, 1868</i> [THE INCIPIT]	Charles Dickens, <i>Osul de pește fermecat</i>, în românește de Antoaneta Ralian, ediția a II-a, București, Editura Ion Creangă, 1984
There was once a King, and he had a Queen; and he was the manliest of his sex, and she was the loveliest of hers. The King was, in his private profession, Under Government. The Queen's father had been a medical man out of town. They had nineteen children, and were always having more. Seventeen of these children took care of the baby; and Alicia, the eldest, took care of them all. Their ages varied from seven years to seven months. Let us now resume our story. One day the King was going to the office, when he stopped at the fishmonger's to buy a pound and a half of salmon not too near the tail, which the Queen (who was a careful housekeeper) had requested him to send home. Mr Pickles, the fishmonger, said, "Certainly, sir, is there any other article, Good-morning."	A fost odată un rege, și regele ăsta era însurat cu o regină; regele era cel mai voinicos din tot neamul bărbătesc, iar regina, cea mai drăgălașă din tot neamul femeiesc. Regele era de meserie slujbaş la cîrmuire. Regina era fiica unui medic de țară. Aveau nouăsprezece copii, dar numărul acestora sporea întruna. Șaptesprezece dintre copii îi purtau de grijă mezinului, iar Alicia, fata cea mai mare, avea grijă de toți. Vîrstele copiilor se înșirau de la șapte ani la șapte luni. Și-acum, hai să luăm povestea de la capăt. Într-o zi, regele tocmai se afla în drum spre slujbă, cînd se opri la pescărie ca să cumpere trei sferturi de kilogram de somon, o bucată mai mult dinspre mijloc decît dinspre coadă, pe care regina (o gospodină foarte grijulie) îi ceruse să i-l trimită acasă. Domnul Murătură, negustorul, îi spuse: – Cu plăcere, domnule. Cu ce vă mai putem servi? Bună ziua.
The Ending of the Story [THE EXCIPIT]	YOUR OWN VERSION
When Grandmarina had drunk her love to the young couple, and Prince Certainpersonio had made a speech, and everybody had cried Hip hip hip hurrah! Grandmarina announced to the King and Queen that in future there would be eight quarter days in every year, except in leap year, when there would be ten. She then turned to Certainpersonio and Alicia, and said, "My dears, you will have thirty-five children, and they will all be good and beautiful. Seventeen of your children will be boys, and eighteen will be girls. The hair of the whole of your children will curl naturally. They will never have the measles, and will have recovered from the whooping-cough before being born." On hearing such good news, everybody cried out "Hip hip hip hurrah!" again. "It only remains," said Grandmarina in conclusion, "to make an end of the fish-bone." So she took it from the hand of the Princess Alicia, and it instantly flew down the throat of the dreadful little snapping pug-dog next door and choked him, and he expired in convulsions.	

Oscar Wilde, <i>The Happy Prince</i> , in <i>The Happy Prince And Other Tales</i> , illustrated by Walter Crane and Jacomb Hood, seventh impression, London, David Nutt, 57-59, Long Acre, 1910, pp. 1-24	Oscar Wilde, <i>Prințul fericit</i> , in <i>Prințul fericit</i> , Editura Cultura națională, București, 1945 [1922], în românește de Igena Floru	Oscar Wilde, <i>Prințul fericit</i> , in <i>Prietenul devotat și alte povestiri</i> , traducere de Dr. I. Ol. Ștefanovici-Svensk, Editura Librăriei "Universala" Alcalay & Co., București, 1929
High above the city, on a tall column, stood the statue of the Happy Prince. He was gilded all over with thin leaves of fine gold, for eyes he had two bright sapphires, and a large red ruby glowed on his sword-hilt. He was very much admired indeed.	Sus, deasupra cetății, pe o coloană înaltă, se ridică statua Prințului Fericit. Eră acoperită cu frunzulițe subțiri de aur, drept ochi avea două safire luminoase și la mânerul sabiei lui strălucia un rubin mare și roșu. Cine trecea pe acolo, o admiră.	Deasupra unei colonne, ce întrecea în înălțime clădirile cetății, era așezată statuia Prințului Fericit. El era acoperit peste tot cu foițe subțiri de aur fin; drept ochi avea două safire strălucitoare; iar în mânerul spedei sale era încrustat un sclipitor rubin roșietic. În adevăr, el era obiectul de admirație al tuturor.
Oscar Wilde, <i>Prințul fericit</i> , in <i>Pagini din Oscar Wilde (Povești feerice și morale)</i> , trad. de Al. T. Stamatiad, „Cartea Românească” S. A., București, 1937	Oscar Wilde, <i>Prințul fericit</i> , in <i>Casa cu ródii</i> , în românește de Eug. Boureanu, Cugetarea - Georgescu Delafras S. A., București, ediția a II-a	Oscar Wilde, <i>Prințul fericit</i> , in <i>Prințul fericit și alte povestiri</i> , în românește de Ticu Archip, Editura Tineretului, București, 1967, ediția a II-a
Sus, deasupra cetății, pe o mică coloană, se nălța statuia Prințului Fericit. Întreagă era acoperită cu aur adevărat. În ochi de ochi, avea două strălucitoare safire, iar la mânerul sabiei ardea un mare rubin de flăcări. Toată lumea o admira.	Nespus de sus, deasupra orașului, în vârful unei coloane, se înălța statuia „Prințului fericit”... Era pe de-a ntregul aurită. Ochii îi erau făcuți din două safire strălucitoare, iar la mânerul sabiei străfulgera un rubin uriaș. Toți se minunau de frumusețea lui.	Sus, pe o coloană înaltă, stătea, privind peste cetate, statuia Prințului Fericit. Strălucea Prințul din creștete până-n tălpi în poleială de aur curat, ochii lui erau două safire luminoase, iar la mînerul spadei un mare rubin roșu își juca apele sîngerii. Și toată lumea rămînea uimită la vederea lui.
Oscar Wilde, <i>Prințul cel Fericit</i> , in <i>The Happy Prince and Other Tales / Prințul fericit și alte povestiri</i> , trad. și ediție (bilingvă) de Agop Bezerian, VESTALA, București, 2000	Oscar Wilde, <i>Prințul fericit</i> , in <i>Prințul fericit și alte povești</i> , traducere, prefată, tabel cronologic și note de Magda Teodorescu, Editura Cartex 2000, București, 2018 [2000]	Oscar Wilde, <i>Prințul fericit</i> , in <i>Toate povestirile</i> , traducere de Andrei Bantaș, Compania, București, 2005
Sus, dominând orașul, pe un soclu înalt, se afla statuia Prințului cel Fericit. Era placat din cap până-n picioare cu foițe subțiri de aur fin: drept ochi avea două safire sclipitoare, iar un rubin mare, roșu, scânteia pe mânerul spadei sale. Era, într-adevăr, foarte mult admirat.	Sus, sus, deasupra orașului, de pe o coloană, domina statuia Prințului Fericit. Era cu totul acoperită de foi de aur, ochii îi erau două safire strălucitoare, iar de pe mânerul sabiei lucea intens un rubin roșu, imens. Toată lumea îl admira.	Pe o coloană înaltă, care se ridica mult deasupra orașului, se afla statuia Prințului Fericit. Era poleită pe de-a ntregul cu foițe subțiri de aur din cel mai bun, drept ochi avea două safire strălucitoare, iar un rubin mare roșu strălucea pe mânerul paloșului. Nimeni nu-și mai lua ochii de la Prinț;...
Oscar Wilde, <i>Prințul fericit</i> , in <i>Cele mai frumoase povești</i> .	Oscar Wilde, <i>Prințul fericit</i> , in <i>Prințul fericit</i> , traducere din	Oscar Wilde, <i>Prințul fericit</i> , traducere din engleză de

Prințul fericit. Povești clasice, Editura Litera, București, 2010, trad. de C-tin Dragomir	limba engleză de Laura Poantă, Editura Paralela 45, 2015	Lavinia Braniște, Cartier, martie 2019
Deasupra unei vechi cetăți, trona semeată, înălțată pe un soclu zvelt ca o coloană, statuia Prințului Fericit. Era învelită complet cu foițe din aur curat, avea două safire luminoase drept ochi, iar la mânerul spadei strălucea un rubin mare. Toți cei care îl vedeau rămâneau muți de încântare.	Înălțată deasupra orașului, pe o coloană înaltă, se afla statuia Prințului Fericit. Era acoperită din cap până în picioare cu foițe de aur din cel mai fin, în loc de ochi avea două safire strălucitoare, iar un rubin uriaș îi împodobește mânerul spadei. Stârnea, pe bună dreptate, admirația tuturor.	Sus, deasupra orașului, pe un soclu înalt, se afla statuia Prințului Fericit. Era acoperit în întregime cu foiță de aur fin, două safire strălucitoare îi serveau drept ochi și un rubin mare și roșu sclipa pe mânerul sabiei. Era într-adevăr foarte admirat.

Rudyard Kipling, <i>Just So Stories</i>, Macmillan & Co., London, 1902	Rudyard Kipling, <i>Simple povești</i>, trad. Viorica Oroveanu, București, Regis, 2010 [1945]
How the Whale Got His Throat In the sea, once upon a time, O my Best Beloved, there was a Whale, and he ate fishes. He ate the starfish and the garfish, and the crab and the dab, and the plaice and the dace, and the skate and his mate, and the mackereel and the pickereel, and the really truly twirly-whirly eel. All the fishes he could find in all the sea he ate with his mouth—so! Till at last there was only one small fish left in all the sea, and he was a small 'Stute Fish, and he swam a little behind the Whale's right ear, so as to be out of harm's way. Then the Whale stood up on his tail and said, 'I'm hungry.' And the small 'Stute Fish said in a small 'stute voice, 'Noble and generous Cetacean, have you ever tasted Man?' 'No,' said the Whale. 'What is it like?' 'Nice,' said the small 'Stute Fish. 'Nice but nubbly.' 'Then fetch me some,' said the Whale, and he made the sea froth up with his tail.	PĂȚANIILE BALENEI În vremurile de demult, dragul meu, trăia în mare o Balenă care se hrănea numai cu pești. Ea mânca stele de mare, țipari de mare, crabii și limande, plătici și limba șerpilor, calcani cu soașele lor, scrumbii, știuci și țipari adevărați, care se incolăcesc și se învârtesc. Pe toți peștii ce-i putea găsi în mare ea-i ronțăia cu gura ei, uite așa, cranț, cranț, până ce nu mai rămase în toată marea decât un mic peștișor. El era un peștișor isteț; și fiindcă era un peștișor isteț, înota ceva mai jos de urechea dreaptă a Balenei, așa încât să fie în afară de orice pericol. La un moment dat, Balena se ridică în sus sprijinindu-se pe coadă și spuse: „Mi-e foame” și micul peștișor isteț îi răspunse cu o voce slabă: „Nobile și generos cetaceu, ai gustat vreodată un om?” „Nu”, răspunse Balena. „Ce gust are?” „Bun”, răspunse micul peștișor isteț. „Bun, dar colțuros.” „Dacă-i așa, adu-mi câțiva”, spuse Balena, și cu coada făcu în așa fel încât marea se înspumă.
Rudyard Kipling, <i>Povești</i>, trad. Simona Drăghici, Editura „Casa Școalelor”, București, 1994	Rudyard Kipling, <i>Simple povestiri</i>, trad. Raluca Ghențulescu, Editura Cartex 2000, București, 2018
POVESTEA BALENEI Odată, de mult, draga mea, trăia în mare o Balenă, și Balena aceasta mânca tot soiul de pești. Mânca și steaua de mare, și pisica de mare, și crabul, și crapul, și morunul, și barbunul, și calcanul, și ciortanul, și cega, și păstruga, și homarul, și țiparul. Toți peștii pe care-i găsea pe unde umbla, îi înfuleca – uite așa! Dar, tot hăpăind, se pomeni într-o zi că nu mai rămăsese în toată marea decât un singur peștișor: un pește mic de tot, dar tare isteț, care înota la adăpostul urechii drepte a Balenei, ca să fie în afara oricărei primejdii. Nemaigăsind nimic de mîncare, Balena se ridică în coadă și spuse: — Mi-e foame. Auzind vorbele acestea, peștișorul cel isteț răspunse cu o voce mică, dar șireată: — Nobil și generos cetaceu, ai gustat vreodată om? — Nu, răspunse Balena. Ce gust are? — Are un gust bun, spuse peștișorul cel isteț. E bun, dar cam greu la mistuit. — Atunci fă-mi rost de câțiva, spuse Balena plesnind din coadă, de se înspumă marea cît vedeai cu ochii.	CUM S-A ÎNGUSTAT GÂTUL BALENEI O, iubiții mei, se spune că odată, demult, trăia în mare o Balenă care mânca tot felul de pești. Mânca și stea de mare și zărgan, guvid și stravid, scrumbie și hamsie, chefal și ceatal, midii și stridii și chiar țipari hoinari. Toși peștii care trăiau în mare ajungeau în gura ei – chiar așa! Dar tot mâncând așa mult, se pomeni într-o zi că nu mai rămase în toată marea decât un mic peștișor, dar foarte isteț, care înota pe lângă urechea dreaptă a Balenei, astfel încât să fie ferit de primejdie. Nemaivând ce mânca, Balena se ridică în coadă și zise: — Mi-e foame. Iar peștișorul o întrebă cu glas firav: — Nobil și generos cetaceu, ai gustat vreodată carne de om? — Nu, răspunse Balena. Ce gust are? — Bună, dar cam ațoasă, răspunse peștișorul cel isteț. — Atunci adu-mi câțiva, zise Balena și bătu apa cu coada până ce totul deveni spumă.

James Joyce, <i>The Cat and the Devil</i> (1936)	James Joyce, <i>Pisica și diavolul</i> , în <i>Texte inedite</i> , Editura Univers 2013, Traducere, cuvânt introductiv și note de Dan Ciobanu, pp. 57-60
	Cuvânt introductiv (p. 9) Deși nu se înscriu în circuitul major al creației sale, textele reunite în această carte aduc o nouă și, sperăm, utilă perspectivă asupra acestei lumi artistice cu coordonate și sisteme de valori proprii, lumea lui Joyce. (pp. 8-9) Povestea intitulată <i>Pisica și diavolul</i> reprezintă o latură mai puțin cunoscută a creației și personalității lui James Joyce. Apare într-o scrisoare trimisă la data de 10 august 1936 nepotului său, Stevie, care avea patru ani la acea vreme. Publicată mai întâi în volumul de corespondență <i>Lettres of James Joyce</i> (1957), editat de Stuart Gilbert, a apărut în 1964 sub forma unei cărți cu ilustrații de Richard Erdoes la Dodd, Mead / Company, iar în 1981 apare o nouă ediție cu ilustrații de Roger Blachon. Povestea, în esența ei, este construită pe o structură deja existentă în folclor. Diavolul se oferă să construiască peste noapte un pod pentru locuitorii din Beaugency, un mic târg de pe malul Loarei, cerând drept plată primul suflet care va trece podul. Primarul din Beaugency reușește să-l păcălească pe diavol trimițând o pisică să traverseze podul, zădărniciind astfel planurile diavolului de a câștiga un suflet omenesc. Joyce reușește să dea o notă personală acestei povești strecurând o subtilă critică a lumii moderne.
My dear Stevie, I sent you a little cat filled with sweets a few days ago but perhaps you do not know the story about the cat of Beaugency. Beaugency is a tiny old town on the bank of Loire, France's longest river. It is also a very wide river, for France at least. At Beaugency it is so wide that if you wanted to cross it from one bank to the other you would have to take at least one thousand steps. Long ago the people of	Către Stephen Joyce Villiers sur Mer 10 august 1936 Dragul meu Stevie, Ți-am trimis o pisicuță umplută cu dulciuri acum câteva zile, dar bănuiesc că nu știi povestea despre pisica din Beaugency. Beaugency e un orașel mic și vechi de pe malul Loarei, cel mai lung râu al Franței. Râul ăsta, pe deasupra, e și foarte lat, cel puțin pentru Franța. În dreptul orașelului Beaugency e atât de lat, încât, dacă ar fi să-l treci de pe un mal pe celălalt, ar trebui să faci cel puțin o mie de pași. Acum o

Beaugency, when they wanted to cross it, had to go in a boat for there was no bridge. And they could not make one for themselves or pay anybody else to make one. So what were they to do? The devil, who is always reading the newspapers, heard about this sad state of theirs so he dressed himself and came to call on the lord mayor of Beaugency, who was named Monsieur Alfred Byrne. This lord mayor was very fond of dressing himself too. He wore a scarlet robe and always had a great golden chain round his neck even when he was fast asleep in bed with his knees in his mouth. The devil told the lord mayor what he had read in the newspaper and said he could make a bridge for the people of Beaugency so that they could cross the river as often as they wished. He said he could make a bridge as good as ever was made, and make it in one single night. The lord mayor asked him how much money he wanted for making such a bridge. No money at all, said the devil, all I ask is that the first person who crosses the bridge shall belong to me. Good, said the lord mayor. The night came down, all the people in Beaugency went to bed and slept. The morning came. And when they put their heads out of their windows they cried: O Loire, what a fine bridge! For they saw a fine strong stone bridge thrown across the wide river. All the people ran down to the head of the bridge and looked across it. There was the devil, standing at the other side of the bridge, waiting for the first person who should cross it. But nobody dared to cross it for fear of the devil. Then there was the sound of bugles – that was a sign for the people to be silent – and the lord mayor M. Alfred Byrne appeared in his great scarlet robe and wearing his heavy golden chain round his neck. He had a bucket of water in one hand and under his arm – the other arm – he carried a cat. The devil stopped dancing when he saw him from the other side of the bridge and put up his long spyglass. All the people whispered to one	grămadă de vreme, oamenii din Beaugency, când voiau să-l traverseze, trebuiau să urce într-o barcă, pentru că nu exista nici un pod. Și nu puteau nici să-și facă singuri un pod, nici să plătească pe altcineva să-l facă. Atunci, ce era de făcut? Diavolul, care întotdeauna citește ziarele, auzi despre situația tristă în care se aflau, se găti la patru ace și îi făcu o vizită primarului din Beaugency, pe care îl chema <i>monsieur</i> Alfred Byrne. Și primarul ăsta avea mare plăcere să se gătească. Avea o robă stacojie și purta întotdeauna un lanț mare din aur la gât, chiar și când dormea dus în pat cu genunchii la gură. Diavolul îi istorisi primarului ce citise în ziar și îi zise că el ar putea să construiască un pod pentru ca oamenii din Beaugency să poată trece râul ori de câte ori le va pofti inima. Îi zise că ar putea construi un pod cum nu s-a mai făcut niciodată și că-l poate ridica într-o singură noapte. Primarul îl întrebă câți bani voia ca să facă un astfel de pod. Nu vreau nici un sfanț, zise diavolul, nu cer altceva decât ca primul om care va trece podul să fie al meu. Așa să fie, zise primarul. Noaptea se lăsă, iar oamenii din Beaugency se duseră la culcare și dormiră. Veni dimineața. Iar când își scoaseră capetele pe ferestre, strigară: Pe cinstea mea, Loara, ce frumusețe de pod! Pentru că înaintea ochilor aveau un pod zdravăn din piatră azvârlit peste râul cel larg. Toată lumea dădu fuga la capul podului și se uită către malul celălalt. Un diavol stătea la capătul celălalt al podului, așteptând primul om care avea să-l treacă. Dar nimeni nu îndrăzneă să-l traverseze, de teama diavolului. Apoi se auzi o trâmbiță – ăsta era semnalul ca lumea să facă liniște -, iar primarul, <i>monsieur</i> Alfred Byrne, își făcu apariția în falnica lui robă stacojie și purtând lanțul lui greu din aur în jurul gâtului. Avea o găleată cu apă în mână, iar sub braț – celălalt braț – ținea o pisică. Diavolul se opri din țopăială când îl zări din capătul celălalt al podului și își duse la ochi ocheanul cel mare. Toți începură să șușotească între ei, iar pisica se uită la primar, căci în orașul
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another and the cat looked up at the lord mayor because in the town of Beaugency it was allowed that a cat should look at a lord mayor. When he was tired of looking at the lord mayor (because even a cat gets tired of looking at a lord mayor) he began to play with the lord mayor's heavy golden chain.

When the lord mayor came to the head of the bridge every man held his breath and every woman held her tongue. The lord mayor put the cat down on the bridge and, quick as a thought, splash! he emptied the whole bucket of water over it.

The cat who was now between the devil and the bucket of water made up his mind quite as quickly and ran with his ears back across the bridge and into the devil's arms.

The devil was **as angry as the devil himself**. *Messieurs les Balgentiens*, he shouted across the bridge, *vous n'etes pas de belles gens du tout! Vous n'ete que des chats!**

And he said to the cat: *Viens ici, mon petit chat! Tu as peur, mon petit chou-chat! Viens ici, le diable t' emporte! On va se chauffer tous les deux.*** And **off he went** with the cat.

And since that time the people of that town are called *le chats de Beaugency****

But the bridge is there still and there are boys walking and riding and playing upon it.

I hope you will like this story.

Nonno

P.S. The devil mostly speaks a language of his own called Bellsybabble which he makes up himself as he goes along but when he is very angry he can speak quite bad French very well, though some who have heard him, say that he has a strong Dublin accent.

*You people of Beaugency. From this time on you will be called the people with the soul of a cat! (Corrupted French).

**Come here, my pussy cat. Don't fear me, my pussy cat. Are you cold, my pussy cat? Come, come, the devil will take you to hell, O.K.? There we will feel warm soon. (Corrupted French).

*** The cats of Beaugency. (Corrupted French).

Beaugency era îngăduit ca o pisică să se uite la primar⁸. Când se plictisi să-l privească pe primar (deoarece chiar și o pisică se satură să se tot uite la un primar), începu să se joace cu lanțul cel greu din aur al primarului. Când primarul ajunse la capătul podului, fiecare bărbat își ținu răsuflarea, iar fiecare femeie își ținu gura. Primarul puse pisica jos pe pod și, într-o clipită, fleoșc! zvârli o găleată de apă peste ea.

Mâța, care se afla acum între diavol și găleata cu apă, se hotărî repede ce avea de făcut și o zbughi cu urechile pe spate până la capătul celălalt al podului, drept în brațele diavolului.

Diavolul era **supărat ca dracu'**.

Messieurs les Balgentiens, răcni el din capătul celălalt al podului, *vous n'etes pas de belles gens du tout! Vous n'ete que des chats!**

Și apoi îi zise pisicii: *Viens ici, mon petit chat! Tu as peur, mon petit chou-chat! Viens ici, le diable t' emporte! On va se chauffer tous les deux.***

Și **se duse pe pustii** cu mâța cu tot.

Iar de-atunci înapoi, oamenilor din orașul acela li s-a zis *le chats de Beaugency****

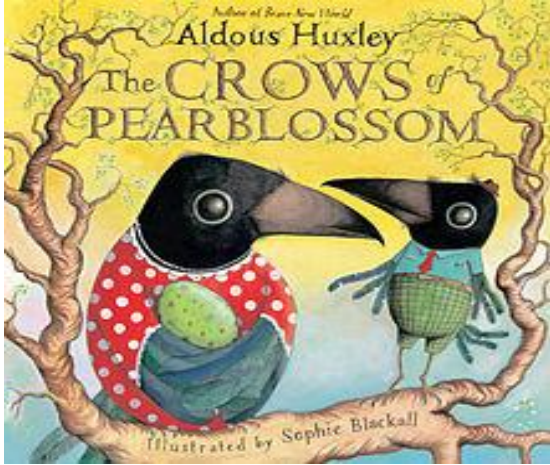
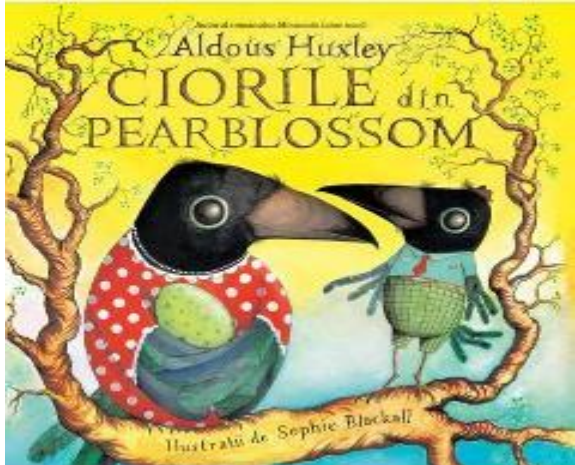
Dar podul e încă acolo și băieții se plimbă cu bicicleta și se joacă pe el.

Sper că o să-ți placă povestea asta.

Nonno

P.S. Diavolul vorbește cel mai adesea o limbă inventată de el, numită Belzebabel, pe care o născoceste el însuși din mers, dar când e nespus de furios poate vorbi foarte bine și o franțuzească stricată de tot, deși unii care l-au auzit au zis că ar avea și un accent de Dublin foarte apăsător.

⁸ Aluzie la proverbul englezesc „A cat can look at a king”, care are sensul: nimeni nu este atât de important încât un om obișnuit să nu aibă dreptul să se uite la el: oricine are dreptul să fie curios în privința vieții personajelor celebre.

Aldous Huxley, <i>The Crows of Pearblossom</i>, Abrams Books, New York, 2011, illustrated by Sophie Blackall For Olivia, Aldous Huxley, 1944	Aldous Huxley, <i>Ciorile din Pearblossom</i>, traducere de Laura Albulescu, Arthur, 2016, ilustrații de Sophie Blackall
	
Once upon a time there were two crows who had a nest in a cotton-wood tree at Pearblossom. In a hole at the bottom of the tree lived a rattlesnake. He was very old and very big and when he shook his rattles the noise was so loud that it could be heard by the children at school in Little Rock. Most of the time he slept but every afternoon, punctually at half past three, he used to crawl out of his hole, climb the tree, and look into the crows' nest. If there was an egg in the nest – which there generally was – he would swallow it at one mouthful, shell and all. Then he crawled back into his hole and went to sleep again. When Mrs. Crow came back from the store, where she went every afternoon to buy her groceries, she would find the nest empty. "What can have happened to my darling little egg?" she would say, as she hunted high and low. But she never found it, so after tea she laid another one. This had gone on for a long time when, one day, Mrs. Crow came home earlier than usual and caught Mr. Snake in the act of swallowing her latest egg. "Monster!" she cried. "What are you doing?" Speaking with his mouth full, the snake	A fost odată ca niciodată o familie de ciori care-și avea cuibul într-un plop din Pearblossom. Într-o gaură de la rădăcina acestui copac trăia bine-mersi un Șarpe-cu-clopoței. Era cumplit de bătrân și cumplit de mare, și când se apuca să-și scuture clopoței se isca un zgomot atât de teribil, că-l puteau auzi până și copiii de la școala din Pietricica. Nu făcea decât să doarmă cât era ziulica de lungă, dar în fiecare după-amiază, nesmintit la trei și jumătate fix, obișnuia să se târască cât era de lung afară din gaura lui, să se cațare în copac și să arunce un ochi în cuibul ciorilor. Dacă cumva era vreun ou în cuib – și trebuie spus că mai mereu era câte unul -, îl hălea dintr-o înghițitură, cu coajă cu tot. După care se târa înapoi în gaura lui și mai trăgea un pui de somn. De fiecare dată când doamna Cioară se întorcea acasă de la magazin, unde se ducea în fiecare după-amiază să-și cumpere cele trebuincioase, își găsea cuibul gol. — Oare ce s-o fi întâmplat cu oușorul meu scump și drag? se întreba ea de fiecare dată, căutându-l disperată peste tot. Dar de găsit nu-l mai găsea niciodată, așa că, după ceaiul de la ora 5, se așeza cuminte și mai oua unul. Lucrurile au ținut-o tot așa o bună bucată de vreme, până când, într-o zi, doamna Cioară a ajuns acasă mai devreme ca de obicei și l-a prins pe

answered: "I am having breakfast." And he glided down the tree and into his hole. When Mr. Crow came home that evening from Palmdale, where he worked as assistant manager in the drugstore, he found his wife looking very pale and haggard, pacing up and down on a branch outside their nest. "What's the matter, Amelia?" he said. "You look quite ill. You haven't been overeating again, have you?" "How can you be so coarse and unfeeling?" Mrs. Crow burst out. "Here am I, working myself to the bone for you. When I'm not working, laying a fresh egg every single day – except Sundays, of course, and public holidays – two hundred and ninety-seven eggs a year and not a single chick hatched out. And all you can do is ask if I've been overeating? And when I think of that dreadful snake I go all over tremble." "Snake?" said Mr. Crow. "What snake?" "The one that ate all my darling little eggs" said Mrs. Crow, and once again burst into tears. When at last she was able to explain what had happened, Mr. Crow shook his head. "This is serious," he said. "This is the sort of thing that somebody will have to do something about." "Why don't you go down into the snake's hole and kill him?" asked Mrs. Crow. "Somehow I don't feel that that's a very good idea," Mr. Crow answered. "Abraham, you're scared!" said Mrs. Crow. "Scared?" repeated Mr. Crow. "I never said I was scared. All I said was that I didn't think your idea was a very good one. Your ideas are seldom good, I may add. That's why I shall go and talk to my friend Owl. Owl's a thinker. His ideas are always good." So he flew off to the tall poplar in Mr. Yost's garden where Old Man Owl had his home. Old Man Owl, who worked on a night shift and slept all day, was just getting up when Mr. Crow knocked at the door. "Come in, Abraham!" he said. "Excuse my	domnul Șarpe exact când dădea tacticos pe gât ultimul ei ou. — Monstrule! a țipat ea. Ce faci aici? Cu gura încă plină, șarpele i-a răspuns: — Tocmai îmi iau micul dejun. Și după aceea s-a prelins frumușel din copac până în gaura lui de șarpe. În seara cu pricina, când domnul Cioară s-a întors de la Copăcei, unde lucra ca asistent manager într-o farmacie, și-a găsit soția palidă ca ceara, trasă la față și cu ochii înfundați în orbite, făcând treispe-paispe pe creanga din fața cuibului. — Ce s-a întâmplat, Amelia? a întrebat-o. Nu arăți deloc bine. Sper că n-ai exagerat iar cu mâncatul. — Cum poți fi atât de necioplit și de insensibil? a explodat ea. Bine că eu nu mai știu de mine muncind pe brânci pentru tine! Iar dacă nu muncesc, nu mai prididesc să fac câte un ou proaspăt în fiecare zi – mai puțin duminica, se înțelege, și de sărbătorile legale -, deci două sute nouăzeci și șapte de ouă într-un an, iar noi n-avem parte nici măcar de-un singur pui! Și, în aceste condiții, tot ce-ți trece prin cap e că m-am îndopat în neștire! Ah, numai când mă gândesc la șarpele ăla înfiorător mă apucă tremuriciul. — Șarpe? s-a mirat domnul Cioară. Despre ce șarpe vorbești? — Despre ăla care mi-a halit toate oușoarele mele scumpe și dragi, i-a răspuns ea și iar a podidit-o plânsul. După un timp, a reușit să se adune și să-i povestească soțului ei toată tărașenia, iar acesta a dat din cap îngândurat. — E treabă serioasă aici, a spus el. E genul acela de situație în care cineva trebuie să ia problema în gheare și s-o rezolve. — Cum ar fi, de pildă, să cobori în gaura lui de șarpe și să-l omori? a întrebat doamna Cioară. — Nu știu cum să-ți spun, dar nu mi se pare o idee prea bună, i-a răspuns el. — Abraham, ți-e frică, e clar! — Frică? a repetat domnul Cioară. Eu n-am spus niciodată că mi-ar fi frică. Am spus doar că ideea ta nu mi se pare a fi una foarte bună, atâta tot. Și trebuie să adaug că rar ți se întâmplă să ai vreo idee bună. De aceea o să mă duc să stau de vorbă
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being in bedroom slippers." Mr. Crow took a seat and while Old Man Owl shaved and combed his feathers he told him the whole story. "Well," said Old Man Owl when he had finished, "there is obviously only one thing to be done." "What's that?" "Oh, wait and see." And with that Old Man Owl opened the door and flew down into the middle of Mr. Yost's alfalfa patch which had been irrigated that day and was still quite wet. "Oh, it's all muddy," said Mr. Crow as he landed beside his friend. "Abraham, you talk too much," said Old Man Owl. "Keep your beak shut and do exactly what I do." So saying, he took a big handful of mud and began to shape it into the form of an egg. Mr. Crow did the same, and when they had finished Old Man Owl flew up to the roof of Olivia's house, just where the chimney came up from the living-room. The stove was burning and the chimney was very hot. Old Man Owl dropped the two eggs into an old tin can and placed the can on top of the chimney. Then the two friends flew back to Owl's house and had supper. By the time they finished washing up and listened to the evening concert on the radio, it was ten o'clock and the moon was shining brightly over the mountains. "I guess those eggs will be cooked by now," said Old Man Owl. So they flew back again to the chimney, and sure enough the clay eggs had baked through and through and were as hard as stone. "What colour are your wife's eggs?" asked Old Man Owl. "Pale green," said Mr. Crow, "with small black spots." "Well, it's lucky that Siggy has been doing some painting around the place," said Old Man Owl.	cu prietenul meu Bufniț. Bufniț e un gânditor adevărat. Ideile sunt întotdeauna bune. Și, zicând acestea, și-a luat zborul din vârful plopului înalt îndreptându-se spre grădina domnului Yost, unde trăia Bătrânul Bufniț. Bătrânul Bufniț, care lucra în ture de noapte și dormea în timpul zilei, tocmai făcuse ochi când domnul Cioară a bătut la ușa lui. —Intră, Abraham, intră, a spus el. Te rog să mă scuzi că sunt în papuci de casă, dar abia m-am trezit. Domnului Cioară s-a așezat cuminte pe un scaun și, în timp ce Bătrânul Bufniț se bărbiera și-și pieptăna penele, i-a povestit pe îndelete toată nenorocirea. —Ei bine, a spus într-un final Bătrânul Bufniț, după ce și-a terminat toaleta, nu se poate face decât un singur lucru. — Adică? — Ai răbdare și-așteaptă. Apoi, după acest îndemn, Bătrânul Bufniț a deschis larg ușa și și-a luat zborul, aterizând fix în mijlocul parcelei de lucernă a domnului Yost care fusese stropită strașnic în ziua aia, așa că totul încă mustea de umezeală. — O, cam mult noroi pe-aici, a bombănit domnul Cioară în timp ce ateriza și el lângă prietenul său. — Abraham, vorbești prea mult, a constatat Bătrânul Bufniț. Ciocu' mic și fă exact ce-ți spun! Acestea fiind zise, a luat apoi o bucată zdravănă de noroi și a început s-o modeleze în forma unui ou. Domnul Cioară a făcut întocmai și, când au isprăvit această operațiune, Bătrânul Bufniț și-a luat zborul spre acoperișul casei Oliviei, taman unde trona hornul de la șemineul din sufragerie. Se pare că lemnele dudiau jos de numa-numa, așa că hornul era fierbinte foc. Bătrânul Bufniț a dat drumul atunci celor două ouă într-o cutie răpănoasă de conservă și a așezat-o pe hornul încins. După aceea, cei doi prieteni au zburat înapoi la casa Bătrânului Bufniț și au luat frumos cina. Era deja zece seara când terminaseră de spălat toate vasele și ascultaseră concertul de seară de la radio, iar luna strălucea spectaculos deasupra munților. — Cred că ouăle alea s-au făcut deja, a zis Bătrânul Bufniț.
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And, taking the can with the eggs, he flew **down** to the table outside the kitchen door, where there were several pots of pain and some brushes. When the **eggs** have been painted so as to look exactly like real **eggs**, Old Man Owl and Mr. Crow dried them over the chimney and then, about midnight, when the paint was quite hard, they flew back to the old **cotton-wood** tree, where Mrs. Crow was **impatiently** waiting for them.

