

Izabela Szymańska

Style and Status in Retranslating Childrens' Classics On the History of Polish Translations of Kipling's Just So Stories

2/2024

DOI: 10.70596/cts184

Herausgegeben am / Éditée au
/ Edited at: Institute of Applied
Linguistics and Translatology
(IALT), Leipzig University
ISSN: 2617-3441

Abstract

This paper examines the 2018 Polish retranslation of Rudyard Kipling's Just So Stories (1902) against the background of the earlier Polish renditions of this book, interpreting the re-translator's and publisher's approach in terms of tendencies that can be observed on the Polish market of children's books as regards retranslations of canonical titles. It traces the history of the Polish translations of the book, starting in 1903, in order to bring out the evolving approach of publishers to the integrity of the source text, reflecting its changing status. The analysis also concerns the changing approach to the special features of style exhibited by Kipling's stories such as alliteration, rhymes, syntactic parallelisms, repetitions, and neologisms, which are integral to the text that was originally intended to be read aloud and drew very creatively from the tradition of oral texts. The evolving approach to rendering this very distinct and challenging style, with the newest retranslation reflecting it much more consistently than the previous translations, is interpreted in connection with the changes in the hierarchy of functions ascribed to children's literature in the Polish context and with the changing reception of the original, which has grown into the status of a canonical text.

Keywords: Just So Stories, Polish, retranslation, style, status

Zum Zitieren des Artikels / Pour citer l'article / To cite the article:

Szymańska, Izabela (2025): Style and Status in Retranslating Childrens' Classics. On the History of Polish Translations of Kipling's Just So Stories, *Chronotopos* 6 (2), 107–135. DOI: 10.70596/cts184



Izabela Szymańska

Style and Status in Retranslating Children's Classics.

On the History of Polish Translations of Kipling's *Just So Stories*

Abstract

This paper examines the 2018 Polish retranslation of Rudyard Kipling's Just So Stories (1902) against the background of the earlier Polish renditions of this book, interpreting the re-translator's and publisher's approach in terms of tendencies that can be observed on the Polish market of children's books as regards retranslations of canonical titles. It traces the history of the Polish translations of the book, starting in 1903, in order to highlight the evolving approach of publishers to the integrality of the source text, reflecting its changing status. The analysis also concerns the changing approach to the special features of style exhibited by Kipling's stories such as alliteration, rhymes, syntactic parallelisms, repetitions, and neologisms, which are integral to the text that was originally intended to be read aloud and drew creatively from the tradition of oral texts. The changing approach to rendering of this very distinct and challenging style is evaluated based on the changes in the hierarchy of functions ascribed to children's literature in the Polish context and on the evolving reception of the original, which has grown into a canonical text since it was first published.

Introduction

This paper will analyse the recent Polish retranslation of Rudyard Kipling's *Just So Stories* (2018) juxtaposing it with its earlier Polish renditions, to interpret its publication and the retranslator's approach in terms of some tendencies that can be observed on the Polish market of children's books as regards retranslations of canonical titles.

The approach taken in the following discussion combines comparative textual analysis of subsequent Polish translations of *Just So Stories* with investigating their publication history in order to identify the factors that might have influenced their translators' choices, in accordance with Koskinen and Paloposki's view that such a combination facilitates research towards the understanding of retranslation as a phenomenon (cf. 2019: 35). The widely quoted Retranslation Hypothesis, derived from Antoine Berman's ideas (cf. DEANE-COX 2014: 2-5), assumes that "later translations (same ST, same TL) tend to be closer to the original than earlier ones" (CHESTERMAN 2017: 132). However, various researchers have demonstrated that particular data from particular cultures and times reveal different fluctuating patterns of retranslations, which need to be considered and interpreted in their cultural contexts, which is disregarded by the Retranslation Hypothesis (cf. the discussion in DEANE-COX 2014: 6-18, 189-193; PALOPOSKI & KOSKINEN 2004) and that a multitude of factors connected for instance with agency, audience, the state of the receiving system, or ideology should be taken into

account when investigating retranslations. Generally subscribing to the view that profiles of retranslations are shaped by a variety of factors, I will try to demonstrate that major motives for the 2018 retranslation can be sought in two areas, which for short I call “style” and “status”.

For the purpose of translation analysis “style” may be understood as regular occurrence in a text of certain types of lexical items, syntactic structures, and rhetorical devices chosen by the author from among those offered by the language as a whole. In analysing literary translations vital questions are what artistic and communicative function the style plays in the original (cf. LEECH & SHORT 2008: 9-32), how/to what extent it is reflected in the target text, how the manner of its rendition affects the interpretation of the target text, and what factors impact its rendition.

My understanding of “status” is inspired by Even-Zohar’s polysystem theory (1990) and its application to research on children’s literature translation proposed by Shavit (1980, 1981, 2006). The key assumption of the polysystem approach is that the peripheral position and low status of translations in general or of particular genres or individual texts in the given target polysystem is correlated with more manipulation being allowed in translating to produce target texts fitting into the target system’s models and conventions, and thus acceptable in the target culture at the given time, while, conversely, their central position and higher status tends to result in more adequacy to the source text.

O’Connell, taking into account such factors as translators’ prestige, pay and working conditions, points to the crucial impact of the low status of both original and translated children’s literature on the approach taken by its publishers, who can pressure translators into adhering to established domestic conventions (cf. 2006: 18-21). An interesting example of this phenomenon in the Polish context is found in Dyla-Urbańska’s (cf. 2000: 202-207) account of her negotiations with the publisher over the rendition of slang, colloquial language and vocabulary concerning sex in her translation of Joanna Nadin’s *The Rachel Riley Diaries*, with the publisher wanting those stylistic features to be mitigated¹ to produce a less controversial text than the translator proposed. A tendency noticeable in Polish translations for children is that even though the domestication of cultural references is much less common than several decades ago, when it was a norm, domestication in the sense of producing fluid, “correct”, stylistically acceptable texts, conforming to the literary conventions of the target culture (cf. VENUTI 1995: 1-39) is still quite widely applied (cf. BORODO 2017: 67-71, 143-149, 159-161), which often involves mitigation (cf. e.g. SZYMAŃSKA 2021) or neutralising marked language varieties, such as regional dialects or slang (cf. e.g. LOOBY 2015: 171-175; DZIAŁOWY 2022: 175-196).

Such tendencies are accounted for by Shavit’s generalisation that translators of children’s literature, due to its peripheral position in literary polysystems, are permitted

¹ “Mitigation” is understood here as a type of manipulation in translation aimed at “toning down potentially controversial issues and taboo subjects such as those related to death, alcohol, sex, the human body, and bodily functions, children’s supposedly inappropriate conduct, or criticism directed at adults” (BORODO 2011: 331), which can be extended to toning down “inappropriate” use of language.

(and in view of the above example we could add “and even expected”) to manipulate the text in various ways in order to make it appropriate and useful to young readers, in accordance with what society regards at a certain point in time as educationally good for the child (cf. SHAVIT 2006: 26). It is only in the last few years that some Polish publishers have become more open to including dialectal stylisation, everyday language, slang or idiolects in translated classics for young readers, giving translators more freedom to experiment with marked styles (cf. e.g. SZYMAŃSKA 2016b, 2017; PIELORZ 2020: 118), as evidenced for instance by a 2012 retranslation of Frances H. Burnett’s *The Secret Garden*, a 2023 retranslation of Eleanor H. Porter’s *Pollyanna*, a 2022 retranslation of Ferenc Molnár’s *A Pál utcai fiúk* or two retranslations of L. M. Montgomery’s *Anne of Green Gables* cycle published in the 2020s. Such cases may be signals of a new norm just starting to emerge against entrenched older norms (cf. TOURY 2012: 76-77 on conflicting norms; DU-NOUR 1995 on retranslations as evidence of changes in translation norms)) and in the children’s subsystem of the Polish literary polysystem as regards the relative importance ascribed to rendering marked, unusual styles in translation and the appropriateness and usefulness of giving young readers access to such styles. This, in turn, may be related to a shift in the hierarchy of functions ascribed to children’s literature, with entertaining and imagination-stirring functions (often performed by the unusual use of language) gaining more importance with time, as evidenced by the edutainment trend in the production of texts for young readers in general (cf. BORODO 2017: 137-139) or by increasing attention to rendering or even enhancing wordplay and other humorous effects in classics such as *Alice’s Adventures in Wonderland* (cf. SZYMAŃSKA 2015: 44-47, 2016). The case to be analysed below will highlight the changing approach to the importance of the author’s extraordinary style, contributing to the investigation of this possible shift.