"Well," she cried, "which one of you has decided to go down the hole and kill the snake?"

"Neither of us," said Mr. Crow.

"Neither of you?" screamed Mrs. Crow. "**Then must** two hundred and ninety-seven of my darling eggs disappear down that vile serpent's throat? Must my heart go on being broken day after day **for ever**?"

"Amelia," said Mr. Crow, "you talk too much. **Keep your beak shut** and get out of your nest!"

Mrs. Crow **did as she was told** and Old Man Owl took the eggs out of the can and placed them in the nest.

"What are those for?" asked Mrs. Crow.

"Wait and see," said Old Man Owl, and with that he flew off toward Llano, where he had an appointment with a friend to go gopher hunting.

Next afternoon, Mrs. Crow went down to the store as usual to do her shopping. While she was gone, Mr. Snake woke up and, feeling hungry, came **gliding** out of his hole up the tree and along the branch to Mr. and Mrs. Crow's nest.

"Ah, two eggs today!" he said, "**nyam-nyam**." And **he smacked his lips**, for his mother **neglected his education** and he had very bad manners. Then he stuck out his neck and swallowed the two eggs whole, the first one, and then the other.

After that he stretched himself along the branch in the sunshine and began to sing a little song:

*I cannot fly, I have no wings,
I cannot run, I have no legs,*

Așa că au zburat înapoi la hornul de pe acoperiș, unde, **după cum bănuiau**, ouăle de lut **se făcuseră bine de tot**, de erau tari ca piatra.

— Ce culoare au ouăle nevastei tale? a întrebat Bătrânul Bufniț.

— Verde-pal, a răspuns domnul Cioară, cu mici picățele negre.

— Măi, să fie, ce noroc avem că pe Siggy l-a apucat **pictatul în ultima vreme, a adăugat** Bătrânul Bufniț.

Și, luând în cioc cutia cu ouă, a zburat **țintă** pe masa din fața ușii de la bucătărie, unde trona tot soiul de cutiuțe cu vopseluri și pensule. După ce le-au pictat să arate exact ca niște ouă adevărate, Bătrânul Bufniț și domnul Cioară le-au uscat din nou pe horn și apoi, pe la miezul nopții, când vopseaua se întărise binișor, s-au întors, în sfârșit, la bătrânul **plop**, unde doamna Cioară îi aștepta **trepidând de nerăbdare**.

— Ia s-aud, a început ea să țipe, care din voi s-a hotărât să intre în gaură și să omoare șarpele ăla?

— Niciunul, i-a răspuns domnul Cioară.

— Niciunul? a urlat doamna Cioară. **Carevasăzică** două sute nouăzeci și șapte de ouă vor dispărea pe vecie pe gâtlejul acelui șarpe nenorocit? Chiar trebuie să mi se rupă neconținut inima în fiecă zi, **câte zile oi mai avea?**

— Amelia, a zis atunci domnul Cioară, vorbești prea mult. **Ciocu' mic** și ieși odată afară din cuib! Doamna Cioară **s-a executat fără să crâcnească**, iar Bătrânul Bufniț a luat ouăle din cutie și le-a pus **frumos** în cuib.

— Ce-i cu astea? a întrebat **buimăcită** doamna Cioară.

— Ai răbdare și-o să vezi, i-a trântit-o Bătrânul Bufniț; și după aceea **și-a luat frumos tălpășița** spre Llano, unde trebuia să se întâlnească cu un prieten să meargă la vânătoare de popândăi.

A doua zi după-amiază, doamna Cioară s-a dus ca de obicei la magazin să-și facă cumpărăturile. În acest răstimp, domnul Șarpe s-a trezit și, ros de foame, a ieșit din gaura lui, **s-a târât artistic** în sus, pe trunchiul copasului, și apoi pe creangă, până la cuibul domnului și doamnei Cioară.

— O, două ouă astăzi! a exclamat el. **Iamă, iamă!**

Și **s-a lins pe bot**, plescăind cu entuziasm, pentru că trebuie să spunem că mama lui **nu s-a omorât**

<i>But I can creep where the black bird sings And eat her speckled eggs, ha ha, And eat her speckled eggs.</i> Suddenly he broke off. "Those eggs must have had very thick shells," he said to himself. "Generally they break before they even get to my stomach, but this time it seems to be different." All at once he began to have the most frightful stomachache. "Ough", he said, "oo, ay, ee". But the stomachache only got worse and worse. "Ough, oo, ay." Mr. Snake began to rise and wriggle, twist and turn. And he twisted and turned so much that, without knowing what he was doing, he tied his neck in a running bowline knot around the branch and couldn't get loose again. But its tail was still free and he went on lashing about with that. And he lashed so furiously, he coiled and corkscrewed into such complicated convulsions that at last he got its tail tied up in a clove hitch around another branch of the tree. So there he was, and the harder he tried to get loose, the tighter the knot became, and all the time the clay eggs in his insides were giving him the most excruciating stomachache. By and by Mrs. Crow came back from the store and at first when she saw the snake she was frightened. But as soon as she noticed how tightly he has tied himself up, she felt very brave and proceeded to give the snake a very long lecture on the wickedness of eating other people's eggs. Since that time, Mrs. Crow has successfully hatched out four families of seventeen children each and she uses the snake as a clothes line on which to hang the little crows' diapers.	cu cei șapte ani de-acasă, așa că era foarte prost crescut. Apoi și-a întins gâtul, s-a încordat, și a înghițit cele două ore întregi, pe primul dintr-o îmbucătură, pe-al doilea tot dintr-o îmbucătură. După acest ospăț regal, s-a întins cât era de lung pe creangă, lăfăindu-se la soare, și a început să cânte un cântecel. <i>Să zbor nu pooot – aripi nu am; S-alerg nu pot – picioare n-am; Dar pot, o, da, ajunge-așa, Acolo unde cântă ea</i> <i>Bilute pistruiate să halesc, ha, ha, Bilute pistruiate să haaalesc.</i> Vocea însă i s-a stins brusc. „Ouăle astea trebuie să fi avut o coajă a naibii de groasă”, și-a zis în sinea lui. „De regulă se spărgeau singure înainte să-mi aterizeze în stomac. Se pare că de data asta lucrurile stau altfel.” Și, dintr-odată, l-a pălit cea mai cumplită durere de burtă posibilă. — Au, au, a început el să se lamenteze, uh, ah, uaua. Iar durerea de burtă nu făcea decât să devină din ce în ce mai înfiorătoare. — Domnul Șarpe a început atunci să se perpelească, să se zvârcolească și să se răsucescă pe toate părțile. Și atâta s-a zvârcolit și s-a răsucit, că, fără să bage de seamă ce face, a reușit să-și prindă gâtul de creangă într-un nod marinăresc de toată frumusețea, de-a dreptul imposibil de desfăcut. Dar coada îi atârna încă bine-mersi în libertate, așa că a început s-o manevreze ca pe-un bici, bălăbănindu-i-o în toate direcțiile. Și atât de furios și-a izbit coada în sus și-n jos, a îmbobinat-o și a înfășurat-o ca pe-un tirbușon în niște convulsii atât de complicate, încât a sfârșit prin a o prinde definitiv într-un nod „foarfecă simplă”, cum zic marinarii, de o altă creangă a copacului. Așa că iată-l acolo, prins strașnic de ambele capete, fără scăpare, fiindcă cu cât încerca să se elibereze, cu atât lanțurile se strângeau mai tare. Ca să nu mai spunem că ouăle de lut care se lăfăiau în burta lui îi provocau cea mai înfiorătoare durere cu putință. Între timp, doamna Cioară, de-abia întoarsă de la magazin, s-a trezit față în față cu creatura. La început, când a zărit șarpele, s-a speriat până
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	peste poate, dar, de îndată ce a băgat de seamă cât de strâns se legase singur, a pălit-o brusc un curaj nemaipomenit și nu s-a dat deloc în lături să-i țină șarpelui o predică cât el de lungă despre cât de josnic este să îngurgitezi ouăle altora. Începând cu-acea zi, doamna Cioară a adus pe lume patru familii a câte șaptesprezece pui de cioară fiecare și folosește șarpele pe post de sârmă de rufe pe care să întindă la uscat scutecele micuților.
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Virginia Woolf (1882-1941), <i>Nurse Lugton's Curtain</i> [1965]	YOUR OWN VERSION
Nurse Lugton was asleep. She had given one great snore. She had dropped her head, thrust her spectacles up her forehead; and there she sat by the fender with her finger sticking up and a thimble on it; and her needle full of cotton hanging down; and she was snoring, snoring; and on her knees, covering the whole of her apron, was a large piece of figured blue stuff. The animals with which it was covered did not move till Nurse Lugton snored for the fifth time. One, two, three, four, five – ah, the old woman was at last asleep. The antelope nodded to the zebra; the giraffe bit through the leaf on the tree top; all the animals began to toss and prance. For the pattern on the blue stuff was made of troops of wild beasts and below them was a lake and a bridge and a town with round roofs and little men and women looking out of the windows and riding over the bridge on horseback. But directly the old nurse snored for the fifth time, the blue stuff turned to blue air; the trees waved; you could hear the water of the lake breaking; and see the people moving over the bridge and moving their hands out of the windows. The animals now began to move. First went the elephant and the zebra; next the giraffe and the tiger; the ostrich, the mandrill, twelve marmots and a pair of mongeese followed; the penguins and the pelicans waddled and waded, often pecking at each other, alongside. Over them burnt Nurse Lugton's golden thimble like a sun; and as Nurse Lugton snored, the animals heard the wind roaring through the forest. Down they went to drink, and as they trod, the blue curtain (for Nurse Lugton was making a curtain for Mrs John Jasper Gingham drawing-room's window) became made of grass, and roses and daisies; strewn with white and black stones; with puddles on it, and cart tracks, and little frogs hopping quickly lest the elephants should tread on them. Down they went, down the hill to the lake to drink. And soon all were gathered on the edge of the lake, some stooping down, others throwing their heads up.	

Really, it was a beautiful sight – and to think of all this lying across old Nurse Lugton's knees while she slept, sitting on her Windsor chair in the lamplight – to think of her apron covered with roses and grass, and with all these wild beasts trampling on it, when Nurse Lugton was mortally afraid even of poking through the bars with her umbrella at the Zoo! Even a little black beetle made her jump. But Nurse Lugton slept; Nurse Lugton saw nothing at all.

The elephants drank; and the giraffes snipped off the leaves on the highest tulip trees; and the people who crossed the bridges threw bananas at them, and tossed pineapples up into the air, and beautiful golden rolls stuffed with quinces and rose leaves, for the monkeys loved them.

The old Queen came by in her palanquin; the general of the army passed; so did the Prime Minister; the Admiral, the Executioner; and great dignitaries on business in the town, which was a very beautiful place called Millamarchmantopolis.

Nobody harmed the lovely beasts; many pitied them; for it was well-known that even the smallest monkey was enchanted. For a great ogress had them in her toils, the people knew; and the great ogress was called Lugton.

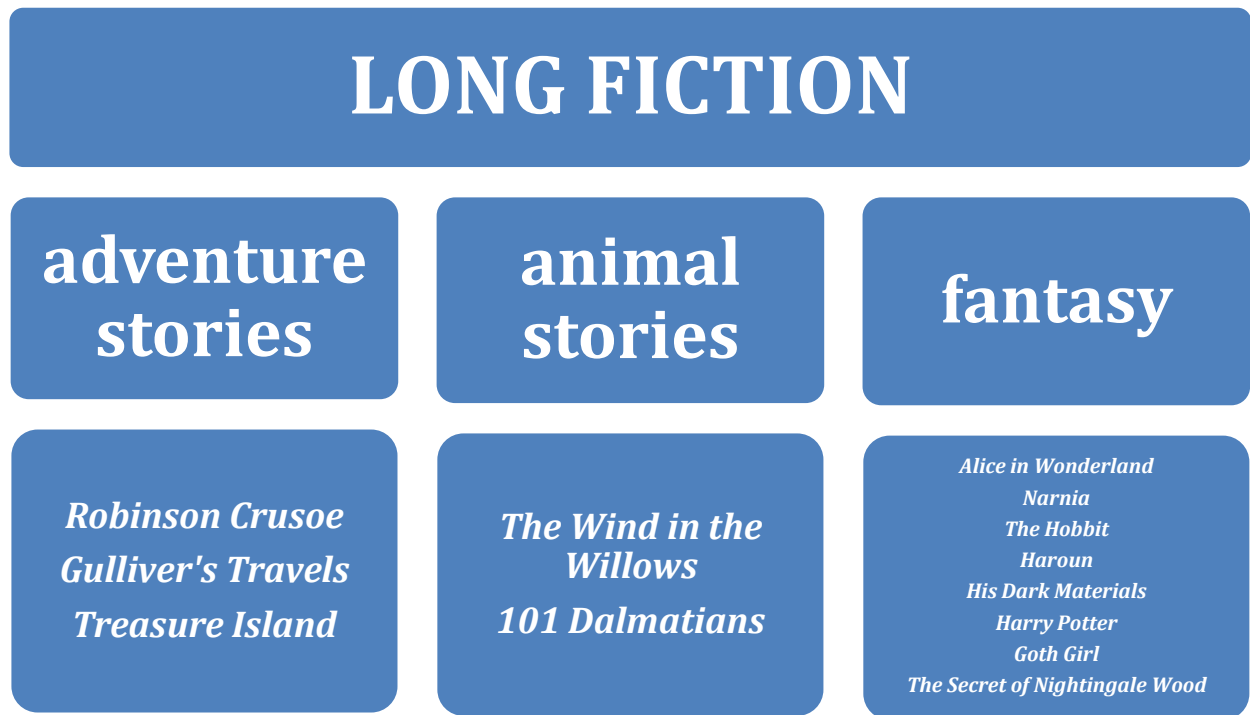
They could see her, from their windows, towering over them. And she had a face like the side of a mountain with great precipices and avalanches, and chasms for her eyes and hair and nose and teeth. And every animal which strayed into her territories she froze alive, so that all day they stood stock still on her knee, but when she fell asleep, then they were released, and down they came in the evening to Millamarchmantopolis to drink.

Suddenly old Nurse Lugton twitched the curtain all in crinkles. For a big bluebottle was buzzing round the lamp, and woke her. Up she sat and stuck her needle in.

The animals flashed back in a second. The air became blue stuff.

And the curtain lay quite still on her knee. Nurse Lugton took up her needle, and went on sewing Mrs Gingham's drawing-room curtain.

TRANSLATING LONG FICTION: GENRES



ADVENTURE STORIES [*Robinson Crusoe*, *Gulliver's Travels*, *Treasure Island*]

Adventure Stories: The earliest adventure stories read by children were the **medieval romances** available in **chapbook** form. The **first modern adventure story** that combined the extraordinary with the realistic was **Daniel Defoe's *Robinson Crusoe* (1719)**, a survival story that spawned a genre of its own, the **robinsonades**. Though neither *Robinson Crusoe* itself nor other early representatives of various strands in the genre were written specifically for children, they were widely read by them. Examples include **James Fenimore Cooper's** frontier adventures in the *Leatherstocking Tales* (1823–1841), **Sir Walter Scott's** historical adventures like *Ivanhoe* (1819), **Jules Verne's science-fiction** adventures such as *Twenty Thousand Leagues under the Sea* (French original 1870), and **Anna Sewell's** animal adventure *Black Beauty* (1877). The first authors of adventure stories specifically for a young audience were **Captain Frederick Marryat**, who wrote survival narratives, accounts of life on the frontier, and historical novels for children, and **Robert Louis Stevenson**, who, with his adventure tales *Treasure Island* (1881–1882) and *Kidnapped* (1886), set new standards in the genre. **Mark Twain's** *The Adventures of Tom Sawyer* (1876) offered a “bad boy” adventure novel in a specifically U.S. literary tradition initiated by T. B. Aldrich. (O'Sullivan, 2010: 19)

The Genre: What were the characteristics of **the British boys' adventure story** as it developed in the nineteenth century? How were they shaped by individual writers, such as Stevenson, and how were they developed in the twentieth century?

The most important feature of the genre is its combination of **the extraordinary and the probable**, for if the events in a story are too mundane they fail to excite, but a sequence of completely extraordinary events fails to be credible. Whether an adventure story deals with shipwrecks or heroic battles, the events have to seem to arise naturally from the context of the story to retain the young reader's confidence. (Butts, in Hunt, 2004: 343)

This sense of the probable is usually achieved by choosing as hero a normal and identifiable teenage boy, generally from a respectable but not particularly wealthy home. [...]

The beginning of the story usually depicts the young hero in a minor crisis which reveals an early glimpse of his pluck. [...]

Usually as the result of a domestic crisis, sometimes because of the death of a parent or a decline in the family fortunes, the hero leaves home and undertakes a long and hazardous journey – to seek other relations, or to repair his fortunes elsewhere. [...]

The **settings** of adventure stories are **usually unfamiliar and often exotic**. Those in Britain focus on out-of-the-way places such as the New Forest or the Scottish Highlands, but normally the hero's journey takes him even further, sometimes overseas to European wars, but more frequently to the desert or bush of Africa, the snowy wastes of Canada or the jungles of South America. These **unusual and dangerous locations**, as well as adding drama to the story, often act in a quasi-symbolical way to reinforce the sense of moral obstacles which the young hero struggles to overcome. The hero often acquires a faithful companion during the journey, sometimes in the shape of a surrogate father [...] Although average in many ways, the hero often possesses some special asset which proves invaluable on his journey. (Butts, in Hunt, 2004: 344)

As the hero continues his journey, all kinds of complications and difficulties threaten the quest – shipwreck, attacks by cannibals, treachery. [...] Normally the hero survives, and the end of the story sees him rewarded with wealth and honour. This is sometimes more than the conventional 'happy ending', however, as if the author, having shown how the hero has proved himself through enduring various trials on his quest, and discovered his real worth, deserves symbolic proof of this. [...]

One of the strongest features of the genre was its belief in the rightfulness of British territorial possessions overseas, and the assumption that the British Empire was an unrivalled instrument for harmony and justice. [...]

Thus many of these stories describe the beginnings and extension of the British Empire. **The island adventures of *Robinson Crusoe*** provided an early opportunity to project **a detailed fable of colonialism**, as Defoe depicted a wild and savage land taken over and developed by a European settler. Later writers went on to narrate the adventures of explorers and pioneers, often combining Christianity with commerce, and gradually economic activities began to be discussed too, as heroes travel, for example, to India or Africa to make their fortunes, and then retire to an English country home. [...]

In their use of **formulaic plots** and **stereotypical characters**, adventure stories owed a great deal to the **structure of traditional folk and fairy tales**. (Butts, q. in Hunt, 2004: 345)

The adventure story has its tradition firmly rooted in Defoe's *Robinson Crusoe* published in 1719. What are known as the '**Robinsonades**' became, for a time, 'the dominant form in fiction for children and young people' (Carpenter and Prichard, 1984:458). (Murray & Malmkjær, 2003: 5)

Daniel Defoe (1660–1731). English novelist, pamphleteer, and journalist who gained lasting fame for his novel *Robinson Crusoe* (1719), whose **full title** reads as follows: *The Life and Strange Surprising Adventures of Robinson Crusoe of York: Mariner: Who lived Eight and Twenty Years, all alone in an un-inhabited Island on the Coast of America, near the Mouth of the Great River of Oroonoke; Having been cast on Shore by Shipwreck, wherein all the Men perished but himself. With: An Account how he was at last as strangely deliver'd by Pyrates. Written by Himself.* One of the first novels in English, this fictional autobiography of the title character recounts the adventures preceding and during the 28 years he spends on a remote island, on which he encounters savages, captives, and mutineers and acquires a personal manservant, Friday, before being rescued. The positive reception of the book was immediate and universal. Within a few years, it had reached an audience as wide as any book ever written in English, and it spawned more

translations, adaptations, and sequels than any other book in the history of Western literature. The term **robinsonade** was coined to describe the different versions and imitations. In *Émile* (1762), **Jean-Jacques Rousseau** declared *Robinson Crusoe* essential reading for adolescent boys and, although not meant for children, it became—usually in abridged form—a classic of children's literature. (O'Sullivan, 2010: 82)

Daniel Defoe's Robinson Crusoe

Almost from its **original publication in 1719**, Daniel Defoe's *Robinson Crusoe* had an immense impact on literature for children and adults. It has been widely seen as one of the first major novels in English; as the stimulus for a range of adventure stories; as the kernel for abridgments and adaptations; and as the marker for particular personal and political experience. (Lerer, 2008: 129) In effecting this synthesis, *Robinson Crusoe* did something new, as if it gave voice to the childhood of the English novel itself. And indeed, this is a novel about children. Robinson begins with his genealogy. He gives the etymology of his last name, and in so doing links inheritance with spiritual journey. "Crusoe" is an Anglicized version of the German name *Kreutznaer*—one who approaches the cross (compare the German word *Kreutzfahrt*, "crusade"). Crusoe is a crusader, and the novel traces the defining Catholic journey of salvation into a Reformation, Protestant journey of self-discovery. Robinson himself is the third son (note that Swift's Lemuel Gulliver is also a third son), and this condition compels him to make his own way in the world. Unlike in *Pilgrim's Progress*, where it was the father who resolved to run away on spiritual missions, in *Robinson Crusoe* the son runs off on an emotional and economic mission. (Lerer, 2008: 129-130)

Robinson Crusoe still governed many of the classics of twentieth-century children's literature: A. A. Milne's *Winnie-the-Pooh* (whose Christopher Robin synthesizes, in his name, the two great explorers of new worlds, Christopher Columbus and Robinson Crusoe); E. B. White's *Stuart Little*; and Maurice Sendak's *Where the Wild Things Are*. In all these books, there are adventures and enislements, parents and children, runaways and returns. But there are also two things that, I think, directly distill Defoe's influence and that encapsulate his novel's literary scope, its social vision, and its hold on the childhood imagination. These things are *canoes* and *cannibals*. (Lerer, 2008: 131)

Rewritings of the novel *Robinson Crusoe* into such primarily pedagogical children's forms as domestic performances, robinsonades, and abridgements for young readers can be regarded as what Michael Preston calls a 'shadow canon.' (O'Malley, 2012: 76)

Chapbook editions of Robinson Crusoe often altogether abandon Crusoe's diary-writing as unwieldy and unsuited to their form; when they do attempt to retain it, its appearance is usually short-lived and awkward. (O'Malley, 2012: 90)

Rousseau demanded that children should not be introduced to the language of metaphor because this would corrupt their purity and **recommended they read Robinson Crusoe for its straightforward practicality**. (McCulloch, 2011: 154)

Robinsonades

Robinsonades: Stories based on the model of *Robinson Crusoe* (1719), by **Daniel Defoe**, which was so popular that it immediately inspired imitations. Although the first robinsonades were for adults, like Defoe's novel they were adopted by children. One of the first **adaptations** for children was *Robinson der Jüngere* (1779–1780); *Robinson the Younger*, 1781), by the educationalist **Joachim Heinrich Campe**, a book that enjoyed wide international reception and became one of Germany's most successful children's books. *Der Schweizerische Robinson* (1812–1813; *The Swiss Family Robinson*, 1814), one of the most famous robinsonades, was written by the Swiss pastor **Johann David Wyss**.

In a traditional robinsonade, the protagonist is suddenly isolated from the comforts of civilization. It often begins with a shipwreck and arrival on a desert island; the protagonist must then improvise the means of survival from the limited resources at hand. The narrative generally ends with a return to civilization. The archetypal motif of the desert island serves as a metaphor of solitude, and the protagonist frequently has to deal with loneliness, fear, and depression. While many 19th-century British robinsonades, such as **Frederick Marryat's** *Masterman Ready* (1841) or **R. M. Ballantyne's** *The Coral Island* (1857), praised the values of colonialism and imperialism, many contemporary robinsonades have questioned or subverted the Crusoe **myth**. In the dystopian *Lord of the Flies* (1954), by William Golding, for instance, the isolation produces depravity and violence, and **Michel Tournier's** *Vendredi, ou La vie sauvage* (1971; *Friday and Robinson*, 1972) provides an ironic treatment of the myth.

Robinsonades set in (former) British colonies, such as *Canadian Crusoes* (1852) by **Catherine Parr Traill** and **Ivan Southall's** Australian robinsonade, *To the Wild Sky* (1967), transferred the setting from an island to a wilderness in which the young protagonists have to survive. There are **science-fiction** robinsonades, **fantasy** robinsonades, and **picture-book** robinsonades; they can feature male, female, animal, or even **doll** protagonists, and the settings range from outer space, through the American desert, to an urban Holocaust hideaway in **Uri Orlev's** *Island on Bird Street* (1984). The majority of contemporary robinsonades are realistic novels for adolescents; examples include **Scott O'Dell's** *Island of the Blue Dolphins* (1960), Theodore Taylor's *The Cay* (1969), Harry Mazer's *The Island Keeper* (1981), and **Gary Paulsen's** *The Island* (1988). (O'Sullivan, 2010: 214-215)

Daniel Defoe, <i>Robinson Crusoe</i>, Oxford World's Classics, Oxford University Press, Oxford, 2007, p. 5	Daniel Defoe, <i>Robinson Crusoe</i>⁹, chapter I, translation and preface by Petru Comarnescu, Editura Tineretului, 1969, p. 15
I was born in the year 1632, in the city of York, of a good family, though not of that country, my father being a foreigner of Bremen who settled first at Hull. He got a good estate by merchandise and, leaving off his trade, lived afterward at York, from whence he had married my mother whose relations were named Robinson, a very good family in that country, and from whom I was called Robinson Kreutznaer; but by the usual corruption of words in England we are called, nay, we call ourselves, and write our name "Crusoe", and so my companions always called me.	M-am născut în 1632, în oraşul York, dintr-o familie foarte bună. Tatăl meu nu-şi avea obârşia în acest oraş, ci se născuse la Bremen şi se stabilise mai târziu la Hull, unde ajunsese, datorită negoţului, în stăpânirea unei frumoase proprietăţi. Părăsind negoţul, s-a mutat la York, unde s-a însurat cu mama. Familia mamei, Robinson, era foarte cunoscută în acea regiune. De aceea mă şi numesc eu Robinson Kreutznaer, nume care apoi a ajuns, prin obişnuita prefacere a cuvintelor străine în Anglia, acela de Crusoe, aşa cum ne zicem şi ne scriem noi înşine numele şi asa cum m-au chemat totdeauna cunoscuţii.
We observe first that Comarnescu opts for a slightly different syntax: he stops right after <i>of a good family</i> (very good translation of <i>of</i> by "dintr-o"; Defoe deliberately chooses <i>of</i> over <i>in</i>, and Comarnescu is not indifferent to this) and incorporates part of thesecond long sentence ("He got a good estate... so my companions always called me.") which he further dismantles into no less than four sentences. Occasionally, the word-order is changed; occasionally, he resorts to nominalisations, as in: <i>He got a good estate by merchandise</i>, which becomes "ajunsese, datorită negoţului, în stăpânirea unei frumoase proprietăţi" [he had come, by commerce, into possession of a nice estate]. Contraction is also a way out of Defoe's rather convoluted syntax: <i>my mother whose relations were named Robinson</i> turns into "familia mamei, Robinson" [my mother's family, the Robinsons]; <i>a very good family in that country</i> – "[familia mamei] era foarte cunoscută în acea regiune" [was very well-known in that region]. <i>Corruption in the usual corruption of words in English</i> is somewhat softened in "obişnuita prefacere a cuvintelor străine în Anglia" [the usual transformation of foreign words in England] and a new, explanatory word appears, "străine" [foreign], a proof of the translator's carefully attending the needs of his readership. Interjection <i>nay</i> is omitted altogether, as completely irrelevant to the overall tone. Two words are of interest in <i>So my companions always called me</i> – "asa cum m-au chemat totdeauna cunoscuţii", namely the noun phrase <i>my companions</i>. Rendered into Romanian by "cunoscuţii", it makes the general fact-oriented unemotional tone of the text, otherwise duly preserved, even colder in this last part of the text. While <i>my companions</i> hints at friends, "cunoscuţii", not even "cunoscuţii mei" [my acquaintances] enhances the detachment and aloofness of the character.	

⁹ Petru Comarnescu: (*Viaţa şi nemaipomenitele aventuri ale lui Robinson Crusoe*, 1943; other editions bearing the title *Robinson Crusoe*: 1956; 1958; 1961; 1964; 1969; 1970; 1971; 1991; 1994)

Jonathan Swift (1667–1745). Irish cleric, satirist, and poet whose **fame as a children's writer** is based on his novel *Gulliver's Travels* (1726), **an adult satire** published under the **full title *Travels into Several Remote Nations of the World, by Lemuel Gulliver, First a Surgeon, and Then a Captain of Several Ships***. Written, as Swift claimed, to vex the world rather than divert it, *Gulliver's Travels* purports to be a factual account of four voyages. The first is to Lilliput, a kingdom of beings no more than 6 inches tall; the second to Brobdingnag, a land of giants; the third to the flying island of Laputa, with its absurd inventors; and the last to the country of the Houyhnhnms, inhabited by rational horses and brutish human Yahoos. The book was instantly successful and reduced **chapbook** versions appeared in the late 18th century. In 1776, **John Newbery** published *The Adventures of Captain Gulliver, in a Voyage to the Islands of Lilliput and Brobdingnag*, and in most subsequent abridged versions for children, the voyage to Lilliput appears alone or with that to Brobdingnag. These versions emphasize the **adventure** or **fantasy** dimensions, and ignore the satire. Modern responses to Swift's *Gulliver* include **T. H. White's** *Mistress Masham's Repose* (1946) and **Gary Crew's** *Gulliver in the South Seas* (1994). (O'Sullivan, 2010: 241-242)

Jonathan Swift's *Gulliver's Travels*

The various adaptations and translations of *Gulliver's Travels* will serve as a good example. The abridged version of *Gulliver's Travels* was read by children in the form of a **chapbook** soon after it was originally issued in 1726. As with another successful novel, *Robinson Crusoe*, *Gulliver's Travels* was quickly reissued in an **unauthorized abridged version** (and as a chapbook) soon after publishers realized its commercial potential. With *Robinson Crusoe* the first part was published in April 1719, and already in August of that same year an abridged and unauthorized version of the text was published, followed by dozens of chapbook editions during the eighteenth century. The same was true of *Gulliver's Travels* (1726), whose first abridged and unauthorized versions were published by 1727 and contained only "Lilliput" and "Brobdingnag." By the middle of the eighteenth century, quite a few editions of *Gulliver's Travels* were published in the form of chapbooks, containing only "Lilliput." Both abridged versions of *Robinson Crusoe* and *Gulliver's Travels* continued to appear even at the beginning of the nineteenth century, but by that time they were issued for children and young people only (see Perrin, 1969). (Shavit, 1986: 115-116)

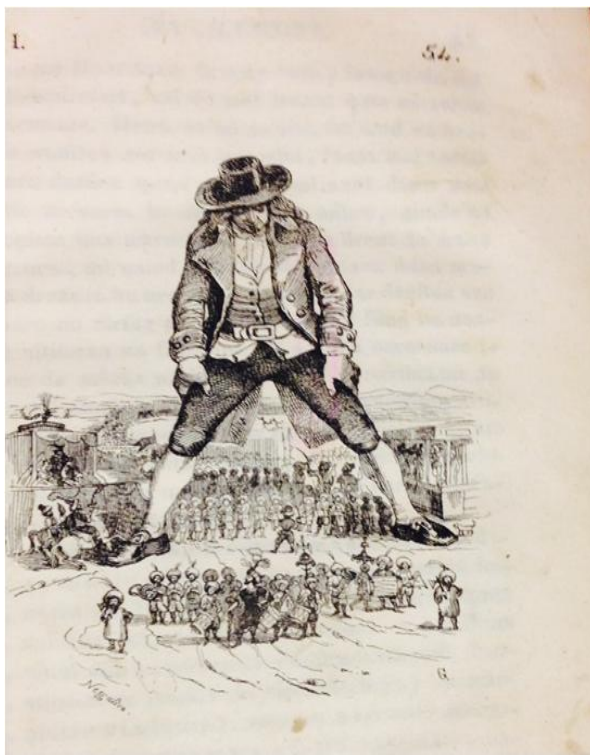
Originally, **the lack of any other appealing reading material was the main reason for *Gulliver's Travels* being adopted by the children's system**. Like all chapbooks, the book was enthusiastically read by children, in the absence of other literature written specifically for them (see chapter 6), and in such a way filled a gap that still existed in the literary polysystem. Thus, **the text was read by children even before the children's system actually existed**; since then, over the last two centuries it has managed to occupy a prominent position in the children's system. This is the case not only because it quickly became a **"classic" for children**, but mainly because *Gulliver's Travels* was **continuously revised and adapted**, in order to be affiliated with the target system. (Shavit, 1986: 116)

In spite of the fact that *Gulliver's Travels* was frequently translated, not a single translation for children has included all four books. Most translations are of the first book only, and several others include the second book as well. The selection of the first two books is primarily connected with the decision to transfer the text from its original form as a satire into a fantasy or adventure story. (Shavit, 1986: 117)

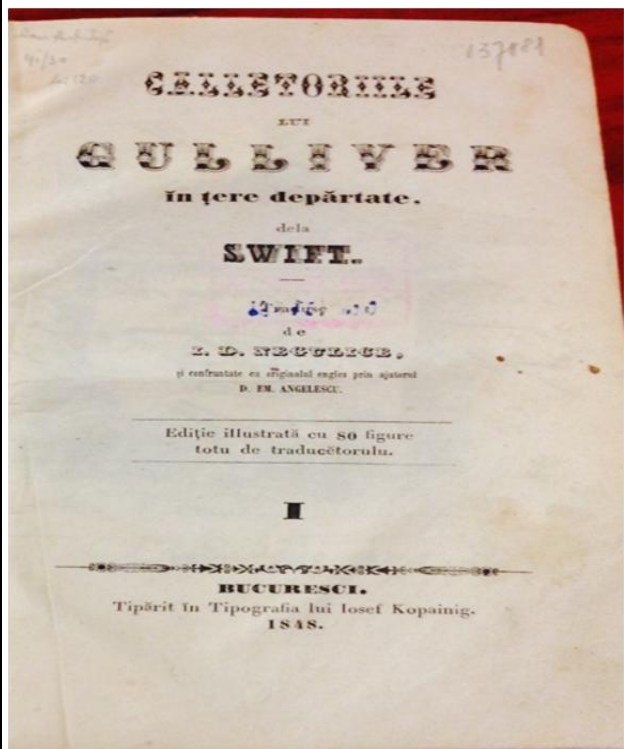
Moreover, unlike the original text, which uses several devices to emphasize the difference in size in order to hint at potential resemblance in other respects, translations always present the Lilliputians not as miniature human beings but as dwarfs, as creatures *different* from human beings. As a result, they emphasize their size by adding diminutive epithets. (Shavit, 1986: 118)

Jonathan, Swift, <i>Gulliver's Travels</i> , Oxford World's Classics, Oxford University Press, Oxford, 2005	Jonathan Swift, <i>Păţaniile lui Gulliver în ţara piticilor şi a uriaşilor</i> , Cultura Românească S.A.R, Bucureşti, f.a. [traducere anonimă]
Part I A Voyage to Liliput	În Țara Piticilor
CHAPTER ONE <i>The Author giveth some Account of himself and Family; his first Inducements to travel. He is shipwrecked, and swims for his Life; gets safe on shoar in the Country of Lilliput; is made a Prisoner, and carried up the Country.</i> (p. 16)	CAP. I (p. 7)
My father had a small Estate in <i>Nottinghamshire</i> ; I was the Third of five Sons. He sent me to <i>Emanuel-College</i> in <i>Cambridge</i> ,* at Fourteen* Years old, where I resided three Years, and applied my self close to my Studies: But the Charge of maintaining me (although I had a very scanty Allowance) being too great for a narrow Fortune; I was bound Apprentice to Mr James Bates , an eminent Surgeon in <i>London</i> , with whom I continued four Years; and my Father now and then sending me small Sums of Money, I laid them out in learning Navigation, and other Parts of the Mathematicks, useful to those who intend to travel, as I always believed it would be some time or other my Fortune to do. When I left Mr <i>Bates</i> , I went down to my Father; where, by the Assistance of him and my Uncle <i>John</i> , and some other Relations, I got Forty Pounds, and a Promise of Thirty Pounds a Year to maintain me at <i>Leyden</i> .* There I studied Physick two Years and seven Months, knowing it would be useful in long Voyages.	Tatăl meu avea un petec mic de pământ în provincia Nottingham și cinci copii; eu eram al treilea dintre ei. Când împlinii patrusprezece ani, mă trimise la universitatea din Cambridge. Am stat acolo trei ani, pe cari i-am întrebuințat cu folos. Dar costul studiilor fiind prea mare am fost trimes ca ucenic la Jack Bates , chirurg celebru din Londra, la care am stat patru ani. Tata îmi trimetea din când în când ceva bani, pe care-i întrebuințam pentru a studia navigația și matematica, necesare oricui își propunea să călătorească pe mare: căci aveam ca o presimțire că-mi va fi scris să fac odată și odată călătorii mari.

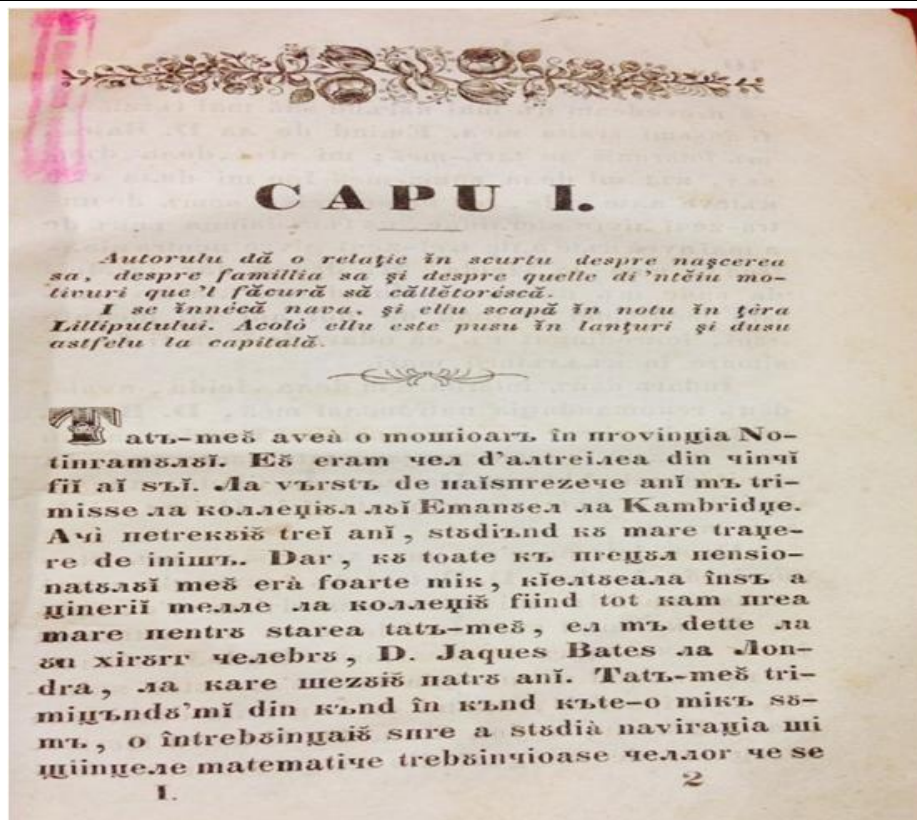
Gulliver 1848
Iconotext



Gulliver 1848
Front Page



Gulliver 1848
Incipit



Robert Louis Stevenson (1850–1894). Scottish writer who excelled in the genres of travel writing, **adventure novels**, **horror stories**, and **poetry**. Born into a family of engineers, Stevenson had decided by the age of 21 that he wanted to be a writer. He suffered poor health as a child and later developed tuberculosis, and much of his adult life was spent seeking a climate suitable for his health. In 1880, he began telling an adventure story about pirates to his young stepson Lloyd, a tale of “Buccaneers and buried gold” first serialized in the children’s magazine *Young Folks* under the title ***The Sea Cook, or Treasure Island (1881–1882)***. It was **published as *Treasure Island* in 1883**. It tells the story of young Jim Hawkins’s acquisition of a map to a treasure island, and his voyage there with his friends Doctor Livesey and Squire Trelawney, and a character that became the literary prototype of a pirate, the one-legged Long John Silver. Silver, the ship’s quartermaster, serves as a mentor to Jim until it transpires that he is the ringleader of a mutiny against the boy and his friends. In the manner of a thriller that masterfully increases the tension in each episode, Jim finally triumphs over Silver. Stevenson skillfully portrays atmosphere, character, and action, and, unusually for a children’s book, remains morally ambiguous while exploring contrasting sides of human nature.

Moral ambiguity is also at the center of *Kidnapped* (1886), a **historical** adventure story cum thriller set during the period after the 1795 Jacobite Rebellion in Scotland. The year 1886 also saw the publication of Stevenson’s horror story for adults, *The Strange Case of Dr. Jekyll and Mr. Hyde*, a study of the divided nature of a doctor who, under the influence of drugs, becomes a violent murderer. This story and its title have become a metaphor for the duality of human nature. In a very different vein is his *A Child’s Garden of Verses* (1885), a collection of 66 **poems** that describe childhood as seen by an adult from the outside, and attempt to recreate the sensations of the poet’s own childhood. The poems are universally acknowledged in their attempt to capture the authenticity of the child’s voice and vision, giving equal importance to the joys of play and to the loneliness of a child sick in bed. The collection has enjoyed numerous reprintings, with **illustrations** by a number of noted artists such as **Jessie Wilcox Smith, Brian Wildsmith, and Michael Foreman**. (O’Sullivan, 2010: 238-239)

Robert Louis Stevenson’s *Treasure Island*

The finest writer within the tradition of the Victorian adventure story was **Robert Louis Stevenson (1850–94)**, and the structure of the folk tale is clearly visible behind many of his books. In both ***Treasure Island (1883)*** and *Kidnapped* Stevenson portrays heroes who are young boys when their fathers die. In *Treasure Island* Jim goes off on a voyage in search of buried treasure, and in *Kidnapped* David leaves home in search of his surviving relations. Both heroes take ships, visit remote islands and return triumphantly. The story pattern is a familiar one. But Stevenson uses and develops these formulaic elements with imagination and seriousness. He introduces considerable variety into his heroes’ journeys, describing the way an apparently loyal crew reveal themselves as mutinous pirates in *Treasure Island*, and transforming David Balfour’s role from that of hunter into that of victim in *Kidnapped*. Indeed, both stories are full of imaginative touches with an enduring resonance – the Black Spot, Jim’s visit to the apple-barrel, David’s climb up the stair tower, and his miseries on the isle of Earraid, among many. (Butts, q. in Hunt, 2004: 346)

Piracy and the various forms that it takes in relation to both the production of Robert Louis Stevenson’s *Treasure Island* and its fictional content, and a sense of doubleness that crops up repeatedly in various formats are vital. The most famous text by Stevenson that involves this duality is *The Strange Case of Dr Jekyll and Mr Hyde* in which Mr Hyde is the disfigured, concealed Other beneath Dr Jekyll’s culturally acceptable façade. Mr Hyde literally hides within the identity of his alter ego, Dr Jekyll. (McCulloch, 2011: 61)

Another strongly genre-inflected novel that relies almost entirely on its inner spaces is **Robert Louis Stevenson's *Treasure Island* (1884)**, often regarded as **the quintessential book for boys**. Apart from the scenes in Bristol (which is no more than a fictional backdrop, not a portrait of a real place) the book operates in contrasting symbolic spaces: the inn and the terrifying dark outside, the cabin and the apple barrel, the stockade and the swamp, and the ship and the island. Jim's internal wrestling with his conscience and his conflicts with the corrupt adult world are constantly expressed through (often paradoxical) juxtapositions of spaces: he feels confined in the stockade, and yet the 'freedom' of the island is fraught with dangers, from snakes to disease; the confined galleries beneath the decks of the *Hispaniola* become the paths by which he can circumvent the pirates, who occupy the open spaces of the decks. (Hunt, q. in Cecire *et al.*, 2015: 24)

In *Treasure Island*, through the device of the older first-person narrator, the boy's experience is presented with such dramatic intensity that **it can simultaneously be a clean, straightforward, thrilling adventure story for a child, and a sombre comment on the pertinacity of evil and the futility of human greed for an adult**. We see here, in a curious switch – which suggests that Stevenson was constrained by his mind and nature to write for an adult implied reader – that the target for moralising has changed; the moralising in *Treasure Island* is directed at adult not child. (Wall, 1991: 71)

Robert Louis Stevenson, <i>Treasure Island</i> , Planet PDF	Robert Louis Stevenson, <i>Comoara din insulă</i> , Fundația pentru literatură și artă „Regele Carol II”, București, 1935, traducere din limba engleză de Radu Georgescu	Robert Louis Stevenson <i>Insula comorilor</i> , traducere de Alexandru Cosmescu, Editura Litera, București, 2017 [2013], Lecturi școlare
PART ONE The Old Buccaneer 1 The Old Sea-Dog at the Admiral Benbow, pp. 5-7	PARTEA I BĂTRÂNUL PIRAT CAP. I BĂTRÂNUL LUP DE MARE LA « AMIRALUL BENBOW », pp. 6-8	Partea întâi BĂTRÂNUL PIRAT Capitolul I Cum s-a pripășit bătrânul lup de mare la "Amiral Benbow", pp. 11-13
SQUIRE TRELAWNEY, Dr. Livesey, and the rest of these gentlemen having asked me to write down the whole particulars about Treasure Island, from the beginning to the end, keeping nothing back but the bearings of the island, and that only because there is still treasure not yet lifted, I take up my pen in the year of grace 17 and go back to the time when my father kept the Admiral Benbow inn and the brown old seaman with the sabre cut first took up his lodging under our roof. I remember him as if it were yesterday, as he came plodding to the inn door, his sea-chest following behind him in a hand-barrow—a tall, strong, heavy, nut-brown man, his tarry pigtail falling over the shoulder of his soiled blue coat, his hands ragged and scarred, with black, broken nails, and the sabre cut across one cheek, a dirty, livid white. I remember him looking round the cover and whistling to himself as he did so, and then breaking out in that old sea-song that he sang so often afterwards: ‘Fifteen men on the dead	M’am hotărât să aștern pe hârtie tot ce știu despre Comoara din insulă, dela început până la sfârșit, afară numai de locul unde se află, pentru că o parte din comoară se mai găsește încă acolo, fiind îndemnat la aceasta de d. Trelawney, doctorul Livesey și ceilalți domni; încep povestirea în anul mântuirii 17..., pe vremea când tatăl meu ținea hanul « La Amiralul Benbow », din ziua aceea când bătrânul marinar, cu fața bătută de vânturi și însemnată de-o lovitură de cuțit, a venit să locuiască sub acoperișul nostru. Mi-l aduc aminte ca și când ar fi ieri. A sosit la ușa hanului, călcând greu, urmat de lada lui încărcată pe-o roabă. Era un om înalt, voinic, cu părul negru împletit într’o coadă soioasă care atârna peste gulerul unei haine albastre murdare; mâinile îi erau scrijelate de semne, unghiile negre și rupte, iar semnul loviturii de sabie, alburii și palid, îi brăzda obrazul de-a curmezișul. Fluerând și-a rotit privirea peste țarm și-apoi, cu vocea lui îmbătrânită și pătrunzătoare,	Squire ¹ Trelawney, doctorul Livesey și alți câțiva gentilemeni m-au îndemnat să înșir pe hârtie tot ce știu despre Insula Comorilor. Ei sunt de părere să povestesc de la început până la sfârșit istoria, fără a ascunde nici un amănunt, afară de situația geografică a insulei. În vremea de față consider cu neputință a-i arăta coordonatele, deoarece comorile se mai păstrează și până acum acolo. Iată-mă, deci, că pun mână pe pană și, uitând că ne aflăm în anul 17..., mă întorc cu gândul la vremea când tatăl meu mai ținea hanul cu firma "Amiral Benbow" ² , iar într-o bună zi s-a pripășit la noi marinarul cel bătrân și smead, cu fața crestată de urma unei vechi lovituri de sabie. Ca azi îl țin minte cum s-a apropiat cu pas greoi de ușa noastră, însoțit de-un hamal, care-i ducea lada cocoțată pe-o roabă. Marinarul era bărbat înalt și voinic, cu mers legănat de urs și cu fața arsă de soarele tropicelor. Părul adunat cosiță și mirosind tare a păcură îi cobora până la gulerul slinos al caftanului, care mai păstra o vagă culoare albastrie. Avea

man's chest— Yo-ho-ho, and a bottle of rum! in the high, old tottering voice that seemed to have been tuned and broken at the capstan bars. Then he rapped on the door with a bit of stick like a handspike that he carried, and when my father appeared, called roughly for a glass of rum. This, when it was brought to him, he drank slowly, like a connoisseur, lingering on the taste and still looking about him at the cliffs and up at our signboard. 'This is a handy cove,' says he at length; 'and a pleasant situated grog-shop. Much company, mate?' My father told him no, very little company, the more was the pity. 'Well, then,' said he, 'this is the berth for me. Here you, matey,' he cried to the man who trundled the barrow; 'bring up alongside and help up my chest. I'll stay here a bit,' he continued. 'I'm a plain man; rum and bacon and eggs is what I want, and that head up there for to watch ships off. What you mought call me? You mought call me captain. Oh, I see what you're at— there"; and he threw down three or four gold pieces on the threshold. 'You can tell me when I've worked through that,' says he, looking as fierce as a commander. And indeed bad as his clothes were and coarsely as he spoke, he had none of the appearance of a man who sailed before the mast, but seemed like a mate or	ostenită de comenzile manevrelor de cabestan, a început să cânte un vechi cântec marinăresc pe care l-am auzit apoi de-atâtea ori: Cincisprezece eram pe lada mortului, Yo ho ho ! Și-o sticlă de rom ! După care bătu în ușe cu bățul lui și porunci cu vocea aspră tatălui meu care se grăbise să-i deschidă, un pahar de rom. Îl bău apoi, fără grabă, ca omul care cunoaște la băutură, cercetând însă cu privirea, pe rând, coasta și hanul nostru. — Bun loc de adăpost, spuse în cele din urmă, și hanul are așezare plăcută. Mulți mușterii, camarade? Tatăl meu îi răspunse că foarte puțini; așa de puțini că era tare amărît din pricina aceasta. — Bun, zise el, atunci ancoriez aici. Hei, băiete, strigă el omului care împingea roaba, acostează aici și ajută să-mi urci lada... Am să rămân aici câțva timp, urmă el. Eu mă mulțumesc cu puțin: rom și ochiuri cu slănină, mai mult nu-mi trebuie, și culmea de-acolo ca să văd trecând corăbiile. Cum să-mi spui? Să-mi spui căpitane. . . Hm! Văd de ce ți-e frică. . . Ține ! (și svârli pe tejghea trei sau patru bani de aur). Când s'or isprăvi să-mi spui, zise el mândru ca un căpitan de corabie. Și, la drept vorbind, măcar că hainele îi erau sărăcăcioase și vorba aspră, nu părea să fie marinar de rând; mai curând îl puteai lua drept căpitan sau secund, obișnuit să fie ascultat sau să lovească. Omul care-i adusesse hula ne-a povestit că	niște mâini cioturoase, pline de zgârieturi și cicatrice, cu unghiile negre și roase, iar vârca ce-i brăzda fața era roșie-lucioasă, oribilă la vedere. Țin minte așijderea că necunoscutul s-a oprit, a privit o vreme la apele golfului, tot sâsâind printre dinți o melodie, și a prins să-i zică deodată un vechi cântec marinăresc, pe care l-am auzit apoi de nenumărate ori din gura lui: Lada mortului cea grea, Iu-hu-hu, și-un șip de rom! Cin' șpe hândrălai ținea, Iu-hu-hu, și-un șip de rom! Avea un glas dogit, de bătrân, care scârțâia ca o pârghie de cabestan³. Și bățul din mâna lui semăna a pârghie. Bătu cu bățul acesta în ușă, și când tata ieși în prag, îi ceru cu glas răstit un pahar de rom. Tata îi aduse romul, și el prinse să bea, savurând cu aer de cunoscător fiecă înghițitură. Din când în când se întrerupea pentru a-și arunca privirea ba la firmă, ba la stâncile din apropiere. — Bun loc, spuse el în sfârșit. Tocmai potrivit pentru o tavernă. Cred că ai mușterii cu duiumul, nu-i așa, prietene? Tata răspunse că, din păcate, nu prea are mușterii. — Fie și așa! spuse marinarul. Mie cabina asta îmi place... Ei, prietene! îl strigă el pe omul cu roabă. Vino-ncoace și ajută-mă să car lada înăuntru... Am să stau aici câțva vreme, urmă el. N-aveți nici o grijă, nu-s mofturos. Un pahar de rom, niște șuncă și un scrob — iată tot ce-mi trebuie. Și stânca de
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skipper accustomed to be obeyed or to strike. The man who came with the barrow told us the mail had set him down the morning before at the Royal George, that he had inquired what inns there were along the coast, and hearing ours well spoken of, I suppose, and described as lonely, had chosen it from the others for his place of residence. And that was all we could learn of our guest.	diligenta îl lăsase cu o zi înainte la hanul « Royal George » și că acolo întrebase el de hanurile care se aflau de-a lungul coastei. I se vorbise bine de al nostru, pe semne, și fiindcă avea așezarea singuratică, l-a ales. Asta a fost tot ce-am putut afla despre oaspetele nostru.	acolo, de unde se văd corăbiile trecând pe mare... Ați vrea să știți și cum îmi zice? Puteți să-mi spuneți "căpitane". Iar dacă mai poftiți și așa ceva — na-vă! Și zvârli pe podea câteva monede de aur. — Când s-or sfârși astea, veniți de-mi cereți altele, rosti el cu asprime, privind de sus la tata. Ce-i drept, nu-i păcat: deși straiile de pe el nu păreau cine știe ce bune și nici vorbirea nu-i era prea aleasă, bătrânul nu semăna a fi marinar de rând. Mai curând l-ai fi putut lua drept căpitan de cargobot ori un timonier din cei deprinși să poruncească și să li se supună oamenii. Se simțea că-i place să se și grozăvească puțin. Omul cu roaba ne povesti că bătrânul a sosit ieri de dimineață cu diligența, a tras la hanul "Royal George" și chiar din prima clipă a început să se intereseze de toate hanurile așezate pe malul mării. Auzind vorbe bune despre hanul nostru și aflând că-i așezat într-un loc mai dosnic, departe de sat, căpitanul a hotărât să se stabilească la noi. Asta-i tot ce am putut afla despre chiriașul nostru. 1 <i>Squire</i> — titlu dat moșierilor în Anglia 2 <i>Benbow</i> — numele unui amiral englez. A trăit la sfârșitul secolului XVII. 3 <i>Cabestan</i> — scripetele pe care se înfășoară lanțul ce ridică ancora.
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ANIMAL STORIES

The animal story has not [...] always been the preserve of the nursery. Indeed, like the fairy tale, it was an adult genre that gradually entered the children's domain when the boundaries between literature for children and literature for adults were being redrawn. There is a long cross-cultural tradition of anthropomorphic animal stories, or 'beastfables', in which animals are given human speech and reason, that stretches back in Greece at least to that legendary figure, Aesop (c. 550 BC) and, in India, to the stories of the *Panchatantra*. Fables use animals as metaphors in order to teach lessons about moral and social behaviour. In the stories attributed to Aesop, for example, various ideas about industry, perseverance, gratitude, moderation and prudence are being taught.

The artfulness of this kind of tale is that although, as Tolkien noted, the 'animal form is only a mask upon a human face' (Tolkien 1964: 20), the figures we encounter retain just enough of what we recognise discursively as animality to distance them from us (and so make the instruction more palatable). (Flynn, in Hunt, 2004: 418)

Animal stories are probably best seen, therefore, as encouraging **a combination of distancing and empathy**, frequently switching back and forth between the two modes. (Flynn, in Hunt, 2004: 420)

Animism: Despite the complexities of the reading situation, the belief still seems to persist in much critical writing on animals in children's literature that when children read such stories they invariably 'identify' with the animals (Townsend 1976: 120–1). This 'identification' between 'child' and 'animal' is believed to be the result of **animism**. Children are said to have some innate sympathy or connection with animals and to imagine that they can communicate with them (Baker 1993: 123). [...] Animal stories are particularly concerned with **the border between the 'human' and the 'animal'**. (Flynn, in Hunt, 2004: 420)

Dorothy Kilner's *The Life and Perambulations of a Mouse* (1783) is usually credited as **starting the trend**, but its **most famous example is Anna Sewell's *Black Beauty, His Grooms and Companions. The Autobiography of a Horse* (1877)** nearly a hundred years later. (Flynn, in Hunt, 2004: 424)

Hybrids: ...[O]ne of the most intriguing themes in animal stories, namely **the hybrid and unstable nature of animal characters** – the sense that they are presented as a **confusing mix of 'animal' and 'human'** and seem to exist in a liminal space in between the categories. [...]