The original

Rudyard Kipling’s *Just So Stories* (henceforth *JSS*) is a collection of twelve short tales, illustrated by the author himself, with a commentary to each picture overtly addressing the reader and sometimes encouraging to ask questions or colour the picture. The drawings are often symbolic, intricate and far from purely illustrative. Each tale is followed by a poem of loosely connected content. In *JSS*, Kipling combined various forms of literary and visual expression to keep the attention of young readers and involve them into the story.

The stories were first published as a collection in 1902, and even though they had been previously printed individually in magazines, it should be stressed that the cycle, together with the illustrations, is an integral whole, exhibiting a very clear idea and structure. Most of them are origin stories, as is clear from the titles,² providing an imaginary

² “How the Whale Got His Throat”, “How the Camel Got His Hump”, “How the Rhinoceros Got His Skin”, “How the Leopard Got His Spots”, “The Elephant’s Child”, “The Sing-Song of Old Man Kangaroo”, “The Beginning of the Armadillos”, “How the First Letter Was Written”, “How the

explanation of some phenomenon. The same pattern is followed even in cases when the title does not overtly indicate an origin story. For example, “The Elephant Child” explains how the elephant got its trunk, while “The Sing-Song of Old Man Kangaroo” tells the story of how the kangaroo became an outstanding jumper.

A comment is needed as regards the title *Just So Stories*, since it is relevant both for the interpretation of the book and for translation issues. The origin of the title was explained by Kipling in a preface to the first tale published in 1897 in *St Nicolas Magazine*. The author wrote that the first three stories (*Whale*, *Camel* and *Rhinoceros*) were good-night stories told to his daughter, and had to be always told “just so” (in exactly the same way), otherwise the little addressee did not fall asleep, so with time they became almost like incantations (KIPLING 1998: 2). The preface with this explanation was not included in the book editions until the 21st century, which will prove relevant for the analysis of the titles of Polish translations.

Literary scholars identify a wealth of inspirations behind *JSS*, including Indian, African and Aboriginal legends, the Bible, the Quran, *Arabian Nights*, Aesop's fables or the *Odyssey*, as well as Darwin's *On the Origin of Species* (cf. HUNT 1994: 101; LEWIS 1998: xxii-xxx; LERER 2008: 182-185; GRENBY 2014: 17; DILLINGTON 2020: 497-505; SHAW 2022: 9-11), and point to both subtle interpretations available to experienced well-read audiences and the imagination-stirring and exploratory qualities so attractive to young recipients. Thus, the duality of address, stressed as one of crucial traits of children's literature by many researchers of its translation (cf. e.g. SHAVIT 1980; ADAMCZYK-GARBOWSKA 1988: 137-139; KNOWLES & MALMKJÆR 1996: 12-13; DOLLERUP 2003: 82; O'CONNELL 2006: 17; LATHEY 2006: 12-15; OITTINEN 2006: 35-36; LATHEY 2016: 16-17), is very conspicuous in this case (cf. DILLINGTON 2020: 493-502), even though the book emerged from oral stories specifically addressed to Kipling's own children and young cousins (LEWIS 1998: xvi-xix; SHAW 2022: 8).