In the *Jungle Books*, Kipling's Mowgli is an unsettling hybrid figure. Despite appearing in only eight of the fifteen stories, Mowgli's presence is significant because it constructs the division between human and animal produced in the text as both necessary and arbitrary (Walsh, 2001: 31). In *The Wind in the Willows*, it is Toad who best illustrates a similar ambiguity. Like Mowgli, Toad is another 'amphibian' figure (literally) that seems to slide between and trouble categories. (Flynn, in Hunt, 2004: 432)

Stuart Little provides yet another example of the undecidability of talking-animal figures. As a potentially subversive, boundary-straddling figure, he unsettles categories. As such, he joins a long line of strange animal/human hybrids that inhabit the popular, but always somewhat uncanny, genre of the talking animal story. (Flynn, in Hunt, 2004: 433)

In other words, this **literature written specifically for middle-class children** makes use of anthropomorphized animal characters ostensibly to impart middle-class values to the young. (Ratelle, 2015: 5-6)

The reliance on animals in children's literature over the past two centuries has become a key means by which the civilizing process that children go through has been mediated by the animal body. **Children are asked both implicitly and explicitly to identify with animals**, but then to position themselves as distinctly human through the mode of their interactions with both lived animals and those depicted in literature and film. (Ratelle, 2015: 10)

Kenneth Grahame, <i>The Wind in the Willows</i>, Methuen, London, 1908	Kenneth Grahame, <i>Vântul prin sălcii</i>, traducere de Monica Gabriela Rusu, LiterNet, 2010
THE RIVER BANK The Mole had been working very hard all the morning, spring-cleaning his little home. First with brooms, then with dusters; then on ladders and steps and chairs, with a brush and a pail of whitewash; till he had dust in his throat and eyes, and splashes of whitewash all over his black fur, and an aching back and weary arms. Spring was moving in the air above and in the earth below and around him, penetrating even his dark and lowly little house with its spirit of divine discontent and longing. It was small wonder, then, that he suddenly flung down his brush on the floor, said 'Bother!' and 'O blow!' and also 'Hang spring-cleaning!' and bolted out of the house without even waiting to put on his coat. Something up above was calling him imperiously, and he made for the steep little tunnel which answered in his case to the gaveled carriage-drive owned by animals whose residences are nearer to the sun and air. So he scraped and scratched and scrabbled and scrooged and then he scrooged again and scrabbled and scratched and scraped, working busily with his little paws and muttering to himself, 'Up we go! Up we go!' till at last, pop! his snout came out into the sunlight, and he found himself rolling in the warm grass of a great meadow. 'This is fine!' he said to himself. 'This is better than whitewashing!' The sunshine struck hot on his fur, soft breezes caressed his heated brow, and after the seclusion of the cellarage he had lived in so long the carol of happy birds fell on his dulled hearing almost like a shout. Jumping off all his four legs at once, in the joy of living and the delight of spring without its cleaning, he pursued his way across the meadow till he reached the hedge on the further side. 'Hold up!' said an elderly rabbit at the gap. 'Sixpence for the privilege of passing by the private road!'	LA MALUL RÂULUI Pentru că începuse curățenia de primăvară, DI. Cârțiță muncise pe brânci toată dimineața. Mai întâi cu mătura, apoi cu cârpa de praf; mai apoi, cocoțat pe scări și pe scaune, cu o bidinea și cu o găleată de var, până i-a intrat praf în gât și în ochi și i-au sărit stropi de var pe toată blana cea neagră, și până l-a apucat durerea de spate și de mâini. Primăvara se simțea plutind prin văzduh și pătrunsese chiar și în căsuța lui întunecoasă și joasă, cu spiritul ei de neliniște și de dor. Așa că nu-i de mirare că aruncă deodată bidineaua pe podea, spuse „Da' ce-mi pasă mie?” și „Da' mai dă-o-ncolo de curățenie de primăvară!” și o tâșni afară din casă fără măcar să-și pună haina pe el. Ceva anume îl chema grabnic deasupra, așa că o porni prin tunelul îngust și abrupt care făcea legătura cu drumul de pietriș al animalelor ce locuiesc mai aproape de soare și aer. Așa că râcăi și săpă și scormoni și zgărie pământul, și iar râcăi, și săpă și scormoni, muncind din greu cu toate cele patru lăbuțe și spunându-și „Acuș, acuș ajungem sus!”, până când, hop! boticul lui ieși la lumina soarelui, iar el se trezi rostogolindu-se în iarba călduță a unei pajiști întinse. „Ce frumos e!” își spuse el. „E mai bine decât să dai cu var!”. Soarele îi încălzea cu putere blana și adieri ușoare îi mângâiau fruntea, iar după izolarea subterană în care trăise atâta timp, ciripitul vioi al păsărilor îi intra în urechile amorțite aproape ca un strigăt. Și sărind pe toate cele patru lăbuțe deodată, mânat de bucuria vieții și de fericirea unei primăveri în care lăsase deoparte curățenia și toate treburile casei, își continuă drumul peste pajiște până ajunse la gardul viu din celălalt capăt al ei. — Stai pe loc!, spuse un iepure bătrâior din gaura lui. Șase bănuți pentru privilegiul de a trece peste un drum privat.

Dodie Smith, <i>101 Dalmatians</i>, RosettaBooks LLC, electronic edition, New York, 2000	Dodie Smith, <i>O sută unu dalmățieni</i>, Ilustrații de David Roberts, traducere din engleză de Stela Gheție, Arthur, București, 2014
Chapter 1 The Happy Couples, pp. 5-6	Cupluri fericite, pp. 7-10
Not long ago, there lived in London a young married couple of Dalmatian dogs named Pongo and Missis Pongo. (Missis had added Pongo's name to her own on their marriage, but was still called Missis by most people.) They were lucky enough to own a young married couple of humans named Mr. and Mrs. Dearly, who were gentle, obedient, and unusually intelligent—almost canine at times. They understood quite a number of barks: the barks for “Out, please!” “In, please!” “Hurry up with my dinner!” and “What about a walk?” And even when they could not understand, they could often guess—if looked at soulfully or scratched by an eager paw. Like many other much-loved humans, they believed that they owned their dogs, instead of realizing that dogs owned them. Pongo and Missis found this touching and amusing and let their pets think it was true. Mr. Dearly, who had an office in the City, was particularly good at arithmetic. Many people called him a wizard of finance—which is not the same thing as a wizard of magic, though sometimes fairly similar. At the time when this story starts he was rather unusually rich for a rather unusual reason. He had done the Government a great service (something to do with getting rid of the national debt) and, as a reward, had been let off his income tax for life. Also the Government had lent him a small house on the Outer Circle of Regent's Park—just the right house for a man with a wife and dogs. Before their marriages, Mr. Dearly and Pongo had lived in a bachelor flat, where they were looked after by Mr. Dearly's old nurse, Nanny Butler. Mrs. Dearly and Missis had also lived in a bachelor flat (there are no such things as spinster flats), where they were looked after by Mrs. Dearly's old nurse, Nanny Cook. The dogs and their pets met at the same time and shared a wonderfully happy double engagement, but they were all a little worried about what was to happen to Nanny Cook and Nanny Butler. It	Nu cu mult timp în urmă, locuia la Londra un tânăr cuplu de câini dalmățieni, proaspăt căsătoriți, pe nume Pongo și Doamna (Missis) Pongo. (La căsătorie, Missis luase numele lui Pongo pe lângă numele ei, dar cei mai mulți oameni continuau s-o strige Missis.) Aveau norocul să stăpânească doi oameni proaspăt căsătoriți, pe nume domnul și doamna Dearly, două ființe blânde, ascultătoare și neobișnuit de inteligente – aproape canine uneori. Înțelegeau un număr destul de mare de lătrături: lătrăturile pentru „Afară, vă rog!”, „Înăuntru, vă rog!”, „Cina, și un pic mai repede, vă rog!” și „Ce-ați zice de-o plimbare?” Și chiar și atunci când nu pricepeau, izbuteau adesea să ghicească – dacă te uitai la ei cu o privire simțitoare sau zgărmănai nerăbdător cu lăbuța. La fel ca multe alte îndrăgite ființe omenești, aveau convingerea că ei sunt stăpânii câinilor, în loc să-și dea seama că, dimpotrivă, câinii erau stăpânii lor. Pongo și Missis găseau acest lucru amuzant și emoționant și-i lăsau pe oamenii lor de companie să-și închipuie că era și adevărat. Domnul Dearly, care lucra într-un birou în centru, era foarte bun la aritmetică. Mulți îl numeau un vrăjitor al finanțelor – titlu care nu înseamnă același lucru cu un vrăjitor într-ale magiei, deși uneori cele două tipuri de magie seamănă destul de mult. La vremea când începe povestea, domnul Dearly era destul de neobișnuit de bogat dintr-un motiv destul de neobișnuit. Făcuse guvernului un mare serviciu (ceva care avea de-a face cu ștergerea datoriei naționale) și, drept răsplată, fusese scutit de plata impozitului pe venit toată viața. În plus, guvernul îi pusese la dispoziție o casuță pe Cercul Exterior al Regent's Park – numai bună pentru un om însurat, și cu doi câini. Înainte de căsătorie, domnul Dearly și Pongo locuiseră într-un apartament de burlac, unde îi îngrijea bătrâna bonă a domnului Dearly, Nanny Butler. Doamna Dearly și Missis locuiseră și ele într-un apartament de burlac (apartamente de

would be all right when the Dearlys started a family, particularly if it could be twins, with one twin for each Nanny, but until then, what were the Nannies going to do? For though they could cook breakfast and provide meals on trays (meals called "a nice egg by the fire") neither of them was capable of running a smart little house in Regent's Park, where the Dearlys hoped to invite their friends to diner. And then something happened.	burlăcițe ne-existând) unde veghea asupra lor bătrâna bună a doamnei Dearly, Nanny Cook. Câinii și oamenii lor de companie se cunoscuseră în același timp și consumaseră o dublă logodnă nespuse de fericită, dar cu toții se arătară nițel îngrijorați de soarta celor două bone, Nanny Butler și Nanny Cook. Ar fi fost numai bine dacă cei doi Dearly ar fi pornit să întemeieze o familie, și mai ales dacă aveau gemeni, câte un copil pentru fiecare bună, dar până atunci, ce aveau să facă cele două femei? Căci, cu toate că puteau să pregătească micul dejun și să servească pe tăvi farfuriile cu mâncare, nici una dintre ele nu era în stare să facă menajul într-o casă atât de cochetă precum cea din Regent's Park, unde soții Dearly sperau să-și invite prietenii la cină. Și atunci s-a întâmplat ceva.
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FANTASY

Fantasy is an **extensive, amorphous and ambiguous genre**, resistant to attempts at quick definition. It can incorporate **the serious and the comic, the scary and the whimsical, the moral and the anarchic**. It can be **'high'** – taking place in alternative worlds – or **'low'** – set in the world we know. Or it can combine the two. Besides texts set in other worlds, fantasy includes **stories of magic, ghosts, talking animals and superhuman heroes, of time travel, hallucinations and dreams**. It overlaps with other major genres, notably the **fairy tale** and the **adventure story**, but it intersects also with almost any other kind of children's book: the moral tale in the case of Charles Kingsley's *The Water-Babies* (1863), say, or the school story in the case of J. K. Rowling's *Harry Potter* books (1997-2007). (Grenby, 2008: 144)

The origins of fantasy lie in **myths, legends, and folklore**, and these continue to provide **plots, motifs, and characters** for works of fantasy today. Although it may appear in **many forms**, from **picture books to poems, the predominant fantasy genre is the novel**. Fantasy may take place entirely in an **alternative universe** with its own history, geography, and so on, which **J. R. R. Tolkien** called a **"secondary world"**; in such fantasy, the secondary world is **closed or self-contained**. Another form sees **characters transported from a realistic setting, or a primary world, into a magical secondary world via a passage** between them, such as the wardrobe through which Narnia is visited in **C. S. Lewis's** *The Lion, the Witch and the Wardrobe* (1950), or the book in **Michael Ende's** *The Neverending Story* (German original 1979). Fantasy can also involve the intervention of **supernatural beings** (Mary Poppins, Pippi Longstocking), **objects** (magic rings, the pencil in **Catherine Storr's** *Marianne Dreams*, 1958), or **events** (such as metamorphosis) from an implied secondary world into a realistic setting in a quotidian world. Fantasy can feature **anthropomorphic animals** (**E. B. White's** *Charlotte's Web*, 1952) or **toys** (**A. A. Milne's** *Winnie-the-Pooh*, 1926; **Sylvia Waugh's** Mennyns series, 1993–1996), **time travel** (**E. Nesbit's** *The Story of the Amulet*, 1906; **Philippa Pearce's** *Tom's Midnight Garden*, 1958), or **imaginary locations** (Neverland in **Sir J. M. Barrie's** *Peter Pan*, 1904). It may incorporate elements from other traditions and genres to create a hybrid form such as the **school story–fantasy** in **J. K. Rowling's** *Harry Potter* series (1997–2007).

Prior to the 19th century, imaginative narratives were rejected by the gatekeepers of children's literature, and it was not until after the Romantic movement that they advanced to a dominant form; indeed, a large number of the texts commonly regarded as international classics of children's literature today belong to the fantasy genre. The beginnings of modern fantasy can be found in the pioneering German literary **fairy tale** *Nussknacker und Mausekönig* (1816; *Nutcracker and Mouse King*, 1853), by **E. T. A. Hoffmann**, which depicted for the first time a realistic modern setting in which the protagonist experiences another, fantastic world. Following in the tradition of German Romanticism, **Hans Christian Andersen** created his famous and original literary fairy tales, in turn influencing the development of English fantasy in the second half of the 19th century, often called the "golden age of children's literature." **Lewis Carroll's** *Alice's Adventures in Wonderland* (1865) was without precedent in original imaginative literature, and it served as a **touchstone** for later works. Blending parody, satire, and **nonsense**, it showed how limitless the possibilities of fantasy were and how liberating it could be for children. Further **highlights in the English tradition** have included **George MacDonald's** *At the Back of the North Wind* (1871), **Oscar Wilde's** *The Happy Prince, and Other Tales* (1888), **E. Nesbit's** *Five Children and It* (1902), **Sir J. M. Barrie's** *Peter Pan* (1904), **A. A. Milne's** *Winnie-the-Pooh* (1926), and **P. L. Travers's** *Mary Poppins* (1934).

While the British tradition is particularly strong, other countries have, of course, produced notable works of fantasy, such as **Carlo Collodi's** *The Adventures of Pinocchio* (Italian original 1881-1882), **Selma Lagerlöf's** *The Wonderful Adventures of Nils* (Swedish original 1906–1907), **Antoine de Saint-Exupéry's** *The Little Prince* (French original 1943), **Astrid Lindgren's** *Pippi Longstocking*

(Swedish original 1945), **Tove Jansson's** *Moomin* books (Finnish/ Swedish originals from 1945 on), **Alf Prøysen's** *Mrs. Pepperpot* tales (Norwegian originals from 1956 on), **Otfried Preussler's** *The Little Water-Sprite* (German original 1956), and Michael Ende's *The Neverending Story* (German original 1979), to name but a few. **L. Frank Baum** is seen as one of the founders of a specific American tradition of fantasy; his *Wizard of Oz* (1900) is a masterpiece that sets out in Kansas and addresses the American Dream.

Modern Fantasy

Modern fantasy has its roots in traditional fantasy from which motifs, characters, stylistic elements, and, at times, themes have been drawn. Many of the most revered works of children's literature fall into the genre of modern fantasy. *The Adventures of Pinocchio*, *Alice's Adventures in Wonderland*, *The Wizard of Oz*, *The Wind in the Willows*, *Winnie-the-Pooh*, *Pippi Longstocking*, and *Charlotte's Web* immediately come to mind. The creation of stories that are highly imaginative – yet believable – is the hallmark of this genre. (Lynch-Brown & Tomlinson, 1999: 97-111)

Modern fantasy refers to the body of literature in which the events, the setting, or the characters are outside the realm of possibility. (Lynch-Brown & Tomlinson, 1999: 97-112)

The **cycle format** in which one book is linked to another through characters, setting, or both is especially prevalent in modern fantasy. (Lynch-Brown & Tomlinson, 1999: 97-112)

Science fiction, the most recent development in modern fantasy, is said to owe its birth to the nineteenth-century novels of **Jules Verne** (*Journey to the Center of the Earth*, 1864; *20,000 Leagues under the Sea*, 1869) and **H. G. Wells** (*Time Machine*, 1895). (Lynch-Brown & Tomlinson, 1999: 97-115)

***Gulliver's Travels* (1726) – an adult novel prototype for children's fantasy adventures.** (Lynch-Brown & Tomlinson, 1999: 97-116)

...[M]uch as ***Alice's Adventures in Wonderland* (Carroll, 1865) operates as the first standard-bearer for the fantastical thread in children's literature**, *Little Women* represents the domestic thread. (Stevenson, in Shelby *et al.*, 2011: 191)

So far as '**fantasy**' is concerned, the definition is, as in my *The Fantasy Literature of England*, 'a fiction involving the supernatural or impossible.' 'Supernatural,' as said there, implies some form of magic or of supernatural being, from an angel to a fairy; 'impossible' means something we think cannot be, such as E. Nesbit's Psammead or the world of the *Pooh* books. This definition is open to challenge, but is a serviceable rule of thumb, and it is broadly the one used to define fantasy in the encyclopedias and bibliographies. It is also the one adopted by the current leading writer on children's fantasy, Maria Nikolajeva, in her *The Magical Code: The Use of Magical Patterns in Fantasy for Children* (1988). However, there are **numerous modes of fantasy**. Sometimes it is **comical, as in *Pooh***; sometimes it is **nonsense, as in *Lear***; it can be **social criticism in Wilde, Christian apologetics in C. S. Lewis, nostalgia in Kenneth Grahame, or political allegory in W. J. Corbett**. The definition given here can only be a formal, not a vital one: more a corral than a characterisation. (Manlove, 2003: 11)

English fantasy has at least **six modes**, each containing different authors – **secondary world, metaphysical, emotive, comic, subversive and children's fantasy**. Any definition, to be adequate, should cover all these. (Manlove, 2003: 12)

If one might term **Lewis's Narnia books 'high' fantasy**, in the sense of their being about great matters, the *Borrowers* books of Mary Norton, which appeared from 1952, could almost have been written to go to the opposite extreme. They describe the domestic life and adventures of a family of three tiny people who are at first found living in a house under the floor behind the kitchen stove, but have to leave when discovered. *The Borrowers* was followed by three books describing the adventures of the uprooted family in search of a new home in the outside world, *The Borrowers*

Afield (1955), *The Borrowers Afloat* (1959) and *The Borrowers Aloft* (1961); a final volume followed in 1978, *The Borrowers Avenged*. (Manlove, 2003: 86)

In some ways **Dahl's 1960s** fantasy is expressive of the released energies of the decade, and belongs with the Beatles, the New Wave, and hip culture, which may explain why his first books *James and the Giant Peach* and *Charlie and the Chocolate Factory*, published in America in 1961 and 1964, and successful there, had to wait until 1967 to find a publisher in Dahl's more staid homeland. (Manlove, 2003: 105)

Dahl's view of fantasy here is often that it is part of ordinary life:

The most important fact you should know about REAL WITCHES is this ... *REAL WITCHES dress in ordinary clothes and look very much like ordinary women. They live in ordinary houses and they work in ORDINARY JOBS.*' (**incipit of *The Witches***, q. in Manlove, 2003: 107)

The main writers of children's fantasy in the 1990s are Annie Dalton, Ann Halam, Sylvia Waugh, Gillian Cross, Helen Cresswell, David Almond, Philip Pullman and J. K. Rowling. The postmodernist idiom of the 1980s continues with **Salman Rushdie's rather overplayed *Haroun and the Sea of Stories* (1990)**, but in the main we find that children's fantasies of the 1990s have moved beyond the 'literary.' (Manlove, 2003: 170)

Within its alternative universe, **Philip Pullman's 'His Dark Materials' trilogy – *Northern Lights* (1995), *The Subtle Knife* (1997) and *The Amber Spyglass* (2000)** – presents a vision opposite to that of most 1990s children's fantasy: one in which identity expands and solidifies rather than thins and fades. This is a fantasy world in which being is portrayed as more real than nothingness, and as growing more so throughout the narrative. Indeed the basic theme of the trilogy is the wonder and preciousness of existence: and in its pursuance not only the forces of annihilation are overthrown, but the entire religious view of life that makes the next world matter more than this one. In his fantasy world, Pullman has set out to portray a reality whose complexity may equal ours. (Manlove, 2003: 181)

High Fantasy

Quest stories that are serious in tone are called *high fantasy*. [...] *The Hobbit*, written by J. R. R. Tolkien in 1937, is one of the first of these fantasies; it retains a cult of followers even today. Also, C. S. Lewis's *Narnia* (Lynch-Brown & Tomlinson, 1999: 97-119)

High fantasy, usually epic in form and serious in tone, creates a secondary world of mythic proportion, with the story often spread over a number of volumes. It draws on mythic structures and the quest motif, and frequently involves a young hero discovering his or her own identity. **Tolkien is seen as the initiator of this tradition with *The Hobbit* (1937) and *The Lord of the Rings* trilogy (1954–1955).** The **struggle between good and evil** is one of the basic structures of high fantasy, which often also maps the progression from youth to maturity of the central characters. The best fantasy explores this struggle with great seriousness, as well as a mindfulness of ethical and philosophical dimensions, in series set in alternative realms. Examples are **Ursula Le Guin's** Earthsea novels (1968–2001), *The Chronicles of Prydain* by **Lloyd Alexander** (1964–1968), **Susan Cooper's** *The Dark Is Rising* (1965–1977), and **Philip Pullman's** *His Dark Materials* trilogy (1995–2000). The latter combines an exciting adventure plot with a reconsideration of creation, the soul, death, and religion in a retelling and inversion of John Milton's *Paradise Lost* (1667).

From his first novel, *The Weirdstone of Brisingamen* (1960), **Alan Garner** created a new type of fantasy that blended myths with contemporary settings and insights, and this new tradition is continued in the works of Susan Cooper, **Peter Dickinson**, **Penelope Lively**, and **Patricia Wrightson** (who draws on Australian Aboriginal legends).

So-called **sword-and-sorcery novels**, a popular form of high fantasy, have enjoyed widespread popularity since the 1980s (see **Robert E. Howard's** *Conan the Barbarian*, 1932, as an influence).

Far from the seriousness of epic high fantasy is the tradition of comic fantasy, which can be traced back to Lewis Carroll and sometimes involves nonsense or absurd elements. The Australian classic *The Magic Pudding* (1918), by **Norman Lindsay**, and the comic grotesque novels of **Roald Dahl** occupy the carnivalesque end of this tradition, with **Hugh Lofting's** Dr. Dolittle stories (from 1920 on) and **E. B. White's** *Stuart Little* (1945), to name but two, representing the more gentle, humorous end.

In the aftermath of the unprecedented popularity and huge commercial success of the Harry Potter novels and films, fantasy has been enjoying a strong wave of interest; Harry Potter has had a knock-on effect that has catapulted the genre to the top of the popularity stakes in reading matter and spawned endless new series. The film versions of *Harry Potter* (starting in 2001) and the three *Lord of the Rings* films (2001–2003) brought in their wake numerous successful motion-picture **adaptations** of fantasy classics such as C. S. Lewis's *The Chronicles of Narnia* and Susan Cooper's *The Dark Is Rising* series. (O'Sullivan, 2010: 96-99)

The literary or compound term '**high fantasy**' is **enormously evocative** and, like most evocative terms, it is **pluralistic in meaning** and therefore difficult to pin down with a neat or precise definition. 'High' can refer to style, subject matter, theme or tone. It can also refer to the characters themselves – their elite or elevated social status or the moral or ethical philosophies which they espouse or exemplify. It can even refer to the affective level of the story itself. 'Fantasy', as a literary term, refers to narrative possibilities limited, at least initially, only by the author's own imagination and skill as a story-teller. When combined, 'high fantasy' identifies a literary genre which includes some of the most universally praised books for young readers.

Fantasy, or the fantastic element in literature, has been most usefully defined by Kathryn Hume. In her book, *Fantasy and Mimesis: Responses to Reality in Western Literature*, Hume argues that any work of literature can be placed somewhere on a continuum, one end of which is mimesis and the other fantasy. All literature, Hume suggests is the product of two impulses. These are *mimesis*, felt as the desire to imitate, to describe events, people, and objects with such verisimilitude that others can share your experience; and *fantasy*, the desire to change givens and alter reality – out of boredom, play, vision, longing for something lacking, or need for metaphoric images that will bypass the audience's verbal defences. (Sullivan, in Hume 1984: 20)

Fantasy itself, she continues, '*is any departure from consensus reality*' (21, italics in original).

The relative proportions of the two elements – **mimesis and fantasy** – in a specific work will determine that work's place on the continuum. (Sullivan, in Hunt, 2004: 436)

Unlike science fiction, however, which departs from contemporary consensus reality by extrapolating that reality into the near or far future where it has been significantly changed by discovery, invention and development, high fantasy departs from contemporary consensus reality by creating a separate world in which the action takes place. In *Critical Terms for Science Fiction and Fantasy: A Glossary and Guide to Scholarship*, Gary K. Wolfe defines high fantasy as that fantasy 'set in a secondary world ... as opposed to Low Fantasy which contains supernatural intrusions into the "real" world' (1986: 52). (Sullivan, in Hunt, 2004: 436)

Lewis Carroll (1832–1898). Pseudonym of Charles Lutwidge Dodgson, English author, photographer, mathematician, and Oxford don most famous as author of *Alice's Adventures in Wonderland* (1865) and its sequel *Through the Looking-Glass, and What Alice Found There* (1871). In his youth Dodgson, the third of 11 children of an Anglican clergyman, invented games for his siblings and edited family magazines for their amusement. Throughout his lifetime, he would feel more comfortable in the company of children than that of adults. After studying mathematics in Oxford, he remained there as a lecturer for the rest of his life, fulfilling the conditions that he not marry and take holy orders. He was very interested in the theater and was a pioneer in the field of photography; his pictures—especially of young girls—are distinguished examples of 19th-century photography. Among the subjects of his pictures were the children of Henry George Liddell, dean of Dodgson's college, with whom he became very friendly, taking a special interest in Alice, the second youngest, to whom the Alice stories were originally told. The genesis of *Alice's Adventures in Wonderland* (or *Alice in Wonderland*, as it is now commonly known) is to be found in stories told to entertain Alice and her sisters on a boating trip on July 4, 1862, which Dodgson subsequently wrote down, furnished with his own illustrations, and presented to Alice Liddell as *Alice's Adventures Under Ground*. Encouraged by enthusiastic friends, including **George MacDonald**, Dodgson thought to publish the novel; it appeared, illustrated by the political cartoonist John Tenniel, in 1865. In it the seven-year-old protagonist Alice falls down a rabbit hole into a **fantasy** world in which all the rules and norms of behavior, thought, and language are replaced by ones never yet encountered by Alice (or by the reader). She meets numerous peculiar characters taken from the world of **nursery rhymes** (for instance, the Queen of Hearts) or from popular sayings (the Cheshire Cat, the March Hare, and the Mad Hatter) who, although nominally adult, behave like egotistical children. Alice is a curious, open, and spontaneous girl who, despite her frequent and unsettling change of size, rarely forgets her Victorian manners. The novel contains numerous poems and parodies (especially of moral and didactic children's poems) and is full of inventive play with language and logic. Due to the mad unpredictability of its characters, the novel's humor is laced with danger. The narrative takes place within a dream frame: Alice falls asleep, then falls down the rabbit hole; in the end she wakes up after vehemently defending herself against the fantastic figures.

Alice in Wonderland marked the liberation of children's literature from the hands of the moralists and didacts. With its fantastic plot, extravagant characters, parodies of poems and songs, and use of **nonsense**, it revolutionized children's literature and reinstated fantasy to a central position after a long period of rejection by opponents of **fairy tales**. Translated into more than 100 languages, it made literary nonsense a worldwide phenomenon. Close to 150 different artists have **illustrated** *Alice in Wonderland*, including **Arthur Rackham**, Willy Pogany, Salvador Dalí, **Tove Jansson**, **Anthony Browne**, and **Helen Oxenbury**. The first of many stage versions, a musical, was produced in 1868, and numerous film versions have been made, including the animated feature by **Walt Disney** in 1951 that combines story elements from both *Alice* novels.

The sequel, *Through the Looking-Glass, and What Alice Found There*, features, as did its predecessor, many characters who have become immortal in children's literature and beyond, including the Red and White Queens, Humpty Dumpty, and the White Knight. The two basic conceits are the mirror (encompassing reversals, opposites, time running backward, etc.) and the game of chess. The nonsense is more ruthless here than in the first novel, with the topic of death even more pervasive; and it contains the poem "Jabberwocky," often taken to be the quintessential piece of nonsense verse. Its reception was not as widespread as that of *Alice in Wonderland*, and few artists, other than Tenniel, have illustrated it. But elements from it are often included in film versions, dramatizations, and retellings of the Alice story. Further publications by Lewis Carroll include *The Hunting of the Snark* (1876), a nonsense epic poem, and sentimental novels about two fairy children, *Sylvie and Bruno* (1889) and *Sylvie and Bruno Concluded* (1893). (O'Sullivan, 2010: 60-62)

Lewis Carroll's *Alices* [*Alice's Adventures in Wonderland* (1865) and *Through the Looking-Glass and What Alice Found There* (1872)]

The book that many literary historians seem to spend their chronicle waiting for, however, is **Lewis Carroll's *Alice's Adventures in Wonderland* (1865)**. Cheerfully praised by one critic on the grounds that “**it has no moral**,” (as cited in Carpenter, 1984, p. 17), the book, with fanciful yet intensely detailed illustrations by John Tenniel, was **an immediate success**; it sold quickly in Britain and crossed the Atlantic for an American edition the following year. **Carroll's book wasn't the first popular fantasy, but it was the most lasting and influential one**; without *Alice*, it's unlikely that the era would receive the admiration critics tend to bestow on it. (Stevenson, in Shelby *et al.*, 2011: 191)

Alice's Adventures in Wonderland was first published in 1865, at the height of what is referred to as **the first Golden Age of children's literature**. It was the first children's book to be regarded critically to be ‘virtually entirely on the child's side’ (Hunt 1994: 60). What this means is it is seen as moving away from the overtly didactic moralizing of earlier texts and toward an altogether more entertaining and pleasurable read, where the child is the central focus rather than being subject to adult authority.

The form of writing used by Carroll is known as nonsense, an area of literature with which he and his predecessor Edward Lear are commonly associated. Nonsense is considered to be anarchic in its outlook, often combining elements of both violence and death, all of which can be detected throughout both of the *Alice* books.

Ultimately, reality itself is challenged through ‘fantasy, nonsense, and parody’ in ways that often push ‘language and meaning toward dangerous limits of dissolution’ (Shires 1988: 267). Playing with ‘sense-making’ combines both pleasure and terror because ‘anarchy is both joyous and disturbing’ (Shires 1988: 267–8). (McCulloch, 2011: 49)

Alice's Adventures in Wonderland and *Through the Looking-Glass* expose the instability of the self and its threatened annihilation. The **prefatory poem** in *Wonderland* reminds us that Alice is only a ‘dream-child’. (McCulloch, 2011: 50)

The argument, put forward by Jacqueline Rose in *The Case of Peter Pan*, that children's literature was expected to have a transparent language and a sense of closure is complicated in the *Alice* books. (McCulloch, 2011: 51)

To reach her own adventure, though, Alice metaphorically travels through her sister's grown-up book – she ‘peeped into the book her sister was reading’ (25) – and so she is framed by an adult text. Alice as a fictional character in a children's story is framed by an omniscient adult narrator – she is thus controlled and constrained within the parameters of adult creativity. (McCulloch, 2011: 51)

In the opening paragraphs the constants of place and time are changing. Although Alice still has a strong sense of self, she cannot control her circumstances and consequently falls down the rabbit hole: ‘Alice had not a moment to think about stopping herself before she found herself falling down what seemed to be a very deep well’ (Carroll 1992: 8). Her world is becoming physically unpredictable: what she had thought was a rabbit hole might be a well instead. The quality of time is also changing, slowing down so that she can look about her and ‘wonder what was going to happen next’ (Carroll 1992: 8). Even before her fall is over she is losing her cognitive grasp of the situation. Alice is now ‘wondering’; she is engaged in a slow process of consideration, without having sufficient knowledge to predict confidently what *will* happen next. (Webb, in Cogan Thacker & Webb, 2002: 64)

Three Alices

Several well-known texts for children can be described as ambivalent; some, like *The Hobbit* and *Winnie-the-Pooh*, are perhaps among the most famous texts for children. However, *Alice's Adventures in Wonderland* has been chosen for discussion mainly because it was Lewis Carroll himself who wrote three different versions of the same story, attributing a different status to each. (Shavit, 1986: 71)

Carroll's three versions differ from one another primarily in the status attributed to them by the writer; only one of them was meant to be an ambivalent text, while the other two maintain an univalent status. When Carroll decided to publish *Alice* (see below), he decided to change the first version, probably because he found that version too sophisticated to be accepted by the children's system, yet not sophisticated enough to be accepted by adults. This is why most of the features characteristic of the ambivalent text already appear in the first version. But there is a crucial difference between the first and the second versions: various features, which are only hinted at in the first, become the dominant features of the second. Thus, the difference between the two versions lies not only in the presence or absence of certain elements, but in their organization and consequently their hierarchy within the text as well. In working on the second version, Carroll was clear in his direction; he wanted to expand those elements that can be described by us as giving the text its ambivalent nature. On the other hand, when writing the succeeding version, *The Nursery Alice*, Carroll eliminated and deleted all those elements that he had elaborated in the second version. In this third version, Carroll tried to extricate the text from its ambivalent status and deliberately transformed it in order to appeal solely to children, thus making it a univalent text. (Shavit, 1986: 72)

Carroll wrote three different versions of *Alice's Adventures in Wonderland*. The first one, entitled *Alice's Adventures Underground*, was given to Alice Liddell, the daughter of Dean Liddell of Christ Church, on 26 November 1864 as a Christmas present. This version was not published as a book for almost twenty years, and only in March 1885, after Carroll's second version became very successful, was the manuscript published. As the facsimile edition indicates, the first version was primarily published as a historical document, and not as a book for children, probably because Carroll wanted a more ambivalent text. The well-known text, that of *Alice's Adventures in Wonderland*, was the second version, written by Carroll after his friends encouraged him to publish as a book the manuscript they had had the opportunity to read. It is said that the novelist Charles Kingsley found the manuscript in Liddell's house and urged Mrs. Liddell to persuade the author to publish it. But Carroll was not convinced until George MacDonald read it to his children with overwhelming success (Green 1960, 35). Still, Carroll was dissatisfied with the fact that it was not "ambivalent enough." As a result, he was reluctant to publish the first version as it was and changed much of it. This version became the best known, and, in quite a short time, became a children's classic, making Carroll very famous. (Shavit, 1986: 73)

Queen Victoria's enthusiasm for the book, which became a legend in itself, only reinforced its status, and the fact that it was sold at the very high price of seven shillings and sixpence made it into a commercial success as well.⁴ This commercial success became possible because the book was bought by adults for their own reading; normally, people were reluctant to pay so much for a children's book. Carroll himself was aware of the fact that his book was quite expensive and was not happy about it at all. On 15 February 1869, he wrote to Macmillan, his publisher: "My feeling is that the present price puts the book out of the reach of many thousands of children of the middle class" (Hudson 1978, 129). (Shavit, 1986: 74)

A historical overview of English literature shows quite clearly that *Alice* was not the first children's fantasy story and thus could not possibly have gained its status as a "classic" (a text of great importance) merely because it was a fantasy story. *Alice* was considered a turning point already in

its own time, as well as in several historiographies (see Darton 1958, Townsend 1977, Muir 1969), not because of the introduction of the fantasy model, but because of the way the fantasy model was handled. It was Carroll's manipulation of the existing model of the fantasy story, as well as other prevailing models in English literature of the time, that created a new model; making the text a classic and a subject for imitation. (Shavit, 1986: 79)

The text is based on three different models that existed in children's literature at the time. Carroll combined these models and, in doing so, distorted and altered them. He combined two prominent models of children's literature -- that of the adventure story and that of the fantasy story -- and added them to the model of a nonsense story (Lear's famous *Book of Nonsense* was first published in 1846). (Shavit, 1986: 81)

The **opening scene** sets a pastoral view where the rabbit that passes by could be part of the setting and the bored girl could be asleep and dreaming. In this case, the whole story could have been motivated as a dream and the transition from the white rabbit to the talking white rabbit could have been explained as a transition from reality to a dream. **[INCIPIT]** (Shavit, 1986: 83-84)

On the other hand, Carroll deliberately confuses the two worlds -- and in the most decisive points of the text; that is, he does it not only at the beginning of the story, but at the end as well. For example, Alice grows back to her normal size when she is still with the cards. In other words, she comes back to the "real" world when she is still in the possible world of fantasy. (Shavit, 1986: 85)

In *Alice's Adventures in Wonderland*, Alice's fall into the rabbit hole takes a long time, more than realistically possible according to the laws of gravitation. The sense of this continuous fall is created by Carroll's special manipulation of time and space. By combining elements of both, Carroll described time in terms of space, changing the rules of time. Carroll emphasizes the continuous fall by having Alice pick up a jar of marmalade. The passing time is then described by the elements of space -- the shelves: "She took down a jar from one of the shelves as she passed: it was labeled 'ORANGE MARMALADE but to her great disappointment it was empty" (Gardner 1977, 27). (Shavit, 1986: 88)

Alice in Germany

This chapter is to be concluded with a brief example of a subject of comparative contact and transfer studies, the translation and reception of Lewis Carroll's *Alice in Wonderland*. The French translations have been analysed by Nières 1988, the Finnish by Oittinen 1997. Antonie Zimmermann, a German teacher living in England at the time, produced the first German translation of *Alice in Wonderland*, published in 1869. Since then over thirty different German translations have been issued (not counting abridged versions and translations into other media). How can Carroll's novel be successfully translated into German or, for that matter, into any other language? Word play on the highest level, poems, parodies; the English language not only provides the context for much of the humour, it is frequently its very object. *Alice in Wonderland* is full of explicit and implicit references to historical or cultural figures, regional and social accents and names, many of which are figures from English nursery rhymes or personifications of sayings – the Mad Hatter, the March Hare, the Cheshire Cat, the Queen of Hearts and her court – all of which challenge the talent of any translator.

In the initial stages of its reception at least, this was a book which, with its dream-like quality, its perverted logic, its incomprehensibility, was totally unlike anything produced by German authors for children. Was this book suitable for children, was it acceptable for German children? Each translation can be read as the translator's answer to the questions, influenced by predominant concepts of childhood and attitudes towards what constituted children's literature in Germany at the time of that particular translation.

The translations range from those which **infantilise the novel** to others which offer an **exclusively adult reading** of it. **Five main approaches towards the translation of Lewis Carroll's novel** can be identified: **the fairy-tale approach; the explanatory approach; the moralising approach; the literary approach; and an approach which is both literary and accessible to children.** (O'Sullivan, q. in Hunt, 2004: 198)

Many German translations try to turn *Alice in Wonderland* into a comprehensible book; they try to explain away the inexplicable. In them, language as a means of meaningful communication is no longer questioned or undermined: the disturbing, grotesque, threatening dimension of Lewis Carroll's book is eliminated. (O'Sullivan, q. in Hunt, 2004: 199)

Compared to its reception in England and in other countries, Lewis Carroll's book simply wasn't a success in Germany, for which the poor quality of many of the thirty-one translations issued in the course of 130 years is partially responsible. (O'Sullivan, q. in Hunt, 2004: 200)

The events which preceded the publication of *Alice's Adventures in Wonderland* in 1865 are well known. On one memorable afternoon, 4 July 1862, The Reverend Charles Dodgson, who was practised in telling stories to young friends, took the three Liddell girls, Lorina, aged thirteen, Alice, aged ten, and Edith, aged eight, rowing on the Thames. He told them a story so entertaining that Alice 'pestered' him to write it down. The story was not premeditated or a retelling. Dodgson noted later, as we are told by Martin Gardner in *The Annotated Alice*,

I distinctly remember, now as I write, how, in a desperate attempt to strike out some new line of fairy-lore, I had sent my heroine straight down a rabbit-hole, to begin with, without the least idea what was to happen afterwards. (p. 22)

Readers of Dodgson's other fictions for children, 'Bruno's Revenge' and *Sylvie and Bruno* can only be thankful for this precipitation, which necessitated Alice's waking from a dream at the end of the tale and thus made it inevitable that almost the entire action should take place inside her head and without a conventional narrative framework and a conventional narrative voice. This was half the happy accident. The other half was that it was ten-year-old Alice who pestered him to write down the story, that he wanted to please her, and shaped his story in compliment to her, so that she became both his heroine and, more importantly, his narratee. He wrote for her first, and only after others had seen his handwritten *Alice's Adventures under Ground*, for publication. But except in the deletion of some private jokes, the addition of the 'Pig and Pepper' and 'Mad Teaparty' chapters, and the rearrangement and elaboration of the croquet game and the trial, *Alice's Adventures in Wonderland* is not significantly different from *Alice's Adventures under Ground*. The narrating personality is the same and so is the personality of the child in whom the story is centred. (Wall, 1991: 97-98)

In *Alice's Adventures under Ground*, and equally in *Alice's Adventures in Wonderland*, he was writing a story for ten-year-old Alice Liddell, chief auditor of the original tale and instigator of its translation into permanent form. His character, in compliment to her, was also called Alice. This Alice was only seven, as is made quite clear in the story, but she shared a birthday, 4 May, with the real child. Dodgson's narrator, Lewis Carroll, asks his narratee, Alice Liddell. (Wall, 1991: 99)

Among the 'curious creatures' who fall into the pool of Alice's tears are a Lory (Lorina), an Eaglet (Edith), a Duck (Robinson Duckworth, Dodgson's friend who was also in the boat that afternoon) and a Dodo (the stammering Dodgson). (Wall, 1991: 99)

When Alice first sees the White Rabbit running by, we are given what may seem at first to be merely a statement of her thoughts: 'There was nothing so *very* remarkable in that; nor did Alice think it so *very* much out of the way to hear the Rabbit say to itself, "Oh dear! I shall be too late!"' (*The Annotated Alice*, p. 25). But the italics tell us that the narrator is conveying to the narratee his amusement at Alice's matter-of-fact acceptance of this phenomenon and expecting the narratee's assent. This is one of the factors which allows the close and comfortable relationship of narrator and

narratee to develop. The narrator can make jokes at Alice's expense for the benefit of the narratee. (Wall, 1991: 100)

...*Alice's Adventures in Wonderland* is frequently credited with being the children's book which finally banished explicit moral instruction in favour of carefree amusement... (Wall, 1991: 106)

Alice in Italy

There exists a 1930s adaptation of Lewis Carroll's *Alice's Adventures in Wonderland* in Italian, where not only do the characters have translated names but even the author finds himself under a new guise: he has become '**Luisa M. Carroll**' - an Italianised version of Louisa M. Alcott, presumably due to some illusion that children's books of this kind were best written by women, and Italian ones at that!

Alice in Romania

***Aventurile lui Alice în Limba Română* (Mihaela Cernăuți-Gorodețchi)**

Deși în momentul publicării (cu atât mai puțin în timpul scrierii) *Aventurilor lui Alice în Țara Minunilor* (1865) Lewis Carroll nu bănuiește succesul fulminant și constant (la public și la critică, deopotrivă) pe care îl va avea cartea, deși comentariile critice din epocă sînt mai degrabă rezervate (moderat laudative, în cel mai bun caz) – poate și pentru că textul este „înregimentat” fără ezitare (din fericire, nu pentru totdeauna și nu exclusiv) în sistemul minor al „literaturii pentru copii” –, destinul primei Aliciade se impune ca excepțional imediat de la lansarea ei pe piață. Best-seller în Marea Britanie (25.000 de exemplare vîndute în primii cinci ani, 86.000 pînă în 1898, cînd moare Charles Dodgson), povestea uimitoarelor aventuri ale lui Alice își începe cariera internațională (la fel de – dacă nu încă mai! – strălucită) prin grija autorului, care perfectează primele traduceri (în franceză și germană – 1869; în italiană – 1872), angajînd personal traducători și urmărind îndeaproape procesul de transpunere a textului original în limbile respective. În deceniul opt al secolului XIX apar, de asemenea, și traduceri în suedeză, daneză, olandeză și rusă. Urmează zeci și sute (fără exagerare) de versiuni, în mai toate limbile pămîntului (chiar și în latină și în esperanto), ficțiunea carrolliană asigurîndu-si (alături de Biblie și de piesele lui Shakespeare) un loc permanent în fruntea listei celor mai des traduse cărți din lume.

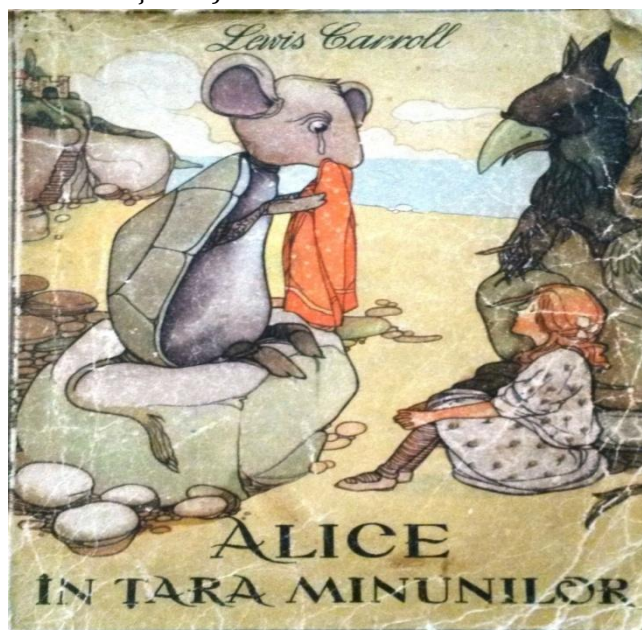
În România, Alice ajunge în secolul XX, după mai mult de 70 de ani de la apariție. Din 1939 pînă în 1997, apar șase traduceri ale primei Aliciade și numai trei – în 1939, 1971, 1977 – ale celei de-a doua (care, e drept, pune infinit mai multe probleme de natură lingvistică). **Cele două cărți au apărut în tandem doar în 1939, într-un singur volum, și în 1997, ca volume gemene.**

Primele trei tentative de a familiariza receptorul român cu textele carrolliene sînt absolut deplorabile, sub toate aspectele. Prezentarea grafică este, în fiecare caz, foarte modestă, iar ilustrațiile sub orice critică: anoste (deseori inepte), lipsite de stil și de expresivitate; de altfel, nimeni nu-si recunoaște responsabilitatea/vina de a le fi comis (doar în editia din 1939 există o semnătură enigmatică: Rab); în ediția din 1947 [?] ele sînt în mod evident realizate de (două?) persoane diferite, între care colaborarea (ori, cel puțin, compatibilitatea artistică) lipsește cu desăvîrșire. Asa se face că, în cuprinsul aceleiasi cărți, la doar cîteva pagini distantă, Alice arată cînd ca o țărăncuță robustă și rumenă, cu părul lung, strîns în coadă de cal, cînd ca o ingenuă prețioasă, cu o tunsoare bob (? la Louise Brooks), cu atitudini studiate, artificiale. Ilustrațiile sînt așezate în pagină fără nici un sistem și uneori chiar eronat plasate în contextul narativ. La toate aceste semne (și semnale) confuze, descurajante, se adaugă traducerile înseși, care sînt de o foarte slabă calitate: pline de stîngăcii, de echivalente neinspirate, de inconsecvente și presărate cu destule erori de limbă (nu numai engleză!). În mod inexplicabil, the Gryphon ajunge... Scorpion (în traducerea lui N. Ionescu, 1947[?]); the Caterpillar este o doamnă Omidă în text, în timp ce în ilustrație i se atribuie o vestimentație și accesorii care definesc un domn (v. traducerea lui Eugen B. Marian, 1946); the Mock

Turtle devine „broasca testoasă cu cap de vitel” (N. Ionescu) fără explicația (de natură culinară) ce ar putea lămuri situația (și jocul de cuvinte) sau, pur și simplu, este numită „Falsa Broască Testoasă”, dar imaginea (copiată după ilustratia originală semnată de John Tenniel) încurcă lucrurile, prezentând, totuși, personajul... cu cap de vițel (la fel, fără o minimă explicație necesară – v. ediția 1946).

În asemenea nefericite „ogindiri”, textul este nu numai nerecunoscut, ci trivializat, distorsionat, de-a dreptul masacrat, redus la o ipostază ce nu merită efortul de lectură. Tirajul scăzut (precum și rătăcirea multor exemplare în decursul deceniilor care au trecut de la apariție) aproape că „rezolvă” oarecum problema dificilă a unui (eventual) contact, în cel mai fericit caz nesemnificativ, al receptorului român cu povestea aventurilor lui Alice. Ne-ar rămâne să sperăm că nu mulți vor fi fost aceia care l-au cunoscut pe Lewis Carroll exclusiv prin aceste filiere anoste, lipsite de har (și de haz, cu excepția celui involuntar), numai că speranța noastră, abia născândă, se și rarefiază drastic și ne cuprinde exasperarea să vedem cum, de pildă, se relansează pe piață, în 1999, sub girul editurii Regis, tocmai una dintre traduceri incriminate (anume cea semnată de Nora Galin, care – drept consolare, programată sau nu – este măcar însoțită, de astă dată, de **desenele lui Tenniel**).

Prima traducere românească onorabilă este aceea a Elisabetei Gălățeanu – *Alice în Tara Minunilor* (1958). Celebra conversație pe tema programei școlare după care studiază Falsa Broască Testoasă redă numai parțial jocurile de cuvinte ajunse aici la maximă intensitate, așa că receptorul român nu poate accede decât în mică măsură verva spirituală a originalului; nu este deloc clar ce ar fi „un cros Caucus”, ori de ce homarii au ajuns... raci, după cum nemotivată (și deloc potrivită, pentru că anulează jocul corespondențelor) este **transformarea numelui Lacie (anagrama pentru Alice) în Lucie. Incercarea de a recrea ambivalenta numelui unui personaj (Bill/Biletel din capitolul IV – „Iepurele trimite un bilețel pe horn”) este destul de forțată și tulbură cumva rețeaua relațională, fie și numai pentru că schimbă (neinspirat și derutant) genul (împreună cu numele) personajului: Bill, grădinarul-omul bun la toate pe lângă casa Iepurelui Alb, devine ... Floarea („Iepurele trimite o floare”).** În ansamblu însă, **traducerea este de calitate** și permite într-adevăr (și în sfârșit) cititorului din România cunoașterea unui text apropiindu-se de centenarul celebrității sale în toată lumea. **Un atu al acestei apariții editoriale îl reprezintă ilustrațiile (alb-negru + 12 planșe color, câte una pentru fiecare capitol) realizate în 1910 de graficiană Mabel Lucie Attwell;** deși mizează pe înscrierea într-un registru care, stilistic, e destul de puțin probabil să intre în consonanță cu textul lui Carroll, ilustrațiile sînt făcute cu profesionalism și cu evidentă preocupare de a servi povestea, iar grația lor drăgălașă probabil că e pe gustul firilor (ceva) mai sentimentale (dacă nu chiar romanțioase).



Pînă la **versiunea românească cea mai nouă, cea mai fidelă (în aspectul literal) originalului și însoțită de ilustrațiile clasice ale lui Tenniel (*Alice în Țara Minunilor* și *Alice în Țara din Oglindă*, 1997, traduceri de Mirella Acsente), traducerile-reper ale ambelor cărți cu Alice îi aparțin Fridei Papadache. *Peripețiile Alisei în Lumea Oglinzii* (1971) este o carte realmente frumoasă, cu o prezentare grafică elegantă și cu ilustrații inspirate (semnate de Petre Vulcănescu) – și desenele alb-negru din text, energice, pline de spirit, ușor saturniene pe alocuri, și planșele color (mai luminoase, la propriu și la figurat); raportul dintre text (ca bloc scriptural-vizual) și imagine este gândit cu grijă, este foarte suplu, dinamic și semnificativ – v., de exemplu, pagina dublă străjuită lateral de siluetele „în oglindă” ale unor „piese de șah” surprinse în confruntare, Leul și Unicornul, textul astfel încadrat reproducînd dialogul dintre cele două personaje. **Traducerea are o coerență și o fluentă cu totul remarcabile, are unitate stilistică și reușește să comunice în mare măsură farmecul trăsnit de care vibrează lumea ficțională carrolliană. Aproape magică este și găsirea tonului just**, care (întocmai ca în prototip) nu deviază nici în registrul condescendent, nici în cel fals (și exagerat) simpatetic. Atmosfera creată de text și de imaginile excepțional racordate la acesta (toate personajele, realist redată, au umbre cu contururi abstracte, care sînt, de fapt, proiecții ale pieselor de șah pe care le reprezintă) este una de elevație spirituală; formatul (și, în general, înfățișarea) cărții, **calitatea hîrtiei-suport, corpul de literă folosit, somptuozitatea cromatică a copertii** sînt detalii care ancorează *Peripețiile Alisei în Lumea Oglinzii* în spațiul cărților ilustrate; diferită ca și concept editorial de edițiile englezești (de regulă, de format redus, comunicînd indirect faptul că este vorba despre o carte „de citit”, nu „de răsfoit”/”de privit”), versiunea aceasta românească e un pariu cîștigat pe toată linia și nu avem decît a regreta că, din motive destul de obscure, exemplarele în circulație sînt foarte rare – deși, de astă dată, o reeditare ar fi fost mai mult decît binevenită!**

În schimb, *Peripețiile Alisei în Țara Minunilor*, traducere tot de Frida Papadache, beneficiază de trei ediții diferite (factorul variabil fiind prezentarea – ilustrații, format etc.), după cum urmează: 1) în colecția „Biblioteca pentru toți copiii” a Editurii Ion Creangă, 1976, copertă și ilustrații (alb-negru) de Angi Petrescu-Tipărescu; Alice este o apariție longilină, armonioasă, gracilă, cu o forță de seducție incipientă și inconstientă (un fel de Lolita abia-abia înmugurind – v. mai ales imaginea care o arată pe Alice crescută fără măsură în casa Iepurașului, o ilustrație care, fără îndoială, l-ar fi neliniștit pe Lewis Carroll); 2) apariție tot a Editurii Ion Creangă, 1987, de data aceasta într-un format „XL”, care însă ratează efectul de spațiu, de aerisire, de expansiune prin dispunerea meschină a textului pe două coloane pe fiecare pagină; „caligrama” din capitolul III („Un miting alergător și o poveste cu coadă lungă”) este sectionată: jumătate se află în treimea inferioară a coloanei din stînga, iar cealaltă jumătate ocupă treimea superioară a coloanei din dreapta (!); Vasile Olac (autorul ilustrațiilor, toate colorate) vizualizează o Alice ezitînd între bosumflarea de copil răsfațat (continuu contrariat) și sofisticarea (deocamdată imitată, simulată) a unei mici „domnisoare de condiție bună”; vestimentația eroinei are un indubitabil farmec retro și creează o înfățișare stilată, contrazisă în mod straniu (și nefericit, am spune) de un chip adesea inexpressiv (cînd nu de-a dreptul stupid); altfel, compoziția picturală și realizarea celorlalte personaje (a personajelor-animale, mai ales) sînt, în genere, remarcabile (vădînd un cert apetit pentru caricatură); pe coperta a IV-a este imprimată o sugestivă imagine reduplicată a Iepurelui Alb (personajul-cheie pentru aventura lui Alice, pentru că el este „momeala” care o atrage către lumea misterioasă a Minunilor/Uimirilor), într-o imagine evocînd descompunerea stroboscopică a miscării; 3) ediție apărută la Craiova, Editura Literatorului (1991), care mizează pe cartea modestiei: format redus (165/118 mm), ilustrații sepia (semnate de Ionuț Beșteliu) destul de șterse, de plate (desi uneori compoziția este interesantă și ar fi meritat o tratare/exploatare superioară – v., de exemplu, desenul de pe prima copertă); ocazional, proporțiile („interne”, între personajele din imagine, sau „externe”, între personajele-prezentate-de-text și

personajele-prezentate-de-imagine) sînt eronate; în cîteva cuvinte, o carte care putea foarte bine să nu fi existat deloc, pentru că nu aduce nimic nou și interesant față de edițiile anterioare.

O discuție separată merită, în contextul traducerilor românești ale aventurilor lui Alice, o carte apărută în 1998 la Chișinău, care este difuzată cu dărnicie și în (statul) România: *Peripetiile Alisei în Tara Minunilor. Peripetiile Alisei în Lumea Oglinzii*. Formatul este apropiat de cel original, ilustrațiile sînt ale lui Tenniel, coperta este un vioi și atrăgător colaj de imagini (selectate din „portofoliul” lui Tenniel) pe un fond divers colorat sugerînd un spațiu al enigmelor (logice, fizice, geometrice); prezentarea grafică este de calitate; cartea cuprinde un util tabel cronologic, precum și o selecție de aprecieri critice (semnate de Walter de la Mare, Virginia Woolf, Martin Gardner). Cu acestea, din păcate, se epuizează lista meritelor acestei cărți al cărei punct nevralgic este tocmai partea de substanță: traducerea. Primul filtru-obstacol pentru cititorul din granițele (politice) actuale ale României este abundența (cînd iritantă, cînd generatoare de vinovată ilaritate) a regionalismelor ce distonează cu stilul sofisticat, prețios, ceremonios al raționamentelor, al replicilor personajelor. Asadar, difuzarea cărții în discuție în afara Republicii Moldova este o greșală monumentală, pentru că neglijează/ignoră un aspect esențial al comunicării lingvistice în primul rînd, creînd astfel o ocazie (de care ne puteam lipsi cu toții) pentru activarea unor sensibilități dureroase, pentru confruntări nedrepte și neproductive pe teme extraliterare (și omeneste greu controlabile). În al doilea rînd, dincolo de acest aspect de natură dialectală (dar care, ne place sau nu, are o pondere covârșitoare în crearea primei impresii – ce riscă să fie și ultima, din nefericire), există și filtrul de neînlăturat al unei traduceri proaste în valoare absolută, de care vinovați sînt Nina Ischimji si, respectiv, Constantin Dragomir (care e și îngrijitorul editiei). Sensurile inițiale sînt deseori ecranate, înăbușite, trunchiate de către echivalări aproximative, reductive sau gresite, cauzate de **o cunoaștere superficială a limbii engleze – sau explicabile prin folosirea unui intermediar (rusec?)**, înmulțindu-se și complicîndu-se astfel distorsiunile antrenate de procesul translării dintr-un cod lingvistic în altul. O asemenea carte, regretăm s-o spunem, nu este de nici un ajutor în „asaltarea” citadelei Lewis Carroll, fiindcă proiectează un reflex strîmb, stîngaci și deloc ispititor al acesteia.

Teoretic, sigur că **existența mai multor traduceri ale aceluiași text este un lucru bun**; publicul cititor le poate confrunta (între ele, dacă nu și pe fiecare cu originalul) și poate alege, poate privilegia (în întregime ori pe segmente) o traducere sau alta. În practică, însă, mai ales avînd în vedere circulația concretă în România a textelor aici în discuție, prezența simultană și nesemnaltă/neevalueată critic a acestor traduceri (diverse și inegale calitativ), în condițiile în care reperele istorico-literare și culturale fundamentale (“la obiect”, nu neapărat extensive) lipsesc (sau sînt extrem de sumare, uneori și eronate), nu poate genera decît confuzie (în cititorul harnic și interesat, gata cîștigat pentru „cauză”) sau reticentă – poate chiar refuz (în cititorul comod). Or, **Alice nu e o carte oarecare**. Este o poartă majoră de comunicare cu Europa viselor noastre de integrare, cu lumea întregă – deasupra granițelor, dificultăților și obstacolelor economice, politice, sociale, lingvistice sau culturale.

Pre-analysis: ▪ bank [on the bank] ▪ hot day ▪ sleepy¹⁰ and stupid [feel very sleepy and stupid] ▪ daisy-chain ▪ a white rabbit with pink eyes ▪ say to oneself ▪ 'Oh dear! Oh dear! I shall be late!' ▪ watch [noun] ▪ burning with curiosity ▪ pop down a hole ▪ rabbit-hole ▪ hedge ▪ well [noun]	
Lewis Carroll, <i>Alice's Adventures in Wonderland</i>, in <i>The Complete Illustrated Lewis Carroll, Wordsworth Editions</i>, Hertfordshire, 1998	YOUR OWN VERSION
CHAPTER I DOWN THE RABBIT-HOLE, pp. 15-16	
Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, 'and what is the use of a book,' thought Alice 'without pictures or conversation?' So she was considering in her own mind (as well as she could, for the hot day made her feel very sleepy and stupid), whether the pleasure of making a daisy-chain would be worth the trouble of getting up and picking the daisies, when suddenly a White Rabbit with pink eyes ran close by her. There was nothing so <i>very</i> remarkable in that; nor did Alice think it so <i>very</i> much out of the way to hear the Rabbit say to itself, 'Oh dear! Oh dear! I shall be late!' (when she thought it over afterwards, it occurred to her that she ought to have wondered at this, but at the time it all seemed quite natural); but when the Rabbit actually <i>took a watch out of its waistcoat-pocket</i>, and looked at it, and then hurried on, Alice	

¹⁰ **sleepy:** (*adj*) drowsy, dozy, slow, lazy, hypnotic, inactive, comatose, dull, heavy, dreamy; (*adv*) asleep.
 ANTONYMS: (*adj*) awake, energetic.

started to her feet, for it flashed across her mind that she had never before seen a rabbit with either a waistcoat-pocket, or a watch to take out of it, and **burning with curiosity**, she ran across the field after it, and fortunately was just in time to see it **pop down a large rabbit-hole under the hedge**.

In another moment down went Alice after it, never once considering how in the world she was to get out again.

The rabbit-hole went straight on like a tunnel for some way, and then dipped suddenly down, so suddenly that Alice had not a moment to think about stopping herself before she found herself falling down a very deep **well**.



Lewis Carroll, <i>Alice's Adventures in Wonderland</i>, in <i>The Complete Illustrated Lewis Carroll</i>, Wordsworth Editions, Hertfordshire, 1998	Lewis Carroll, <i>Alice în Țara Minunilor</i>, în românește de Elisabeta Gălățeanu, Ilustrații după ediția engleză de Mabel Lucie Attwell, Editura Tineretului, București, 1958
CHAPTER I DOWN THE RABBIT-HOLE, pp. 15-16	Capitolul I Vizuina iepurelui, pp. 15-16
Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, 'and what is the use of a book,' thought Alice 'without pictures or conversation?' So she was considering in her own mind (as well as she could, for the hot day made her feel very sleepy and stupid), whether the pleasure of making a daisy-chain would be worth the trouble of getting up and picking the daisies, when suddenly a White Rabbit with pink eyes ran close by her. There was nothing so <i>very</i> remarkable in that; nor did Alice think it so <i>very</i> much out of the way to hear the Rabbit say to itself, 'Oh dear! Oh dear! I shall be late!' (when she thought it over afterwards, it occurred to her that she ought to have wondered at this, but at the time it all seemed quite <i>natural</i>); but when the Rabbit actually <i>took a watch out of its waistcoat-pocket</i>, and looked at it, and then hurried on, Alice started to her feet, for it flashed across her mind that she had never before seen a rabbit with either a waistcoat-pocket, or a watch to take out of it, and burning with curiosity, she ran across the field after it, and fortunately was just in time to see it pop down a large rabbit-hole under the hedge. In another moment down went Alice after it, never once considering how in the world she was to get out again. The rabbit-hole went straight on like a tunnel for some way, and then dipped suddenly down, so suddenly that Alice had not a moment to think about stopping herself before she found herself falling down a very deep well.	Alice începuse să se plictisească tot șezînd lîngă soră-sa, pe mal, fără să facă nimic; trăgea din cînd în cînd cu ochiul în cartea pe care o citea sora ei, dar cartea nu avea nici poze, nici dialog, și „ce haz are o carte fără poze și dialog?” se întreba ea. Și așa începu să cîntărească în minte (deși era atît de moleșită de căldură și somnoroasă, încît i se încîlceau gîndurile în cap), dacă plăcerea de a împleni o cunună de margarete merita osteneala să se scoale și să culeagă florile. Pe cînd se gîndea așa, un iepure alb, cu ochii roșii, trecu deodată în goană pe lîngă dînsa. Asta nu era ceva nemaipomenit, și Alice nu se minună nici chiar cînd îl auzi mormăind: – Vai de mine, am să întîrzii! (Amintindu-și mai tîrziu de această întîmplare, Alice își spuse că ar fi trebuit să se mire că aude un iepure vorbind, dar pe moment lucrul i s-a părut firesc.) Cînd însă iepurele a scos un ceasornic din buzunarul vestei și s-a uitat la el, luînd-o apoi și mai tare la picior, Alice s-a ridicat repede de jos, deoarece i-a fulgerat prin minte că nu mai văzuse niciodată un iepure cu buzunar la vestă, ori cu ceasornic pe care să-l scoată din buzunar. Foarte curioasă, fetița porni în goană peste cîmp și sosi tocmai la vreme să-l vadă pe iepure sărint într-o vizuină de sub un tufiș. Într-o clipă, Alice se repezi după el, fără să se întrebe cum va mai ieși de acolo. Vizuina se întindea drept înainte ca un tunel, apoi o lua brusc în jos. Alice nu avu vreme să se gîndească dacă n-ar fi mai bine să se întoarcă, deoarece se pomeni deodată căzînd. I se părea că lunecă într-o fîntînă din cale afară de adîncă.

Lewis Carroll, <i>Alice's Adventures in Wonderland</i>, in <i>The Complete Illustrated Lewis Carroll</i>, Wordsworth Editions, Hertfordshire, 1998	Lewis Carroll, <i>Aventurile lui Alice în Țara Minunilor</i>, traducere de Popescu Bogdan, Editura Didactică și Pedagogică, București, 1971
CHAPTER I DOWN THE RABBIT-HOLE, pp. 15-16	CAPITOLUL 1 ÎN ADÂNCURILE GĂURII DE IEPURE, pp. 3-4
Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, 'and what is the use of a book,' thought Alice 'without pictures or conversation?' So she was considering in her own mind (as well as she could, for the hot day made her feel very sleepy and stupid), whether the pleasure of making a daisy-chain would be worth the trouble of getting up and picking the daisies, when suddenly a White Rabbit with pink eyes ran close by her. There was nothing so <i>very</i> remarkable in that; nor did Alice think it so <i>very</i> much out of the way to hear the Rabbit say to itself, 'Oh dear! Oh dear! I shall be late!' (when she thought it over afterwards, it occurred to her that she ought to have wondered at this, but at the time it all seemed quite natural); but when the Rabbit actually <i>took a watch out of its waistcoat-pocket</i>, and looked at it, and then hurried on, Alice started to her feet, for it flashed across her mind that she had never before seen a rabbit with either a waistcoat-pocket, or a watch to take out of it, and burning with curiosity, she ran across the field after it, and fortunately was just in time to see it pop down a large rabbit-hole under the hedge. In another moment down went Alice after it, never once considering how in the world she was to get out again. The rabbit-hole went straight on like a tunnel for some way, and then dipped suddenly down, so suddenly that Alice had not a moment to think about stopping herself before she found herself falling down a very deep well.	Alice începuse să se simtă foarte obosită stând pe bancă lângă sora ei și neavând nimic de făcut: o dată sau de două ori trase cu ochiul la cartea pe care sora ei o citea dar nu avea poze sau dialoguri „Și care e rostul unei cărți” se gândi Alice, „fără poze sau dialoguri?”. Așa că continuă să reflecteze, pentru sine, (atât cât putea, pentru că acea zi fierbinte o făcea să se simtă foarte somnoroasă și proastă), dacă plăcerea de a împleni o coroană din margarete merită efortul de a se apleca și de a culege margaretele, când, repede, un iepure Alb cu ochii roz trecu foarte aproape de ea. Nu era nimic remarcabil în asta; nici Alice nu s-a gândit că ar fi ieșit din comun să audă iepurele spunându-și: „Vai! Vai! O să întârzie!” (când se gândi după aceea mai cu luare aminte, își dădu seama că ar fi trebuit să se mire dar atunci i s-a părut destul de natural); dar când iepurele, imediat după asta, scoase din buzunarul vestei un ceas, îl privi și începu să se grăbească, Alice sări în picioare pentru că îi trecuse prin cap că nu mai văzuse niciodată un iepure care să aibă vreun buzunar de vestă sau un ceas și, arzând de curiozitate, o luă la fugă peste câmp după el chiar la timp pentru a-l putea vedea sărind într-o gaură de iepure mare de sub gardul viu. Într-o clipă Alice se sări după el negândindu-se nici o clipă cum va mai ieși de acolo. Gaura de iepure mergea drept, ca un tunel, cine știe unde și, înainte să se gândească cum să se oprească, se pomeni căzând într-un puț foarte adânc.

Lewis Carroll, <i>Alice's Adventures in Wonderland</i>, in <i>The Complete Illustrated Lewis Carroll</i>, Wordsworth Editions, Hertfordshire, 1998	Lewis Carroll, <i>Peripețiile Alisei în Țara Minunilor</i>, Editura Ion Creangă, București, 1976, traducere de Frida Papadache, Colecția „Biblioteca pentru toți copiii”
CHAPTER I DOWN THE RABBIT-HOLE, pp. 15-16	Capitolul I Alisa coboară în vizuina iepurașului, pp. 15-16
Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, 'and what is the use of a book,' thought Alice 'without pictures or conversation?' So she was considering in her own mind (as well as she could, for the hot day made her feel very sleepy and stupid), whether the pleasure of making a daisy-chain would be worth the trouble of getting up and picking the daisies, when suddenly a White Rabbit with pink eyes ran close by her. There was nothing so <i>very</i> remarkable in that; nor did Alice think it so <i>very</i> much out of the way to hear the Rabbit say to itself, 'Oh dear! Oh dear! I shall be late!' (when she thought it over afterwards, it occurred to her that she ought to have wondered at this, but at the time it all seemed quite <i>natural</i>); but when the Rabbit actually <i>took a watch out of its waistcoat-pocket</i>, and looked at it, and then hurried on, Alice started to her feet, for it flashed across her mind that she had never before seen a rabbit with either a waistcoat-pocket, or a watch to take out of it, and burning with curiosity, she ran across the field after it, and fortunately was just in time to see it pop down a large rabbit-hole under the hedge. In another moment down went Alice after it, never once considering how in the world she was to get out again. The rabbit-hole went straight on like a tunnel for some way, and then dipped suddenly down, so suddenly that Alice had not a moment to think about stopping herself before she found herself falling down a very deep well.	Începuse a se plictisi de-a binelea Alisa, de când tot ședea pe mal lângă sora ei și n-avea ce face. Încercase de două ori să se uite în cartea pe care o citea soră-sa, dar n-avea nici un haz: nici poze, nici dialog! „Ce rost o fi avînd o carte fără poze și fără dialog?” se întreba Alisa. Și chibzuia în gîndul ei (cît se putea chibzui pe o zi de arșiță ca asta, care te făcea să tot picotești și să ți se împăienjeneze gîndurile) dacă plăcerea de a împlети un șirag de margarete merita osteneala să se ridice și să culeagă margaretele. Cînd, deodată, un Iepuraș Alb, cu ochi de mărgean, alergă chiar pe lîngă dînsa. Pentru atîta lucru n-avea de ce să te prindă mirarea, și Alisa nu prea se miră nici cînd îl auzi pe Iepuraș bombănind: – Vai, vai, vai! Am să întîrzii! (Cînd se gîndi mai tîrziu la împlетirea asta, își dete seama că s-ar fi convenit să o mire, dar în clipa aceea îi părea totul foarte firesc.) Însă cînd Iepurașul, nici mai mult nici mai puțin, scoase un ceasornic din buzunarul vestei, se uită la el și-apoi își iuți fuga, Alisa se repezi în picioare; căci îi dăduse prin gînd, cu iuțeala fulgerului, că n-a mai văzut niciodată iepure să aibă vestă cu buzunare și nici ceas pe care să-l scoată din buzunar; și, curioasă foc, o luă la fugă peste cîmp, pe urmele Iepurașului, ajungînd tocmai la timp ca să-l vadă cum dădea buzna într-o vizuină măricică de sub niște tufișuri, unde pieri. Într-o clipă, hop și Alisa după el în vizuină! Coborîse fără să-și pună cît de cît întrebarea: cum va ieși oare de acolo? O bucată de drum, vizuina iepurească o duse pe Alisa drept înainte ca printr-un tunel, apoi o luă brusc la vale, dar atît de brusc, că Alisa n-avu vreme nici o clipită să se gîndească a se opri; se trezi lunecînd în jos, ca într-o fîntînă foarte, foarte adîncă.

Lewis Carroll, <i>Alice's Adventures in Wonderland</i>, in <i>The Complete Illustrated Lewis Carroll</i>, Wordsworth Editions, Hertfordshire, 1998	Lewis Carroll, <i>Alice în Țara Minunilor</i>, cu ilustrațiile lui John Tenniel, în traducerea Antoanetei Ralian, Traducerea versurilor de Ioana Ieronim, Humanitas Junior, București, 2016 [prima ediție, 2007]
CHAPTER I DOWN THE RABBIT-HOLE, pp. 15-16	I Jos, în vizuina Iepurașului, pp. 9-10
Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, 'and what is the use of a book,' thought Alice 'without pictures or conversation?' So she was considering in her own mind (as well as she could, for the hot day made her feel very sleepy and stupid), whether the pleasure of making a daisy-chain would be worth the trouble of getting up and picking the daisies, when suddenly a White Rabbit with pink eyes ran close by her. There was nothing so <i>very</i> remarkable in that; nor did Alice think it so <i>very</i> much out of the way to hear the Rabbit say to itself, 'Oh dear! Oh dear! I shall be late!' (when she thought it over afterwards, it occurred to her that she ought to have wondered at this, but at the time it all seemed quite natural); but when the Rabbit actually <i>took a watch out of its waistcoat-pocket</i>, and looked at it, and then hurried on, Alice started to her feet, for it flashed across her mind that she had never before seen a rabbit with either a waistcoat-pocket, or a watch to take out of it, and burning with curiosity, she ran across the field after it, and fortunately was just in time to see it pop down a large rabbit-hole under the hedge. In another moment down went Alice after it, never once considering how in the world she was to get out again. The rabbit-hole went straight on like a tunnel for some way, and then dipped suddenly down, so suddenly that Alice had not a moment to think about stopping herself before she found herself falling down a very deep well.	Alice se săturase să șadă lângă sora ei pe tăpșan, fără nimic de făcut; o dată sau de două ori a tras cu ochiul la cartea pe care o citea sora ei, dar era o carte fără poze și fără dialoguri, „și ce rost are o carte fără poze și fără dialoguri?” și-a spus Alice în sinea ei. Așa încât stătea pe gânduri (atât cât putea să mai chinuiască, pentru că era o zi zăpușitoare, fierbinte, care o făcea să se simtă somnoroasă și bleagă) dacă plăcerea de a împleti un lanț de margarete merita oboseala de a se ridica și a culege florile; când, deodată, un Iepuraș Alb cu ochi roz a trecut pe lângă ea. Nimic deosebit în această apariție, Și Alice n-a fost prea mirată când l-a auzit pe Iepuraș văicărindu-se: „Vai de mine! Vai de mine! O să ajung prea târziu!” (deși, când și-a amintit, după ceva timp, de întâmplare, și-a spus că ar fi trebuit să se mire, dar, atunci când pățania a avut loc, i s-a părut absolut firească); însă, când Iepurașul <i>a scos un ceas din buzunarul vestei</i> și l-a consultat, pentru ca apoi să-și iuțească pasul, Alice s-a ridicat în picioare, deoarece și-a dat seama că nu văzuse niciodată un iepure cu vestă, ba chiar cu ceas în buzunarul vestei. Mănată de curiozitate, a pornit să alerge pe câmp după Iepuraș și l-a ajuns din urmă la Țanc pentru a-l vedea strecurându-se într-o vizuină spațioasă, de sub un gard viu. O clipă mai târziu, hop și Alice după el în vizuină, fără să se gândească în ce fel o să mai poată ieși vreodată de acolo. Vizuină te ducea, la început, drept înainte, ca un tunel, pentru ca dintr-odată să se afunde abrupt, atât de abrupt, încât Alice n-a avut timp să se oprească înainte de a se pomeni lunecând în jos, în ceva ce părea să fie un puț foarte adânc.

Lewis Carroll, <i>Alice's Adventures in Wonderland</i>, in <i>The Complete Illustrated Lewis Carroll</i>, Wordsworth Editions, Hertfordshire, 1998	Lewis Carroll, <i>Alice în Țara Minunilor</i>, traducere: Iulia Feldrihan, Andreas Print, București, 2012, ediția a treia revizuită și adăugită, Conform programei școlare de Limba și Literatura Română pentru Clasele I-VIII [recomandare: peste 8 ani]
CHAPTER I DOWN THE RABBIT-HOLE, pp. 15-16	Capitolul I Iepurele Alb, pp. 11-12
Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, 'and what is the use of a book,' thought Alice 'without pictures or conversation?' So she was considering in her own mind (as well as she could, for the hot day made her feel very sleepy and stupid), whether the pleasure of making a daisy-chain would be worth the trouble of getting up and picking the daisies, when suddenly a White Rabbit with pink eyes ran close by her. There was nothing so <i>very</i> remarkable in that; nor did Alice think it so <i>very</i> much out of the way to hear the Rabbit say to itself, 'Oh dear! Oh dear! I shall be late!' (when she thought it over afterwards, it occurred to her that she ought to have wondered at this, but at the time it all seemed quite natural); but when the Rabbit actually <i>took a watch out of its waistcoat-pocket</i>, and looked at it, and then hurried on, Alice started to her feet, for it flashed across her mind that she had never before seen a rabbit with either a waistcoat-pocket, or a watch to take out of it, and burning with curiosity, she ran across the field after it, and fortunately was just in time to see it pop down a large rabbit-hole under the hedge. In another moment down went Alice after it, never once considering how in the world she was to get out again. The rabbit-hole went straight on like a tunnel for some way, and then dipped suddenly down, so suddenly that Alice had not a moment to think about stopping herself before she found herself falling down a very deep well.	Alice stătea întinsă pe pajiște. Alături de ea se afla sora ei, care ținea o carte. Pentru că se plictisea, Alice a aruncat o privire pe cartea surorii sale, dar cartea nu avea ilustrații și nici dialoguri amuzante. – Ce plicticoasă carte, a oftat Alice, fără imagini și fără dialoguri amuzante! Căldura acelei după-amieze de vară o trăgea la somn pe Alice. Ar fi vrut să îndeplinească o ghirlandă de părluțe, dar era prea obosită ca să se ridice și să culeagă florile. Deodată, a văzut un iepure alb cu ochii roșii. Iepurele, trecând pe lângă ea, a exclamat: – O, Doamne, o să fiu în întârziere. Alice găsi foarte natural să audă un iepure vorbind. Iepurele a tras un ceas de buzunar din vestă, s-a uitat cât era ora și s-a îndepărtat țopăind. Alice și-a spus totuși că un iepure care are un ceas și știe să citească ora, asta era din cale-afară. Împinsă de curiozitate, s-a ridicat și a alergat după iepure. După ce a traversat câmpul, l-a ajuns tocmai când el intra în vizuina lui, sub un gard viu ce mărginea câmpul. Vizuina forma o ridicătură și avea o intrare spațioasă. Astfel încât Alice a intrat cu ușurință după iepure, chiar în clipa când labele lui din spate dispăreau, înfundându-se în pământ. Alice nu se întreba dacă va putea ieși de-acolo. Vizuina arăta ca un adevărat tunel în care Alice înainta cu ușurință. Apoi, brusc, a apărut o pantă foarte înclinată și, înainte de a se putea opri, fetița a alunecat și a căzut într-un puț.

Lewis Carroll, <i>Alice's Adventures in Wonderland</i>, in <i>The Complete Illustrated Lewis Carroll</i>, Wordsworth Editions, Hertfordshire, 1998	Lewis Carroll, <i>Alice în Țara Minunilor</i> [după un roman de Lewis Carroll], traducere de Monica Grecu, Unicart, București, 2014
CHAPTER I DOWN THE RABBIT-HOLE, pp. 15-16	Capitolul I În adâncurile viziunii de iepure, pp. 7-9
Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, 'and what is the use of a book,' thought Alice 'without pictures or conversation?' So she was considering in her own mind (as well as she could, for the hot day made her feel very sleepy and stupid), whether the pleasure of making a daisy-chain would be worth the trouble of getting up and picking the daisies, when suddenly a White Rabbit with pink eyes ran close by her. There was nothing so <i>very</i> remarkable in that; nor did Alice think it so <i>very</i> much out of the way to hear the Rabbit say to itself, 'Oh dear! Oh dear! I shall be late!' (when she thought it over afterwards, it occurred to her that she ought to have wondered at this, but at the time it all seemed quite <i>natural</i>); but when the Rabbit actually <i>took a watch out of its waistcoat-pocket</i>, and looked at it, and then hurried on, Alice started to her feet, for it flashed across her mind that she had never before seen a rabbit with either a waistcoat-pocket, or a watch to take out of it, and burning with curiosity, she ran across the field after it, and fortunately was just in time to see it pop down a large rabbit-hole under the hedge. In another moment down went Alice after it, never once considering how in the world she was to get out again. The rabbit-hole went straight on like a tunnel for some way, and then dipped suddenly down, so suddenly that Alice had not a moment to think about stopping herself before she found herself falling down a very deep well.	Alice era obosită și plictisită, pentru că ședea lângă sora ei și nu făcea nimic deosebit. Din când în când, se mai uita în cartea pe care o citea aceasta, dar în carte nu erau nici poze, nici dialoguri, iar Alice se tot întreba la ce bun o carte care nu are nici una, nici alta. Așa că, lenevind somnoroasă și fără chef în după-amiaza fierbinte de vară, se tot gândea dacă ar fi o idee bună să îndeplinească o coroniță din margarete și, mai ales, dacă merita efortul de a se duce să culeagă florile. Deodată, Alice văzu un iepure alb cu ochii roz care alerga de zor pe lângă ea. Nu era nimic extraordinar în asta, iar lui Alice nu i se păru deloc ciudat că Iepurele își spunea în timp ce fugea: – Vai de mine, ce mă fac, o să întârzii! Apoi, Iepurele scoase un ceas din buzunarul vestei și se uită la cadran. Abia atunci îi trecu prin minte lui Alice că nu mai văzuse niciodată un iepure care să poarte vestă sau să se uite la ceas. Curioasă din fire, fata se ridică să alerge și ea după iepure peste câmp, ajungându-l exact în momentul în care acesta intra într-o viziună ascunsă sub un gard viu. Imediat se duse și Alice după el, fără să se gândească o clipă cum s-ar putea întoarce înapoi în lumea ei. Vizuina de iepure era, de fapt, un tunel lung și întunecat, care se sfârșea brusc într-un puț. [omission on the bank]

Lewis Carroll, <i>Alice's Adventures in Wonderland</i>, in <i>The Complete Illustrated Lewis Carroll</i>, Wordsworth Editions, Hertfordshire, 1998	Lewis Carroll, <i>Aventurile lui Alice în Țara Minunilor. Alice în Țara Oglinzii și ce a găsit acolo</i>, traducere din limba engleză de Irina Chiș-Dan, Editura RAO, București, 2016
CHAPTER I DOWN THE RABBIT-HOLE, pp. 15-16	Capitolul I Prin vizuina Iepurelui, pp. 11-12
Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, 'and what is the use of a book,' thought Alice 'without pictures or conversation?' So she was considering in her own mind (as well as she could, for the hot day made her feel very sleepy and stupid), whether the pleasure of making a daisy-chain would be worth the trouble of getting up and picking the daisies, when suddenly a White Rabbit with pink eyes ran close by her. There was nothing so <i>very</i> remarkable in that; nor did Alice think it so <i>very</i> much out of the way to hear the Rabbit say to itself, 'Oh dear! Oh dear! I shall be late!' (when she thought it over afterwards, it occurred to her that she ought to have wondered at this, but at the time it all seemed quite <i>natural</i>); but when the Rabbit actually <i>took a watch out of its waistcoat-pocket</i>, and looked at it, and then hurried on, Alice started to her feet, for it flashed across her mind that she had never before seen a rabbit with either a waistcoat-pocket, or a watch to take out of it, and burning with curiosity, she ran across the field after it, and fortunately was just in time to see it pop down a large rabbit-hole under the hedge. In another moment down went Alice after it, never once considering how in the world she was to get out again. The rabbit-hole went straight on like a tunnel for some way, and then dipped suddenly down, so suddenly that Alice had not a moment to think about stopping herself before she found herself falling down a very deep well.	Alice se plictisise să stea pe bancă, lângă sora ei, și să nu facă nimic; o dată sau de două ori trase cu ochiul la cartea surorii ei, dar nu avea nici imagini, nici dialoguri. „Ce rost are o carte dacă nu conține nici imagini, nici dialoguri?” se întreabă Alice. Așa că se gândi (atât cât se putea, pentru că se simțea foarte adormită și lipsită de vlagă din cauza caniculei) dacă plăcerea de a face o ghirlandă de margarete merita efortul de a seridica și de a culege florile, când, deodată, un Iepure Alb, cu ochii roșii, trecu în grabă pe lângă ea. Nu era nimic deosebit în această întâmplare, iar Alice nici nu ar fi băgat-o în seamă prea mult, dacă nu ar fi auzit Iepurele zicând: – O, Doamne! O să întârzi! Când s-a gândit la clipa asta mai târziu, și-a dat seama că acest fapt ar fi trebuit să-i atragă atenția, dar la momentul respectiv totul i se părea foarte normal; însă când Iepurele scoase un ceas din buzunarul vestei și se uită la el, după care se grăbi, Alice se ridică în picioare pentru că își dădu seama că nu mai văzuse niciodată până atunci un iepure cu o vestă din care să scoată un ceas de buzunar. Arzând de curiozitate, alergă după el prin poiană și ajunse la timp să-l vadă sărind într-o vizuină aflată sub un gard viu. Imediat sări și Alice după el, fără a se gândi cum ar mai putea să iasă vreodată de acolo. Vizuină era dreaptă, ca un tunel, după care aluneca brusc în jos, atât de brusc, încât Alice nu avu nici măcar un moment în care să-i dea prin minte să se oprească înainte de a aluneca spre ceea ce părea a fi un puț foarte adânc.

Lewis Carroll, <i>Alice's Adventures in Wonderland</i>, in <i>The Complete Illustrated Lewis Carroll</i>, Wordsworth Editions, Hertfordshire, 1998	Lewis Carroll, <i>Les Aventures d'Alice au Pays des Merveilles</i>, nouvelle traduction de l'anglais par Ellen Riot, Librio, E.J.L, 2000
CHAPTER I DOWN THE RABBIT-HOLE, pp. 15-16	Chapitre I Dans le terrier du Lapin, pp. 7-8
Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, 'and what is the use of a book,' thought Alice 'without pictures or conversation?' So she was considering in her own mind (as well as she could, for the hot day made her feel very sleepy and stupid), whether the pleasure of making a daisy-chain would be worth the trouble of getting up and picking the daisies, when suddenly a White Rabbit with pink eyes ran close by her. There was nothing so <i>very</i> remarkable in that; nor did Alice think it so <i>very</i> much out of the way to hear the Rabbit say to itself, 'Oh dear! Oh dear! I shall be late!' (when she thought it over afterwards, it occurred to her that she ought to have wondered at this, but at the time it all seemed quite natural); but when the Rabbit actually <i>took a watch out of its waistcoat-pocket</i>, and looked at it, and then hurried on, Alice started to her feet, for it flashed across her mind that she had never before seen a rabbit with either a waistcoat-pocket, or a watch to take out of it, and burning with curiosity, she ran across the field after it, and fortunately was just in time to see it pop down a large rabbit-hole under the hedge. In another moment down went Alice after it, never once considering how in the world she was to get out again. The rabbit-hole went straight on like a tunnel for some way, and then dipped suddenly down, so suddenly that Alice had not a moment to think about stopping herself before she found herself falling down a very deep well.	Alice commençait à en avoir vraiment assez d'être assise au bord de l'eau, près de sa sœur, à ne rien faire : elle avait jeté un coup d'œil, une ou deux fois, au livre que sa sœur lisait mais il n'y avait ni images ni dialogues : « Et à quoi bon un livre sans images ni dialogues ? » Et donc elle tournait et retournait ses pensées dans sa tête (autant qu'elle était capable, car la chaleur du jour l'endormait et l'abrutissait) pour savoir si le plaisir de cueillir une guirlande de pâquerettes, quand soudain un lapin blanc aux yeux roses passa près d'elle en courant. Cela n'avait rien de <i>si</i> extraordinaire ; Alice ne trouva pas non plus <i>si</i> étrange de l'entendre parler tout seul : « Oh ! la la ! Oh ! la la ! je vais être en retard ! » (lorsqu'elle y repensa, après coup, elle se dit qu'elle aurait dû s'en étonner, mais sur le moment, cela lui avait paru tout à fait naturel) ; mais quand le Lapin <i>sortit une montre de son gousset</i>, la regarda et reprit sa course, Alice se leva d'un bond, car, en un éclair, elle réalisa qu'elle n'avait jamais vu un lapin avec un gousset et un montre à en sortir. Dévorée de curiosité, elle le suivit à travers champs et eut juste le temps de le voir s'engouffrer dans un vaste terrier sous la haie. L'instant après, Alice y descendait à sa suite, sans se demander le moins du monde comment elle en sortirait. Le terrier descendait à pic comme un tunnel, puis plongeait en coude, si brusquement qu'Alice n'eut pas le temps de se demander un seul instant comment elle en sortirait quand elle se vit tomber dans ce qui semblait être un puits très profond.

P. L. Travers, <i>Mary Poppins</i> , Gerald Howe, London, 1934	YOUR OWN VERSION
Chapter One East Wind If you want to find Cherry Tree Lane all you have to do is ask the Policeman at the crossroads. He will push his helmet slightly to one side, scratch his head thoughtfully, and then he will point his huge white-gloved finger and say: "First to your right, second to your left, sharp right again, and you're there. Good morning." And sure enough, if you follow his directions exactly, you will be there — right in the middle of Cherry Tree Lane, where the houses run down one side and the Park runs down the other and the cherry-trees go dancing right down the middle. If you are looking for Number Seventeen — and it is more than likely that you will be, for this book is all about that particular house — you will very soon find it. To begin with, it is the smallest house in the Lane. And besides that, it is the only one that is rather dilapidated and needs a coat of paint. But Mr Banks, who owns it, said to Mrs Banks that she could have either a nice, clean, comfortable house or four children. But not both, for he couldn't afford it. And after Mrs Banks had given the matter some consideration she came to the conclusion that she would rather have Jane, who was the eldest, and Michael, who came next, and John and Barbara, who were Twins and came last of all. So it was settled, and that was how the Banks family came to live at Number Seventeen, with Mrs Brill to cook for them, and Ellen to lay the tables, and Robertson Ay to cut the lawn and clean the knives and polish the shoes and, as Mr Banks always said, "to waste his time and my money." And, of course, besides these there was Katie Nanna, who doesn't really deserve to come into the book at all because, at the time I am speaking of, she had just left Number Seventeen.	

C. S. (Clive Staples) Lewis (1898–1963). Irish academic, medievalist, essayist, Christian apologist, and author of the **fantasy** classic *Chronicles of Narnia*. Born and raised in Belfast, Lewis, known to his friends as Jack, studied and spent almost 30 years as a fellow at Oxford University, moving later to Cambridge University, where he was the first professor of medieval and Renaissance English. Along with his close friend **J. R. R. Tolkien** and others, he was a member of the famous all-male Oxford literary discussion group the Inklings, which encouraged the writing of fantasy. The *Chronicles of Narnia* is a series of seven fantasy novels: *The Lion, the Witch and the Wardrobe* (1950), *Prince Kaspien: The Return to Narnia* (1951), *The Voyage of the Dawn Treader* (1952), *The Silver Chair* (1953), *The Horse and His Boy* (1954), *The Magician's Nephew* (1955), and *The Last Battle* (1956). In it, children are transported from their everyday world to the magic kingdom of Narnia with its talking **animals**, where they help the lion Aslan and play a key role in the battle between good and evil. The series is rooted in Greek and Roman mythology, Irish **fairy tales**, and, especially, Christian ideas. It has sold some 120 million copies in more than 40 languages, and has been adapted several times for radio, television, stage, and film. The most recent film versions of the first two volumes were released by **Walt Disney** Pictures in 2005 and 2008. (O'Sullivan, 2010: 158-159)

C.S. Lewis, <i>The Chronicles Of Narnia</i> THE LION, THE WITCH AND THE WARDROBE, 1950	Clive Staples Lewis, <i>Cronicile din Narnia</i>. ȘIFONIERUL, LEUL ȘI VRĂJITOAREA RAO International Publishing Company, București, 1997, Traducere din limba engleză Larisa Avram
	Dragă Lucy, Povestea asta am scris-o pentru tine, dar când am început să lucrez la ea nu mi-am dat seama că fetițele cresc mai repede decât cărțile. Drept care acum esti deja prea mare pentru povești, iar când cartea va fi publicată vei fi și mai mare. Dar într-o bună zi, vei fi destul de bătrână ca să citești din nou povești. Atunci ai s-o poți lua de pe raft, ai s-o ștergi de praf și-o să-mi spui și mie cum ți se pare. Eu voi fi deja prea surd ca să te mai pot auzi și prea bătrîn ca să mai pot înțelege ce-mi spui, dar voi fi și atunci. Nașul tău care te iubește, C.S. LEWIS
CHAPTER ONE LUCY LOOKS INTO A WARDROBE	Capitolul 1 LUCY SE UITĂ ÎNTR-UN ȘIFONIER
ONCE there were four children whose names were Peter, Susan, Edmund and Lucy. This story is about something that happened to them when they were sent away from London during the war because of the air-raids. They were sent to the house of an old Professor who lived in the heart of the country, ten miles from the nearest railway station and two miles from the nearest post office. He had no wife and he lived in a very large house with a housekeeper called Mrs Macready and three servants. (Their names were Ivy, Margaret and Betty, but they do not come into the story much.) He himself was a very old man with shaggy white hair which grew over most of his face as well as on his head, and they liked him almost at once; but on the first evening when he came out to meet them at the front door he was so odd-looking that Lucy (who was the youngest) was a little afraid of him, and Edmund (who was the next youngest) wanted to laugh and had to keep on pretending he was blowing his nose to hide it. As soon as they had said good night to the Professor and gone upstairs on the first night, the boys came into the girls' room and they all talked it over.	Au fost odată ca niciodată patru copii: Peter, Susan, Edmund si Lucy. În această carte vă voi povesti despre ceea ce li s-a întâmplat în timpul războiului când, din cauza atacurilor aeriene, au fost trimiși de părinți să stea în casa unui profesor bătrân care locuia undeva în inima țării, la zece mile de cea mai apropiată gară și la două mile de cea mai apropiată poștă. Nu era căsătorit si locuia într-o casă imensă, cu doamna Macready, menajera, si trei servitori. (Pe aceștia îi chema Ivy, Margaret și Betty, dar ei nu vor apărea prea mult în poveste.) Profesorul era tare bătrân, cu părul cărunț si vâlvoi, care aproape că-i acoperea fața. Copiilor le plăcu de el de la bun început; dar în prima seară, când îi întâmpină la ușă, arăta atât de ciudat, încât Lucy (care era cea mai mică) se cam sperie; pe Edmund însă (următorul în ordinea vârstei) îl tot pufnea râsul, așa că se prefăcu că-și sterge nasul ca să nu se bage de seamă. După ce-i spuseră noapte bună Profesorului și urcară să se culce, băieții se duseră în camera fetelor să mai stea de vorbă.

J. R. R. (John Ronald Reuel) Tolkien (1892–1973). British scholar and translator of Anglo-Saxon and medieval literature, and major author of **fantasy** fiction. Tolkien's interest in languages, mythology, **legends**, and heroic epic **poetry** was a major force behind his creative writing. By 1917 he had already invented Middle-earth, the imaginary cosmos that was to become the setting of *The Hobbit* (1937), *The Lord of the Rings* trilogy (1954–1955), and his unfinished epic *The Silmarillion*, published posthumously by his son Christopher in 1977. A father of four, Tolkien told stories to his own children, many of which were published after his death—including the **picture book** *Mr. Bliss* (written in 1932, published in 1982).

In the early 1930s, Tolkien began to work on *The Hobbit*, a quest story with **fairy-tale** elements based on the encounters of the Hobbit Bilbo Baggins. It was written in a humorous tone, with an omniscient narrator, and deemed by Tolkien to be suitable for children. When it was issued in 1937 to enthusiastic reviews, publisher Stanley Unwin requested a sequel. Tolkien began work on what would become, by the time of its completion in 1949, a highly complex account of a negative quest that addresses central issues of a political and moral nature such as totalitarianism, the battle between good and evil, individual responsibility, and ecological exploitation. Set in a rich and credible secondary world that has its own complex history, geography, and languages and is populated by elves, dwarfs, magicians, and evil monsters, ***The Lord of the Rings* is not a children's book sequel to *The Hobbit* but a work addressed to adults.** Tolkien argued on a theoretical level that a taste for fantasy was legitimate, and his *Lord of the Rings* provided the model for modern fantasy fiction for adults: *heroic fantasy*, or *high fantasy*. *The Lord of the Rings* became a cult series among college students during the 1960s, and, while its popularity has remained constant, the film version directed by Peter Jackson (2001–2003) introduced Tolkien to an even wider audience. (O'Sullivan, 2010: 246)

J. R. R. Tolkien's *The Hobbit*

J. R. R. Tolkien was one the first critics to articulate **the importance of the secondary world**; in 'On Fairy-stories' (1947), he delineated the concept and stressed the importance of its **cohesiveness**.

What really happens is that the story-maker proves a successful 'sub-creator'. He makes a Secondary World which your mind can enter. Inside it, what he relates is 'true': it accords with the laws of that world. You therefore believe it, while you are, as it were, inside. The moment disbelief arises, the spell is broken; the magic, or rather art, has failed. You are then out in the Primary World again, looking at the little abortive Secondary World from outside. (Tolkien, 1966b: 37)

Tolkien realised the importance of the reality and cohesiveness of the secondary world, not from writing *The Hobbit*, which is, along with *The Lord of the Rings*, certainly an excellent example of the secondary world taken seriously, but from his study of ancient epic, especially *Beowulf*.

In 'Beowulf: The Monsters and the Critics' (1936), published a year before *The Hobbit*, Tolkien defended the reality of the monsters against those who would see them only as symbolic or metaphoric constructs. The *Beowulf* poet, Tolkien argues, 'esteemed dragons ... as a poet, not as a sober zoologist' (1966a: 11). 'A dragon is no idle fancy', he continues (15), and 'the monsters are not an inexplicable blunder of taste; they are essential, fundamentally allied to the underlying ideas of the poem, which give it its lofty tone and high seriousness' (19). Tolkien the academic scholar knew that, before *Beowulf* could be taken seriously as a poem, the monsters had to be taken seriously as monsters, monsters which actually existed within the world created by the artist; Tolkien the high-fantasy writer knew that, before a work of high fantasy could be taken seriously, the author had to create a world that was real, a world of logical internal cohesiveness, within the pages of the story. (Sullivan, q. in Hunt, 2004: 437)

Although **not Arthurian**, Tolkien's *The Hobbit*, like White's fantasy, is **a large book written for children** which tells a fantastic tale full of gentle humour, genuine danger and serious magic. It is

also a book which displays a carefully crafted secondary world. Bilbo Baggins's front porch, where the action of *The Hobbit* begins, is in an even less familiar world than Arthur's foster home in *The Sword in the Stone* (even if it superficially resembles an idealised Merrie England) and Bilbo undertakes a *Märchen*-like journey not through a fantastic and legendary Britain but into a Middle Earth of wizards, dwarves, elves, trolls, giants, shape-changers and dragons, in which even he only half-believed and understood very little of when the story opened. By the end of the novel, with the dragon slain, the treasure recovered and order restored, Bilbo knows a great deal more about the secondary world than he did at the beginning – and so does the reader. (Sullivan, in Hunt, 2004: 441)

***The Hobbit* was published in 1937 as a children's book and was an immediate success.** Allen and Unwin, the book's publishers, soon began urging Tolkien to write 'another Hobbit', even though he had a greater interest in the mythological materials which would be published as *The Silmarillion* some years after his death (Helms 1981: ix). In 1953 and 1954, however, Tolkien completed and Allen and Unwin published, in their regular listings and not as a children's book, *The Lord of the Rings*. That enormous book, usually presented in three volumes, drew *The Hobbit* into its own tremendous aura, and the earlier, smaller volume became, as the Ballantine paperback's cover announces, the 'enchanted prequel to *The Lord of the Rings*'. (Sullivan, in Hunt, 2004: 441-442)

It is important to remember, however, that Tolkien began his career in high fantasy with a book that he thought of – as did his publishers – as a children's book. Picking up on the idea that *The Hobbit* was a 'prelude' to *The Lord of the Rings*, a number of critics have suggested, as Randall Helms does, that *The Hobbit* can be seen as a 'midwife' to the birth of *The Lord of the Rings* out of the material that was to become *The Silmarillion* (1981: 80). Elsewhere Helms states:

Taken in and for itself, Tolkien's children's story deserves little serious, purely literary criticism. But we cannot take *The Hobbit* by itself, for it stands at the threshold of one of the most immense and satisfying imaginative creations of our time, *The Lord of the Rings*. (Helms, 1974: 80)

But relegating *The Hobbit* to prelude status allows critics to ignore that book's value as a children's book and as high fantasy, and it could lead them to miss some of its influence on Tolkien's later fiction and on fantasy literature in general. (Sullivan, q. in Hunt, 2004: 442)

***The Hobbit* contains three major characteristics which help identify it as a children's book: intrusions by the author, a plot about growing up, and word or language play.** These characteristics, as Lois Kuznets notes in 'Tolkien and the Rhetoric of Childhood', are found not only in *The Hobbit* but are a part of the general rhetoric found in various **classics of children's literature** (1981: 150–1). Tolkien, however, may have drawn on sources other than children's literature for those characteristics. Authorial intrusion was certainly a part of the ancient literatures he studied; there are numerous incidents of authorial intrusion in *Beowulf* and in *Sir Gawain and the Green Knight*, two poems with which Tolkien was very familiar. The plot about growing up could also have come from those sources; both Beowulf and Gawain learn from their experiences and return home, as does Bilbo, significantly changed. And Tolkien, as a student of language, was himself delighted by words and word play and, as a student of Scandinavian and Celtic traditions, he knew how highly those peoples valued words, stories and songs. Moreover, Tolkien did not begin with a list of characteristics of children's literature; he began with a story he was telling his son at bedtime. (Sullivan, q. in Hunt, 2004: 442)

Some of Tolkien's sources, however, lie in the traditional stories from **pre-Christian Northern Europe** and are easily traceable. The names of the dwarves come directly from Sturluson's *Prose Edda*, wherein the inquisitive reader will discover, among other things, that Gandalf means 'sorcerer elf'. The dragon, Smaug, with his soft underside, is very like the Midgard Serpent, the dragon in *Beowulf*, and Fafnir, in *The Volsunga Saga*; and Bilbo's theft of Smaug's cup is reminiscent of a similar scene in *Beowulf*. Beorn, the shape-changer, also comes from Scandinavian legend and folk

tale. Dain's reputation as a generous lord and Fili and Kili's death protecting Thorin can both be traced to Scandinavian prototypes.

Gandalf's role as wizard and guide for Bilbo may be **patterned after Merlin's similar role in the Arthurian stories** and more generally based on the Celtic druids. The traditional hero of the story, Bard, certainly takes his name from Celtic sources and his role in the novel from the traditional hero tale. (Sullivan, in Hunt, 2004: 443)

What Tolkien was able to do was to call on a lifetime's study of Northern European languages, histories, legends, mythologies, literatures and the like; to simmer them together until the whole was distinct from the origins as well as greater than the sum of its parts; and to synthesise a cohesive secondary world for his high fantasy which was both original and resonant with the echoes of hundreds of years of pre-Renaissance European culture – especially the Celtic and Scandinavian sources which have influenced so much post-Tolkien high fantasy (Sullivan 1989). (Hunt, 2004: 443)

The reader who moves from *The Hobbit* to *The Lord of the Rings* moves from a novel with a single plot and a limited number of characters to a novel with several plots and an enormous number of characters; from a novel which follows the folk-tale format quite closely to a novel which has the folk-tale format as its base but also contains much of the structure and content of legend as well as elements of myth; and from a novel in which there is a finalising conclusion to a novel which points to events both previous and subsequent to the story told within its pages and whose conclusion is, at best, a temporary victory for the main characters. In short, *The Lord of the Rings* is written for a more mature and experienced reader who can deal with its complex and highly textured story. (Sullivan, in Hunt, 2004: 443)

The popularity of *The Hobbit* and *The Lord of the Rings* not only created a popular interest in high fantasy, it also created an **academic interest in fantasy**. That interest supports a major scholarly organisation, the International Association for the Fantastic in the Arts, as well as dozens of fantasy subgroups within other scholarly organisations. The fantastic is the subject of articles appearing in a variety of academic journals, and there are fantasy literature courses on most university campuses in the USA and at universities across the world.

But the most important thing that Tolkien did in those two books was to **set the standard by which other high fantasy would be judged**. Numerous book covers pronounce this or that offering to be 'in the Tolkien tradition' or 'the next *Lord of the Rings*' or the author to be 'the next Tolkien', but in truth few even merit comparison and the vast majority fall far short. Even C. S. Lewis's Narnia series, which is itself a classic high fantasy and must be ranked with Tolkien's books, seems, at the very least, a bit too obviously didactic when compared to the more subtle ethics and morality in *The Hobbit* and *The Lord of the Rings*. (Sullivan, in Hunt, 2004: 444)

The **current popularity of high fantasy** and the quality of the best books in that genre today are due in large part to **Tolkien's being in the right place at the right time – twice**. From the 1920s to the early 1950s, he was in the right place and time to acquire the education and interests that inform *The Hobbit* and *The Lord of the Rings*. In the 1960s and after, he, in the person of his books, was in the right place and time to influence a whole generation of readers and writers who took his works as the model for high fantasy. What Tolkien had succeeded in doing, as reading the books aloud clearly demonstrates, was wedding the oral tale's style and content to the novel's format, creating an epic every bit as large as *The Iliad* and *The Odyssey*. Those who would be Virgil to his Homer are fortunate to have a climate hospitable to high fantasy. (Sullivan, q. in Hunt, 2004: 445)

J.R.R. Tolkien, <i>The Hobbit</i>, George Allen & Unwin Ltd, London, 1937	J.R.R. Tolkien, <i>O poveste cu un hobbit</i>, traducere Catinca Ralea, Editura Ion Creangă, București, 1975
<i>Chapter 1 – An unexpected party</i>	<i>Capitolul 1 – Musafiri nepoftiți</i>
In a hole in the ground there lived a hobbit. Not a nasty, dirty, wet hole, filled with the ends of worms and an oozy smell, nor yet a dry, bare, sandy hole with nothing in it to sit down on or to eat: it was a hobbit-hole, and that means comfort.	A fost odată un „hobbit” care locuia într-o gaură în pământ. Nu era o vizuină din acelea antipatice, murdare sau umede, pline de capete sau cozi de viermi și cu miros de mîl; nu era nici nisipoasă sau lipsită de apă, sau o vizuină în care n-ai pe ce să te așezi sau pe ce să mănânci; era o vizuină de hobbit, și asta înseamnă confort.
J.R.R. Tolkien, <i>Povestea unui hobbit</i>, traducere Junona Tutunea, Editura Elit, Ploiești, 1995	J.R.R. Tolkien, <i>Hobbitul</i>, traducere Irina Horea, Editura RAO, București, 2012 [2007]
<i>Capitolul 1 – Pe nepusă masă</i>	<i>Capitolul 1 – O petrecere neașteptată</i>
Cândva, într-o vizuină săpată în pământ, trăia un hobbit. Aceea însă, nu era o vizuină oarecare, îmbâcsită, jilavă, colcăind de viermi și răspândind miasmă de mlaștină. Și nu era nici prea uscată, fără strop de apă – ce mai, o biată scobitură nisipoasă, în care nu găsești un locșor unde să te așezi sau unde să mănânci. Era o vizuină de hobbit, așadar foarte plăcută.	Într-o vizuină în pământ trăia odată un hobbit. Nu era o vizuină urâtă, murdară, jengoasă, plină de rămășițe de viermi și duhnind a mocirlă. Și nici o vizuină nisipoasă, uscată, goală, în care să nu ai pe ce să te așezi sau pe ce să îți pui blidul cu mâncare: era o vizuină de hobbit, cu alte cuvinte – dichisită.

Salman Rushdie's *Haroun and the Sea of Stories*

Haroun and the Sea of Stories (1990) celebrates the power and importance of storytelling, clearly addressing a dual audience with its protest against 'Silence Laws'. Its exuberant vitality renders solemn didacticism elsewhere quite inert by contrast. The teasing game played by Salman Rushdie with his reader, so conspicuous in *Midnight's Children* (1981), is evident in the children's text. Significantly, the first publication of *Haroun* by Granta, without illustrations and with plain covers, indicated its relevance to adult readers. More recently, the Viking edition (1999), lavishly illustrated to reflect the fertility of the text, characterises it as a children's book. *Haroun* employs bold patterns of opposition and refraction: Sengupta, the shadow people, the dark factory ship and web of night in turn confront the radiant source, the brimming stream of Rashid's story-telling. In *Midnight's Children*, Rushdie's Shandyeian resonances are clear in the pervasive sense of the instability of the text and in the narrator's preoccupation with his nose; *Haroun* is similarly allusive, though its fields of reference are more popularly accessible. The living and transforming power of Logos, the word, is most ironically affirmed in the case of *Haroun's* creator. (Allsobrook, q. in Hunt, 2004: 580-581)

Haroun and the Sea of Stories [...] was the first book Salman Rushdie published after he went into hiding subsequent to the fatwa pronounced against him in 1989 by the Ayatollah Khomeini in response to the publication of *The Satanic Verses* (1988). (Rudvin & Orlati, q. in Van Coillie & Verschueren, 2014: 158)

[A] general mood of caution prevailed in the managing of the political subtext of *Haroun*, the result of which was to market it primarily as a children's book rather than as a political commentary or attack on the fatwa episode. In fact, written and marketed as a book for children, it falls within that category described by Zohar Shavit (1986) as a text with an 'ambivalent status', that is a text written for (and/or received by) both adults and children at various textual levels of both production and reception. This book's multi-layered structure is richer than even most 'ambivalent texts': presented as an unthreatening 'children's book' (children and children's literature being at the margins of the establishment and of its polysystem), its politically potent subtext is easily overlooked. The metaphorical structuring of the attack on censorship coupled with the ambivalent status of the target reader (child/adult) allows the text to communicate with readers behind the censors' backs. (Rudvin & Orlati, q. in Van Coillie & Verschueren, 2014: 158-159)

In a perceptive essay on the role of censorship in *Haroun*, Mina Chandran (2002) reminds us of Jorge Luis Borges's comment that "censorship is the mother of metaphor", a comment particularly pertinent to the text at issue not only because of its metaphorical structuring of the attack on censorship, but also because of the ambivalent status of its target reader child/adult. (Rudvin & Orlati, in Van Coillie & Verschueren, 2014: 159)

Haroun is an exciting adventure story for children, a good yarn drawing on literary traditions spanning millennia in their intertextual allusions (from Persian literature and *The Arabian Nights* to *The Wizard of Oz*) and spanning vast geographical territories (from Iran to the Isis in Alice's Oxford), but at the same time following a time-honoured fairy tale structure. It tells the adventure of the boy-hero Haroun and his quest to save his storytelling father (Rashid/Rushdie) who has lost his ability to tell stories as the result of a psychological trauma: his mother's elopement with the storyhostile neighbour. (Rudvin & Orlati, q. in Van Coillie & Verschueren, 2014: 159)

The plot of *Haroun* could be summarized as follows: In the sad city of Alifbay (the Hindi-Urdu word for 'the alphabet') lives our hero Haroun with his father Rashid, a famous storyteller. One day Haroun's mother Soraya runs off with their sourpuss neighbour Mr. Sengupta who doesn't approve of Rashid's prolific story-producing imagination. Haroun, angry with his father for not preventing the tragedy, asks "what's the use of stories that aren't true?". From that moment, Rashid loses his gift for story telling and is struck dumb during his next public appearance at Dull Lake (clearly a

mimetic symbol of the famously beautiful Dal Lake in Sringar, Kashmir). Lodged on a houseboat on the Lake, Haroun is joined by a series of mythical creatures (Iff the onion-like water Genie, Butt the Hoopoe, Mali the vegetable-like gardener, the Plentimaw fishes) and embarks on an adventure to save his father's storytelling abilities. Even more ambitiously he aims to save the Sea of Stories, the source of all narrative, from the dangerous scheming of Khattam Shud (meaning 'finished') and his men, whose malevolent project of destruction is to poison the sea of stories and destroy narrative, fiction and imagination for ever, imposing on the world a reign of terror and silence. Haroun and his father are aided in their quest by the mythical creatures of Gup City (Gupshup means 'gossip'), a world of eternal sunlight and speech ruled by King Chattergy and his son Prince Bolo (which means 'speak!') and aided by General Kitab (meaning 'book'). Gup City is thus the binary opposition to Khattam Shud's reign of darkness and silence. Although clearly following the structure of a children's text and in part an elaborative fairy tale, the repertoire of narrative strategies employed in *Haroun* evokes the magical realism of *Midnight's Children*, Rushdie's literary breakthrough. Eric Yu describes *Haroun* as basically "a fairy tale for children, with a sci-fi touch" and notes that it includes the main components of the European wonder-tale, (using Jack Zipes' analytical framework):... (Rudvin & Orlati, in Van Coillie & Verschueren, 2014: 160)

Language in *Haroun*: for Children or Adults?: Clearly, the language in *Haroun* is **more indicative of a juvenile readership than an adult readership**. Although Peter Hunt (1991) is quick to note that any definition or classification of children's literature is condemned from the outset to over-simplification and over-generalization, he provides us with a useful list of typical (perhaps stereotypical) characteristics of the language and style of children's literature which, for what concerns language and structure, could be summarized as follows: child-orientedness, simplicity, easy structure, a narrow range of grammatical and lexical patterns, simple lexis and register, standard set phrases, words from everyday life, repetitions, short texts and sentences (see Hunt, 1991:62). Other traits considered typical of literature for children are that dialogue and incident are more prevalent than description, introspection or thought; the concrete is privileged over the abstract, the indeterminate or the ambiguous; the pace of the plot is fast rather than slow; and movement and action prevail over stasis, inaction or reflection. *Haroun* respects these norms both at the primary level of plot, and at the various sub-levels as a dream or as reflection employing a child-like range of lexis and grammatical structures, especially in the narrator's and the main protagonist's voice.

In terms of the use of standard set phrases and idioms rather than experimental language, *Haroun* operates on both levels: **the simplicity of register and lexis** is belied by the originality and creativity in the plot and by a varied range of speech patterns employed by the members of the cast.

***Haroun* fits quite comfortably into the children's book model described above in terms of language**, except perhaps for the extreme and complex playfulness found in the punning and the 'literalization of metaphor' technique (much like the linguistic playfulness of Carroll). Conventions are freely used, both linguistic, literary and social conventions, but at the same time are playfully subverted and twisted. **The language is fertile, vivid, alive, and new words appear as the characters make them up. The language is eternally playful**, appealing to children directly and to adults for its **multi-layering and subtexts** manifested in that very playfulness, also through the pregnant allusions in names and place-names. The nonsensical element in language, content and the continuous allusion to 'gup/ nonsense' also upholds the children's book ambience in the tradition of *Alice* and *Lear*. Further strengthening the 'power of nonsense' is the abundance of fantasy creatures such as the Plentimaw fishes, Goopy and Bagha, all speaking interactively in verse. (Rudvin & Orlati, in Van Coillie & Verschueren, 2014: 162)

Typical children's literature motifs and traits at the level of content would be lack of historical detail or context (**a timeless setting**); **lack of technical or specific details**; **clear-cut moral**

schematism, an optimistic rather than depressive outlook; certainty rather than probability; the prevalence of magic-fantasy-simplicity-adventure; themes such as childhood, friendship, familial relationships, maturation processes; avoidance of themes such as death, violence, sex, horror, disease, war, controversial social norms, alcohol and swear words. All of these apply to *Haroun*. Hunt also notes the common (erroneous) assumption that quality literature with high levels of complexity in form and content is incompatible with literature targeted for children, bringing us to the heart of the discussion of dual readerships: how can a text that follows the structures of children's language appeal to adults and vice versa? How can a 'real' children's text function as an effective and powerful critique of the adult world - on the adults' own premises and according to their parameters and literary norms? **Like Carroll and Swift, Rushdie resorts to irony, allusion, metaphor, intertextuality and 'hidden' adult subtexts to create, successfully, this double target.** At the level of content, then, *Haroun* successfully caters to **a dual readership.** (Rudvin & Orlati, in Van Coillie & Verschueren, 2014: 163)

Haroun as a Meta-Commentary on Stories and Language: *Haroun* is a book about stories and storytelling. The structure of *Haroun* recalls that of **the story-within-a-story structure familiar from Boccaccio, Chaucer and *The Arabian Nights*** and is reminiscent of Alice in Wonderland's interchanging dream-reality structure and geographic demarcation of a home-away-from-home. The constant references to the theme and structure of *The Arabian Nights* drive home the theme of storytelling as the bearing element of the text (indeed Rushdie himself has noted how he was inspired as a child by the *Arabian Nights* storytelling tradition). (Rudvin & Orlati, in Van Coillie & Verschueren, 2014: 165)

Haroun is a book about books, a book about reading and a book about language, cleverly superimposed on its political subtext about censorship and the freedom of speech. The text abounds, as mentioned, with intertextual references ranging from the children's classics of *Alice*, *Peter Pan*, *the Golden Fleece*, *Wizard of Oz*, and *Dr. Seuss* to the 'adult' fiction of Coleridge, *Arabian Nights*, *Ocean of Stories*, Aldous Huxley, the Beatles, *Star Wars* and Kafka. In this pervasive intertextuality we find a tribute to reading, not least because the author continuously quotes from the AngloSaxon children's literature canon. In this sense too the text is deeply polyfunctional and speaks to both reader as child, reader as adult and reader as adult-remembering-childhood. *Haroun*, especially in its pun-driven playfulness, is thus also a book about language. Note the importance given to names and to the naming process (place names, the Iff and Butt if-but conjunctions which help join Haroun's worlds, puns, **Rashid/Rushdie**, the shadow warrior Mudra's eloquent gesture language as replacement for speech, Khattam Shud). Names are constantly played with throughout the story, a rich source of humour both in plot and ambience. (Rudvin & Orlati, in Van Coillie & Verschueren, 2014: 166)

Haroun is thus a book, both as story and as comment, about the interaction of language-words-names-stories-narratives-speakingreading-dreaming-thinking. (Rudvin & Orlati, in Van Coillie & Verschueren, 2014: 166)

Salman Rushdie, <i>Haroun and the Sea of Stories</i> , Granta Books in Association with Viking Penguin, London, 1990	Salman Rushdie, <i>Haroun și marea de povești</i> , traducere din limba engleză de Dana Crăciun, Polirom, Iași, 2013, ediția a III-a
I The Shah of Blah, pp. 15-16	I Șahul de Bla, pp. 9-10
There was once, in the country of Alifbay, a sad city, the saddest of cities, a city so ruinously sad that it had forgotten its name. It stood by a mournful sea full of glumfish, which were so miserable to eat that they made people belch with melancholy even though the skies were blue. In the north of the sad city stood mighty factories in which (so I'm told) sadness was actually manufactured, packaged and sent all over the world, which never seemed to get enough of it. Black smoke poured out of the chimneys of the sadness factories and hung over the city like bad news. And in the depths of the city, beyond an old zone of ruined buildings that looked like broken hearts, there lived a happy young fellow by the name of Haroun, the only child of the storyteller Rashid Khalifa, whose cheerfulness was famous throughout that unhappy metropolis, and whose never-ending stream of tall, short and winding tales had earned him not one but two nicknames. To his admirers he was Rashid the Ocean of Notions, as stuffed with cheery stories as the sea was full of glumfish; but to his jealous rivals he was the Shah of Blah. To his wife, Soraya, Rashid was for many years as loving a husband as anyone could wish for, and during these years Haroun grew up in a home in which, instead of misery and frowns, he had his father's ready laughter and his mother's sweet voice raised in song. Then something went wrong. (Maybe the sadness of the city finally crept in through their windows.) The day Soraya stopped singing, in the middle of a line, as if someone had thrown a switch, Haroun guessed there was trouble brewing. But he never suspected how much.	A fost odată, în țara Alifbay, un oraș trist, cel mai trist dintre toate, așa de devastator de trist, că își uitase propriul nume. Era așezat pe țărmul unei mări îndurerate, plină de peștiposaci, atât de amăriți la gust, încât cei care îi mâncau începeau să rîgîie de melancolie chiar dacă cerul era senin. În partea de nord a orașului se găseau fabrici uriae în care (așa mi s-a spus) tristețea era de fapt produsă, împachetată și trimisă peste tot în lume, iar lumea părea să nu se mai sature de ea. Din coșurile fabricilor de tristețe se revărsa un fum negru ce plutea peste oraș ca o amenințare. Și în mijlocul orașului, dincolo de o zonă veche de clădiri distruse care arătau ca niște inimi frînte, trăia un băiețandru fericit pe nume Haroun, unicul copil al povestitorului Rașid Khalifa, a cărui veselie era vestită în întreaga metropolă nefericită și al cărui șuvoi nesfârșit de povești plăsmuite, adevărate și întortocheate îi atrăsese nu o poreclă, ci două. Pentru admiratori, era Rașid, Noianul de Cuvinte, la fel de plin de povestiri hazlii ca marea de peștiposaci; dar pentru rivalii săi invidioși, era Șahul de Bla. Pentru soția sa, Soraya, Rașid era de mulți ani un soț cum nu se poate mai iubitor și în toți aceși ani Haroun crescuse într-un cămin în care, în loc de nefericire și privire încruntată, avu parte de rîsetele tatălui său, ce nu se lăsau niciodată așteptate, și de vocea suavă a mamei sale înălțîndu-se în cîntec. După care se întîmplă ceva. (Se prea poate ca tristețea orașului să se fi strecurat în cele din urmă și-n casa lor, pe fereastră.) În ziua în care Soraya se opri din cîntat în mijlocul unui vers, ca și cum cineva ar fi răsucit un buton, Haroun înțelese că se apropiau vremuri grele. Doar că nu își dădu seama cît de grele.
Excerpt from Chapter Three [<i>The Dull Lake</i>]	YOUR OWN VERSION
That night, Haroun found it difficult to get to sleep. He lay on the turtle's back in his favourite long nightshirt (bright red with purple patches) and tossed and turned, and just as he was about to drop off at long last he was woken up completely by noises from Rashid's room next door: a creaking and a rumbling and a groaning and a mumbling and then a low cry...	

Philip Pullman (1946–). English writer who covers a wide range of genres and styles, from graphic novels (*Clockwork, or All Wound Up*, 1996) to **fairy tales** (*The Firework-Maker's Daughter*, 1995) to **historical thrillers** set in the 19th century (the Sally Lockhart series). He is best known for his epic **fantasy** trilogy *His Dark Materials* (1995–2000), comprising *Northern Lights* (published in the United States as *The Golden Compass*), *The Subtle Knife*, and *The Amber Spyglass*, which won the Whitbread Children's Book **Award** and went on to become the first children's book ever to win the overall Whitbread Book of the Year. Pullman describes *His Dark Materials* as "*Paradise Lost* for teenagers," and the title of the trilogy is drawn from Book One of Milton's epic poem. It tells of the struggle between good and evil and between love and hatred, and it is centered on the young protagonists Lyra and Will from an alternate world. The trilogy has been widely acclaimed for its gripping plot, its absorbing characters, and its exploration of big ideas, from the nature of hell to the existence, or otherwise, of God. One of its most striking and moving inventions is the concept of *daemons*, animalshaped manifestations of the soul that cannot be separated from their humans. Children's daemons change form at will, but during puberty a daemon settles into the form that reflects his or her human's personality. The trilogy, a best seller for both adult and young readers, is an outstanding contemporary contribution to children's literature. Pullman was appointed CBE in 2004; in 2005 he won the **Astrid Lindgren Memorial Award**. (O'Sullivan, 2010: 208-209)

Philip Pullman's *His Dark Materials* (1995–2000)

Philip Pullman's *Northern Lights* was first published in 1995 and in 1996 in the United States under the title of *The Golden Compass*. *Northern Lights* is the first part of the trilogy *His Dark Materials*: the other two novels in the trilogy are *The Subtle Knife*, published in 1997, and ending with *The Amber Spyglass* in 2000 (although a spinoff, related text was published in 2003, called *Lyra's Oxford* and, more recently in 2008, *Once upon a Time in the North*). The trilogy is epic in proportions and vision, and is comparable with Tolkien's *Lord of the Rings* or C.S. Lewis's *Narnia Chronicles* with its consideration of multiple worlds, though Pullman dislikes these particular associations. (McCulloch, 2011: 112)

From conception, *Northern Lights* is the first volume of a concept borne out of an intertextual relationship with Milton's poem. Milton's poem *Paradise Lost* is itself a rewrite of the Bible's book of Genesis, involving Satan's expulsion from heaven for attempting to overthrow God,... (McCulloch, 2011: 113)

Another major influence in Pullman's trilogy is William Blake's poetry, particularly *The Marriage of Heaven and Hell*; and *Songs of Innocence and of Experience*. (McCulloch, 2011: 114)

Lyra's name is also linked to **the constellation Lyra** – the group of stars takes its name from Lyre, an **ancient stringed instrument, a bit like a small harp**. (McCulloch, 2011: 115)

The title of the first volume, *Northern Lights* is worthy of consideration. The trilogy itself, called *His Dark Materials* is directly taken from **Book II of Milton's *Paradise Lost*** and is mentioned in the epigraph, and is used by Pullman in order to apply his metaphor of Dust from the Dark Matter of the universe. **The Northern Lights is the common name for the Aurora Borealis**, an astronomical phenomenon found in the Northern Hemisphere, which is a bit like a heavenly light show. In the first novel, Lord Asriel is experimenting with this phenomenon in the North beyond Lapland. (McCulloch, 2011: 116)

Clearly, Pullman draws on both **scientific theory of quantum physics** and **extensive folklore** in order to create a complex intertextual epic tale. (McCulloch, 2011: 117)

Northern Lights concerns itself with the spatial concept of boundaries and ways in which these can be rendered porous. From the outset, Lyra is introduced to us as an unconventional heroine in the sense that she transgresses traditional demarcations. She is of noble birth (her father is Lord Asriel),

yet she is also an illegitimate child, and she crosses class barriers, given that her closest friend is the kitchen-boy, Roger. Similarly, she subverts gender binaries in her association with male friends and her active masculine pursuits, such as climbing the roof of Oxford University, befriending street children, participating in gang battles, smoking, drinking and, finally, setting off on a quest to rescue her abducted male friend, Roger, as well as her imprisoned father. So boundaries between male/female, privileged/poor, adult/child are continually disrupted through the very strong and active heroine, Lyra. She is also a rebellious female child in the sense that she invades a traditional academic adult male space. (McCulloch, 2011: 120)

Pullman, in *Northern Lights* at least, shows himself a master of narrative. He gives us a finely-imagined world full of enigmatic adults seen from a child's standpoint. Here at least we have the 1990s child's eye view; and also the exposure of children to adult concerns. Whatever happens, we rarely in this book leave Lyra in her struggle to make sense of her world. Something great, exciting and terrible is going on, and we want to find it out. And it is found out in bits, the discovery of each of which whets the reader's appetite for more. The insatiability of the narrative matches that of the theme: there is a sense of appetite, of eating more and still more experience. (Manlove, 2003: 181)

At the beginning of *Northern Lights* we are with a girl called Lyra who has a companion 'dæmon,' which we are inclined to think of as either a 'demon' in our sense, or else as her spirit-self: only gradually do we learn that such creatures are symbiotes, as much animals as spirit, and as much dependent as independent – though the boundaries are never defined. (Manlove, 2003: 182)

Dæmons are mixtures of animal and spirit, humans a duality of man and dæmon. The world is a mixture of civilisation and barbarism. And it is a world at once scientifically advanced, and intellectually retarded by theocracy. An alethiometer is a scientific instrument for telling truth, and its levers are moved and read by the human spirit. (Manlove, 2003: 182)

[INCIPIT] Aware of but undaunted by the disapproving gaze of 'former Masters' (heads of the college), who watch her with the weight of generations from their portraits in the imposing 'gloom along the walls', she makes her way to the high table, which is reserved for the academic fellows. She is well aware that she is an intruder into this ceremonial space laid with gold and silver, and makes an effort to keep 'out of sight of the kitchen,' where workers might see and punish her. Lyra treats the hall as a space of play, where part of her pleasure is premised on unequal access to the place: her status as an interloper produces the thrill of secrecy and spying. Not content to just look, Lyra makes her way to the Master's seat, the most prominent and off-limits place in the hall, and 'flicked the biggest glass', sending a resonant note out to every corner. This sound disrupts the silence and announces her irreverent presence. Her daemon Pantalaimon is right to claim that she is 'not taking this seriously', but it is her capacity for play in the face of daunting adult spaces and rules that makes her the world-traipsing hero of the trilogy. In this and the following books Lyra brings the same audacity to socialite parties, political councils, sterile medical prisons, dank dungeons, scientific laboratories, dangerous battlefields, and even the Land of the Dead.

Essential to playing is the suspension of possible outcomes: allowing, in a moment, for your play to take any number of directions. (Cecire *et al.*, 2015: 11)

Philip Pullman, <i>His Dark Materials. The Northern Lights</i> , 1995	Philip Pullman, <i>Materiile întunecate. Luminile nordului</i> , traducere din engleză de Aida Oprea și Irina Pacițanu, Humanitas Junior, București, 2004	Philip Pullman, <i>Materiile întunecate. Luminile nordului</i> , traducere din engleză și note de Iulia Arsintescu, Arthur, București, 2014, 2016
Prefatory poem Into this wild Abyss/ The womb of Nature, and perhaps her grave--/ Of neither sea, nor shore, nor air, nor fire,/ But all these in their pregnant causes mixed/ Confusedly, and which thus must ever fight,/ Unless the Almighty Maker them ordain/ His dark materials to create more worlds,--/ Into this wild Abyss the wary Fiend/ Stood on the brink of Hell and looked a while,/ Pondering his voyage; for no narrow frith/ He had to cross. (John Milton, <i>Paradise Lost</i>)	Aicea, în acest abis sălbatic, Matrice a Naturii, poate chiar Mormântul ei, abis ce nu-i nici mare, nici foc, nici aer, nici pământ – ci toate Aceste elemente laolaltă, Ce-n valmele pricinii lor fecunde Sortite-s să se lupte între ele, În veci de veci Atoateziditorul De nu va pune-n bună rânduială Materiile negre, să creeze Din ele alte lumi, – da, în acest Abis sălbatic, dușmanul prudent Satan și-aruncă o clipă ochii, Pe țărnul ladului popăsuind, Călătoria lungă cumpănindu-și... (John Milton, <i>Paradisul Pierdut</i>, Cartea a doua, traducere de Aurel Covaci, Editura Minerva, Biblioteca pentru toți, București, 1972)	Aicea, în acest abis sălbatic, Matrice a Naturii, poate chiar Mormântul ei, abis ce nu-i nici mare, nici foc, nici aer, nici pământ – ci toate Aceste elemente laolaltă, Ce-n valmele pricinii lor fecunde Sortite-s să se lupte între ele, În veci de veci Atoateziditorul De nu va pune-n bună rânduială Materiile negre, să creeze Din ele alte lumi, – da, în acest Abis sălbatic, dușmanul prudent Satan și-aruncă o clipă ochii, Pe țărnul ladului popăsuind, Călătoria lungă cumpănindu-și... (John Milton, <i>Paradisul Pierdut</i>, Cartea a doua, traducere de Aurel Covaci, Editura Minerva, Biblioteca pentru toți, București, 1972)
Chapter 1 The Decanter of Tokay	Partea întâi OXFORD 1 Decantorul de Tokay, p. 9	Partea întâi OXFORD 1 Carafa de Tokay, p. 9
Lyra and her dæmon moved through the darkening hall, taking care to keep to one side, out of sight of the kitchen. The three great tables that ran the length of the hall were laid already, the silver and the glass catching what little light there was, and the long benches were pulled out ready for the guests. Portraits of former Masters hung high up in the gloom along the walls. Lyra reached the dais and looked back at the open kitchen door, and, seeing no	Lyra și daimonul ei înaintară prin Sala întunecată având grijă să meargă aproape de perete pentru a nu fi văzuți de cei din bucătărie. Cele trei mese mari care umpleau toată sala erau deja întinse, cu argintăria și cristalurile strălucind în licăririle slabe de lumină, iar băncile cele lungi erau deja pregătite pentru musafiri. De-a lungul pereților, sus, în semiîntuneric, atârneau portretele foștilor Stăpâni. Lyra ajunsese la podium și se	Lyra și daimonul ei se mișcau cu grijă prin sala mare și întunecată, furișându-se pe lângă un perete și ferindu-se să fie văzuți din bucătărie. Cele trei mese întinse pe lungimea sălii erau deja aranjate. Argintăria și paharele reflectau lumina puțină și băncile lungi fuseseră trase, în așteptarea oaspeților. Sus, pe pereți, atârneau în penumbră portretele foștilor decani. Lyra ajunsese la podium și privi înapoi spre ușa deschisă a

one, stepped up beside the high table. The places here were laid with gold, not silver, and the fourteen seats were not oak benches but mahogany chairs with velvet cushions. Lyra stopped beside the Master's chair and flicked the biggest glass gently with a fingernail. The sound rang clearly through the hall. 'You're not taking this seriously', whispered her dæmon. 'Behave yourself.' Her dæmon's name was Pantalaimon, and he was currently in the form of a moth, a dark brown one so as not to show up in the darkness of the Hall.	uită înapoi spre ușa deschisă de la bucatărie și, văzând că nu e nimeni, urcă lângă masa înălțată. Aici tacâmurile erau din aur, nu din argint ca celelalte, iar cele paisprezece locuri nu erau pe bănci de stejar ci pe scaune de mahon, cu perne de catifea. Lyra se opri lângă scaunul Stăpânului și atinse ușor cu unghia paharul mare de cristal. Clinchetul străpunse Sala cu un sunet cristalin. — Nu ești serioasă, șopti daimonul ei. Fii cuminte! Daimonul ei se numea Pantalaimon, iar acum era sub formă de molie, una maro închis, care să nu iasă în evidență în semiîntunericul din Sală.	bucătăriei, dar nu văzu pe nimeni, așa că păși și urcă lângă masa pusă mai sus. Aici, tacâmurile erau din aur, nu din argint, și nu se stătea pe bănci de stejar, ci pe paisprezece fotolii de mahon căptușite cu perne de catifea. Lyra se opri lângă scaunul decanului și dădu un bobârnac paharului mai mare. Sunetul cristalului răsună limpede în toată sala. — Nu iei lucrurile în serios, îi șopti daimonul. Poartă-te frumos! Daimonul ei se numea Pantalaimon și avea de data asta formă de molie, una maro închis, ca să nu se vadă în întunericul din sală.
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Figure E.15 Peter Bailey, illustration from Philip Pullman, *His Dark Materials* (London: Folio Society, 2008). © Peter Bailey, 2008. (Pullman, in Hunt, in Cecire *et al.*, 2015: 234) ↓



J. K. (Joanne Kathleen) Rowling (1965–). British author whose Harry Potter **fantasy** novels about a young wizard achieved unprecedented worldwide popularity and commercial success, broke all previously held literary sales records, and made her one of the richest women in Great Britain. By June 2008, more than 400 million copies of the novels had been sold, and they had been **translated** into some 70 languages. The series consists of the following novels, a number of which won literary **awards**: *Harry Potter and the Philosopher's Stone* (1997; published in the United States as *Harry Potter and the Sorcerer's Stone*), *Harry Potter and the Chamber of Secrets* (1998), *Harry Potter and the Prisoner of Azkaban* (1999), *Harry Potter and the Goblet of Fire* (2000), *Harry Potter and the Order of the Phoenix* (2003), *Harry Potter and the Half-Blood Prince* (2005), and *Harry Potter and the Deathly Hallows* (2007).

Elements of the **school story**, fantasy, and **mystery** are blended in this bildungsroman, which follows Harry's development from the age of 11 to 17 in seven novels, each covering a single year at Hogwarts School of Witchcraft and Wizardry. The novels get increasingly complex and darker as the series proceeds, with the evil **wizard** Lord Voldemort, Harry's nemesis, becoming more powerful in his quest for immortality and ultimate power over both the wizard and the nonwizard (or Muggle) world. Central themes in Harry Potter include finding one's identity, free will and predetermination, power and its abuse, and racial persecution. The core virtues celebrated are courage, loyalty, tolerance, love (especially parental love), and friendship. One of the strengths of the series is a moral complexity that reveals the capacity for both good and evil in some characters.

The inventiveness and wit of the author (especially in furnishing the details of her magic world), as well as her linguistic creativity, are key features of the novels and have ensured their popularity among both children and adults. The huge success of the Harry Potter series spawned many imitations, and the popularity of the film versions by Warner Brothers (starting in 2001) paved the way for **adaptations** of many other fantasy classics. Harry Potter is now a global brand name worth an estimated \$15 billion in 2008. Rowling was appointed OBE in 2000 and is the recipient of numerous honorary degrees. (O'Sullivan, 2010: 217-218)

J.K. Rowling's *Harry Potter* (1997–2007)

Books which would have **low status on some cosmic value-scale (and which are highly successful commercially, notably J. K. Rowling's 'Harry Potter' series)** are excluded from serious consideration (see Hunt 2001: 122–4; Zipes 2001: 170–89). (Hunt, 2003b: 3)

The Harry Potter books have come under close criticism for their seemingly clichéd tone and their all too common turns and tropes. (Lerer, 2008: 227)

For Rosemary Jackson, 'fantastic literature points to or suggests the basis upon which cultural order rests', momentarily inviting the 'illegality' of 'that which lies outside the law, that which is outside dominant value systems' (Jackson 1998 [1981]: 4) to be present. The *Harry Potter* series, as fantasy, corresponds to Jackson's interpretation: it too engages with that which society renders silent or invisible. Fantasy allows a writer to comment upon society through the use of metaphor and symbolism rather than directly, as we would expect in a realist text. (McCulloch, 2011: 97)

So what issues might the *Harry Potter* novels be addressing? Rowling herself is an interesting starting point. Much of the biographical information about Rowling has become as fairy tale-like as her novels, in the sense of a rags-to-riches story of a single mother on the dole becoming extraordinarily wealthy (of course, such stories fail to point out that she was born into a relatively middle-class family, had a university education and taught English abroad). However, her status at the time as a single mother (she has since married) who became very successful was a strong challenge to the then Conservative Government of Prime Minister John Major. (McCulloch, 2011: 98) In psychoanalytic terms, Vernon Dursley is a patriarch within the Symbolic Order. Harry escapes from this to the imaginary, semiotic, so-called feminine realm of fantasy. Vernon is the director of a

drill company – he drills the normality of the symbolic order into his household. He is a castrating Oedipal father figure for Harry – pertaining to Jacques Lacan's Law of the Phallus. In many ways, then, the use of magic in the novel, and Harry's realization that he is a wizard, works metaphorically to consider the importance of the imagination and creativity, things crucial to Rowling herself as a writer. (McCulloch, 2011: 100)

The name Potter suggests **that which can be moulded or shaped or can mould** (conveying the notion of **childhood malleability**). Meanwhile, **'The ordinariness of Harry is magnificently emphasized by his name**, which clearly stands out as plain and unpretentious beside Dumbledore, McGonagall, or Draco Malfoy', for 'Harry's name underscores his "everyman" nature, signaling to the readers: "He is just like one of you" ' (Nikolajeva, in Heilman 2003: 131). This is important for the child reader to identify with the hero in children's literature. (McCulloch, 2011: 102)

The novels [the Harry Potter series] have been compared to the James Bond stories, where we know that the hero will prevail and win the day, but nevertheless we get caught up in the unfolding of the action. As clues are followed in each novel, where the trail inevitably leads to Lord Voldemort (an anagram of his real name, Tom Marvolo Riddle), Harry, in turn, comes ever closer to finding out more about the role that Voldemort has played and continues to play in his own story. In that sense, the Gothic castle of Hogwarts school symbolizes the troubled psyche of Harry, with its numerous dungeons, subterranean passages and secret entrances, in the depths of which he often plunges in order to move another step closer to his adversary. Because of this detective story plot device, there is a repetitive structure to each of the novels, which follow a broadly similar journey from Privet Drive to Hogwarts and back again, with all of the danger and mystery solving occurring in between. In order to advance the stories, though, there must be progression as well as repetition, so each story unveils some new information. (McCulloch, 2011: 105)

Some critics, such as Jack Zipes and Andrew Blake have viewed the *Harry Potter* books as contributing to racist ideology, given the superiority of the Wizard cultural group over the Muggles. I, however, would contest this, given the contradictory racial impulses at work within the Wizard community, thus attesting to the fact that this is not an idealized culture, but is itself fraught with divisional hierarchies. (McCulloch, 2011: 107)

Sticks and Stones (2002 [2001]) traces what Zipes refers to as the 'troublesome success' of children's literature up until Rowling's *Harry Potter*, arguing that **'Phenomena such as the Harry Potter books are driven by commodity consumption'** (Zipes 2001: 172). (McCulloch, 2011: 149)

It would have been hard for anyone to predict great success for the first book [*Harry Potter and the Philosopher's Stone*] when it came out. In an age when most British children (including J. K. Rowling herself) go to comprehensive schools, it celebrates the privileged lives of those at a boarding school; and at a time when most children are being educated against the class system, it presents as its hero a boy born with the wizard equivalent of a silver spoon in his mouth. (Manlove, 2003: 186)

Nevertheless, going to Hogwarts is a privilege, and one the orphaned Harry feels keenly. And that is the point. For the *Harry Potter* books are about that side of fantasy all too easily condemned – wish-fulfilment, the heart of all fairy tales. Harry Potter, forced in childhood to live with his hideous bullying relatives the Dursleys, and then suddenly awarded a place at Hogwarts School for wizards, is the fairy tale drudge who wins the magical lottery.¹⁴ From being the oppressed and ignored, Harry becomes the often feted cynosure. From being alone, he gains the huge new family of the school and the domestic family of the Weasleys, with whose children he becomes friends. From being without a purpose, his life is given structure and meaning. And he is the weedy and bespectacled child who becomes the sports star, the wizard Clark Kent who makes a Superkid. All this is avidly devoured by child and adult readers alike. (Manlove, 2003: 187)

A **stimulating narrative**, broadbrush characters with whom we can identify, invention and humour, draw us in like bright lights to a circus of literary pleasures.

'Literary' is about right, because Rowling has all the skills that **make popular literature popular**. In particular she has the art that Enid Blyton has in overplus, of drawing the reader on, both by making him or her live through the characters and by the management of suspense. (Manlove, 2003: 187)

Another great appeal of Rowling's books to children is their use of magic, in a world slightly different from this one: magic, which in one way is the wild imagination actualised.¹⁶ The fantasy world itself, of Hogwarts School for Wizards, is not a remote one, but is present within our own as a continuous alternative between platforms 9 and 10 at King's Cross Station. The school game of Quidditch is a sort of aerial American football. Becoming a wizard is made a learning process like becoming a scientist or a civil servant, with regular school exams and certificates such as OWLs or NEWTs. The children in the stories do much as other children – they eat, sleep, play tricks, make friends and enemies, sometimes learn, do sports and go home in the holidays – yet their whole learning is devoted to managing reality with magic; and their school subjects range from Defence Against the Dark Arts to Care of Magical Creatures. Instead of growing beans in Botany they grow mandrakes in Herbology; instead of learning maths they do Divination. This perpetual tension of like and unlike gives enduring energy to the books. (Manlove, 2003: 187)

One of the **differences between the *Harry Potter* books and Philip Pullman's 'His Dark Materials'** trilogy lies in their **lack of a rationale**, a fabric of meaning into which events are fitted. Pullman's books are based on a continual finding out of more about how the universe works. But in the *Harry Potter* books we are given no scope to ask where wizards fit in the scheme of the world, or, say, to speculate that they represent the other side of the mind from the rational and empirical. They are, and that is enough. (Manlove, 2003: 190)

There is actually real scope for saying that the whole thing is a dream on Harry's part. What else might a lonely and miserable child do but imagine a world where he was the cynosure, the recipient of fabulous gifts, the success at games, the happy boy amongst friends? The whole introduction to the story, with the owls and cats gathering in Privet Drive around the house suggests the filming over of reality with dreams of magic. The idea of platform 9 3/4, the platform you sheerly imagine to be there in order to get there, is very much that of a dream. Even the Dursleys, so extremely imagined as to be grotesques, seem less realities than a child's exaggeration of unpleasantness to fantasy; and Voldemort is the other side of dream – nightmare. Thus, just as we go inside the world to Hogwarts, so we may also go inside Harry's mind for the whole fantasy. (Manlove, 2003: 190-191)

And everything comes in to Harry, in contrast to Pullman's Lyra, who has to journey away to find her happiness: **the *Harry Potter* books are fundamentally centripetal rather than centrifugal**. Things are done to Harry, from the bullying of the Dursleys to the transporting of him to Hogwarts or the plots of Voldemort: he himself actually initiates little, nor, unlike Lyra, does he set out with a purpose in view. The books are often framed round the idea of continuous gifts to him – magic, Hogwarts, friends, sporting success. And everything is a continual surprise. (Manlove, 2003: 191)

Many literary critics, religious leaders and educational authorities in the United States have criticized Ms. Rowling's work as being unliterary, unchristian and unworthy of use in schools. And the world media projects these declarations as if all Western and Eastern countries should follow suit.

As a translator of mass literature, I believe a work should be called "unliterary" when his/her author/ess aims to write a masterpiece and ends up publishing trash. **Ms. Rowling apparently set out to write a thrilling, spell-binding adventure for children and has achieved her goal.** (Wylter, 2003: 14)

J. K. Rowling, <i>Harry Potter and the Philosopher's Stone</i>, Bloomsbury, London, 2017	J. K. Rowling, HARRY POTTER ȘI PIATRA FILOSOFALE, traducere din engleză de Florin Bican, Editura Arthur, București, 2015	J. K. Rowling, HARRY POTTER ȘI PIATRA FILOZOFALE, traducere anonimă¹¹, f.a.¹²
CHAPTER ONE The Boy Who Lived [INCIPIT] pp. 1-2	CAPITOLUL I Băiatul care a scăpat cu viață [INCIPIT] pp. 9-10	— CAPITOLUL I — BĂIATUL DE ODINIOARĂ, p. 1
Mr and Mrs Dursley, of number four, Privet Drive, were proud to say they were perfectly normal, thank you very much. They were the last people you'd expect to be involved in anything strange or mysterious, because they just didn't hold with such nonsense. Mr Dursley was the director of a firm called Grunnings, which made drills. He was a big, beefy man with hardly any neck, although he did have a very large moustache. Mrs Dursley was thin and blonde and had nearly twice the usual amount of neck, which came in very useful as she spent most of her time craning over garden fences, spying on the neighbours. The Dursleys had a small son called Dudley and in their opinion there was no finer boy anywhere. The Dursleys had everything they wanted, but they also had a secret, and their greatest fear was that somebody would discover it. They didn't think they could bear it if anyone found out about the Potters. Mrs Potter was Mrs Dursley's sister, but they hadn't met for several years; in fact, Mrs	Domnul și doamna Dursley, din alea Privet numărul 4, erau mândri să poată spune că ei, slavă Domnului, sunt absolut normali. Erau ultimii oameni de pe lume din partea cărora te-ai fi așteptat să aibă de-a face cu lucruri neobișnuite sau misterioase, pentru că ei pur și simplu nu credeau în genul ăsta de prostii. Domnul Dursley era directorul fabricii Grunnings, unde se făceau bormașini. Era un bărbat corpolent și cam fără gât, deși se putea mândri cu ditamai mustața. Doamna Dursley era blondă, subțirică și dotată cu un gât aproape dublu ca lungime față de normele obișnuite, ceea ce îi era de mare ajutor, întrucât își petrecea o bună parte din timp ițindu-se peste garduri, ca să tragă cu ochiul în curtea vecinilor. Familia Dursley avea un băiețel pe nume Dudley și, credeau ei, nicăieri pe lume nu se pomenise copil mai drăgălaș. Aveau tot ce-și puteau dori, dar mai aveau și un secret, iar teama lor cea mai mare era că, într-o bună zi, secretul acela avea să fi e dat în vileag. N-ar fi suportat ca cineva să afle	Domnul și doamna Dursley, de pe Alea Boschetelor, numărul 4, erau foarte mândri că erau complet normali, slavă Domnului! Erau ultimii oameni de la care te-ai fi așteptat să fie amestecați în ceva straniu sau misterios, fiindcă, pur și simplu, nu credeau în astfel de aiureli! Domnul Dursley era directorul unei firme, numite Grunnings, care făcea burghie. Era un bărbat înalt, mătăhălos, aproape fără gât, dar avea o mustață foarte bogată. Doamna Dursley era blondă, foarte slabă, și avea un gât, cam de două ori lungimea normală, ceea ce îi era de mare folos, deoarece își petrecea majoritatea timpului uitându-se peste gard, în curțile vecinilor, iscodind tot ce se putea. Cei doi aveau un fiu, pe nume Dudley, care era cel mai reușit copil din lume (după părerea lor). Familia Dursley avea tot ce și-ar fi putut dori, dar mai avea și un secret, pe care nu vroiau în ruptul capului să-l descopere cineva! Le era insuportabil chiar și gândul că cineva ar fi putut afla vreodată despre familia Potter. Doamna Potter

¹¹ Possibly Ioana Iepureanu's 2001 version, which does not mention the translator's name. Ioana Iepureanu took to translating the Potter series at 16.

¹² If signed by Ioana Iepureanu, then this version goes back to 2001.

Dursley pretended she didn't have a sister, because her sister and her good-for-nothing husband were as unDursleyish as it was possible to be. The Dursleys shuddered to think what the neighbours would say if the Potters arrived in the street. The Dursleys knew that the Potters had a small son, too, but they had never even seen him. This boy was another good reason for keeping the Potters away; they didn't want Dudley mixing with a child like that. When Mr and Mrs Dudley woke up on the dull, grey Tuesday our story starts, there was nothing about the cloudy sky outside to suggest that strange and mysterious things would soon be happening all over the country. Mr Dursley hummed as he picked out his most boring tie for work and Mrs Dursley gossiped away happily as she wrestled a screaming Dudley into his high chair. None of them noticed a large tawny owl flutter past the window.	despre familia Potter. Doamna Potter era sora doamnei Dursley, dar cele două nu se văzuseră de ani și ani. De fapt, doamna Dursley se purta de parcă nici nu ar fi avut o soră, pentru că sora aceea și neisprăvitul ei de bărbat se deosebeau de distinsa familie Dursley ca ziua de noapte. Soții Dursley se cutremurau gândindu-se ce-ar fi putut spune vecinii dacă familia Potter și-ar fi făcut apariția pe strada lor. Știau că soții Potter au și ei un băiețel, dar nici măcar nu-l văzuseră vreodată. Băiețelul acela era un motiv în plus pentru a ține familia Potter la distanță. Nu și-ar fi dorit ca Dudley al lor să aibă de-a face cu un asemenea copil. Când domnul și doamna Dursley s-au trezit în mohorâta zi de marți în care începe povestea noastră, cerul acoperit de nori cenușii nu dădea niciun semn că, în curând, în toată țara aveau să se întâmple lucruri neobișnuite și misterioase. Domnul Dursley fredona absent în timp ce-și alegea cea mai monotonă cravată ca să meargă la serviciu, iar doamna Dursley bârfea-ntr-o veselie, luptându-se să-l vâre în scaunul înalt, cu măsuță, pe micuțul lor Dudley, care urla și se zbătea din răspuțuri. Nu observă niciunul bufnița mare și arămie care trecu bătând din aripi prin dreptul ferestrei.	era sora doamnei Dursley, dar nu se mai văzuseră de câțiva ani buni. De fapt, doamna Dursley pretindea chiar că nu are nici o soră, deoarece doamna Potter și dragul ei soț bun-de-nimic erau complet opuși felului ei de a fi. Familia Dursley se cutremura numai la gândul că vecinii lor le-ar fi putut vedea vreodată rudele. Familia Potter avea și ea un fiu, dar domnul și doamna Dursley nu-l văzuseră niciodată și nici nu doreau așa ceva. Copilul era alt motiv care îi ținea la distanță. Cum să se joace micul lor Dudley cu un astfel de copil?!? Când domnul și doamna Dursley se treziră în acea zi de marți, mohorâtă și tristă, în care începe povestea noastră, în afară de cerul întunecat, nimic nu prevestea lucrurile stranie și misterioase care urmau să se petreacă în întreaga țară. Domnul Dursley fredona ceva, în timp ce își lua din șifonier cea mai anostă cravată, bună pentru o zi de muncă, desigur! Doamna Dursley trăncănea veselă, în timp ce se străduia să-l potolească pe micuțul Dudley, care nu mai contenea cu țipetele. Nici unul nu observă bufnița mare și pământie, care zbura prin fața ferestrei.
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Lucy Strange, <i>The Secret of Nightingale Wood</i>, Chicken House, Frome, Somerset, 2016	Lucy Strange, <i>Secretul din Pădurea Privighetorii</i>, traducere de Liliana Pelici prin Lingua Tradom, RAO, București, 2019
I We stood together, looking up at the new house – Father, Mama, Nanny Jane, Piglet and me. It was large and old, almost falling down in places, with gently bulging walls and a steep, tiled roof that was etched with lichen. The sign on the gatepost read HOPE HOUSE. ‘It’s a fresh start,’ Father said. Mama didn’t say anything. She just stared at our strange new home, and then turned to stare at Father. ‘Come on, Piglet,’ I whispered to the baby. ‘Let’s have a look around.’ I clutched her tightly to my chest and walked around the side of the house, towards the long garden and the wilderness of woodland that lay beyond. ‘Don’t be long,’ Nanny Jane called after me. ‘Be back for tea in twenty minutes please, Henry.’	Capitolul I Stăteam împreună – tata, mama, dădaca Jane, Porcușor și eu – și ne uitam la noua noastră casă. Era mare și veche, gata să se prăbușească în anumite locuri, cu ziduri ușor bombate și un acoperiș abrupt, acoperit cu țigle și licheni. Pe indicatorul de pe stâlpul porții scria: CASA SPERANȚEI. – E un nou început, a spus tata. Mama nu a spus nimic. Doar s-a holbat la noua noastră locuință ciudată, apoi s-a întors și s-a holbat la tata. – Haide, Porcușor, i-am șoptit eu bebelușului. Hai să vedem ce-i pe-aici! Am strâns-o tare la piept și am mers pe lângă casă, spre grădina lungă și sălbăticia pădurii care se întindea dincolo de ea. – Nu sta prea mult! mi-a strigat dădaca Jane. Henry, te rog, întoarce-te la ceai peste douăzeci de minute!
Excerpt from Chapter 3	YOUR OWN VERSION
I picked up my book of fairy-tales and turned to the Hans Christian Andersen story, <i>The Nighingale</i>. This was Mama’s favourite. I read about the Emperor of China and how he had kept a nightingale in a cage to sing for him. One day the Emperor was given a present – a mechanical nightingale encrusted with precious jewels. He was so enchanted by his new toy that he released the real nightingale, who flew joyously back to the forest. But the toy nightingale soon broke and the Emperor became very ill. The most beautiful illustration was at the end of the story – the Emperor’s room in the royal palace. The square bed was swathed with red and and gold cloth, golden lanterns hung from the ceiling, the jewelled nightingale sat silently inside a gilded cage. Death loomed over the Emperor, drawn as a skeleton in a Chinese robe. Behind the bed was a large open window which revealed the hills and forest beyond the palace walls. In the middle of the window, just about to fold her littel brown wings and alight on the sill, was the nightingale. She had returned to the dying Emperor, to drive away Death with the beauty of her song.	

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