The orality of *JSS* is now perceived as the greatest novelty and value of this book. As pointed out by Hunt:

In the oral tale, Kipling contributed a very rare, perhaps unique, instance of tales told to his children and transposed meticulously into print, with the Just So Stories. Highly personal, immediate and whimsical, they are a stylistic tour de force. The prose is full of patterns, exact repetitions, and family dialect: one of the family, Angela Mackail, wrote that ‘The Just So Stories’ are a poor thing in print compared with the fun of hearing them told in Cousin Ruddy’s deep unhesitating voice. There was a ritual about them.’ [...] Elements in them have passed into oral tradition – another measure of the classic. (HUNT 1994: 101)

Similarly, *The Oxford Encyclopedia of Children's Literature* stresses that *JSS* are “a rare example of oral telling being transferred to the page: [...] the ritualistic, incantatory

Alphabet Was Made”, “The Crab that Played with the Sea”, “The Cat that Walked by Himself”, “The Butterfly that Stamped”. One-word abbreviations will be used henceforth.

patterns and rhythms [...] demonstrate a delight in the intricacies of language” (ZIPES 2006: 368). Kipling shows the reader the joy of playing with words, exploring new interpretative possibilities, and activating lexis in new ways, which places him in the tradition started by Lewis Carroll and leading to James Joyce (cf. LEWIS 1998: xl-xli). The “patterns” that contribute to the unique, linguistically magical style are: repetitions of lexical items and syntactic structures, rhythm, rhymes, alliteration, puns and neologisms, and exotic names.

The following examples have been selected to demonstrate the patterns in fragments where they occur with high density. Extract 1, from the *Whale* story, features alliteration, rhymes, consonances, modified spelling, lexical repetitions and the unusual word *cetacean*.

Ex. 1³

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?' (KIPLING 1998: 3)

Extract 2, from the *Elephant* story, illustrates alliteration again, as well as repetition of words and phrases, repetition of syntactic structures, playing with a contracted word form *satiabile*, which activates in the recipient's mind two words, *satiabile/insatiabile*, crucial for the story as the Elephant's seemingly insatiable curiosity⁴ is satisfied in one matter with interesting results. Ex. 3, from the same story, abounds in alliteration and repetitions, and has a highly onomatopoeic quality achieved by an accumulation of the /l/, /kl/, /sl/ and /l/ sounds, highlighted by the neologism *schloop*.

³ Underlining will be used in examples in an attempt to reflect graphically the density of stylistic features.

⁴ The word *curiosity* is consistently misspelt *curtiosity* in the story, which is not commented on in notes to the critical edition (KIPLING 1998: 225-226). Comments can be found on the Internet (“Stack Exchange English Language and Usage”, KINNEAR 2016), suggesting that this may be an imitation of a presumed African or Indian narrator's pronunciation, or an imitation of a child's mispronunciation (in the same story *dretful* appears instead of *dreadful*). However, as these are isolated cases, it does not seem very likely that the author intended to create such voices, especially a child's voice, contrary to the convention assumed in the whole collection, only in this story. Perhaps he intended to make the words more noticeable to suggest an extraordinary intensity of the phenomena referred to.

Ex. 2

In the High and Far-Off Times the Elephant, O Best Beloved, had no trunk. He had only a blackish, bulgy nose, as big as a boot, that he could wriggle about from side to side; but he couldn't pick up things with it. But there was one Elephant--a new Elephant--an Elephant's Child--who was full of 'satiabile curiosity, and that means he asked ever so many questions. And he lived in Africa, and he filled all Africa with his 'satiabile curiosities. He asked his tall aunt, the Ostrich, why her tail-feathers grew just so, and his tall aunt the Ostrich spanked him with her hard, hard claw. He asked his tall uncle, the Giraffe, what made his skin spotty, and his tall uncle, the Giraffe, spanked him with his hard, hard hoof. And still he was full of 'satiabile curiosity! (KIPLING 1998: 47)

Ex. 3

[...] to the banks of the great grey-green, greasy Limpopo River, all set about with fever-trees [...] (Kipling 1998: 48, 49, 50) [...] he schlooped up a schloop of mud from the banks of the great grey-green, greasy Limpopo, and slapped it on his head, where it made a cool schloopy-sloshy mud-cap all trickly behind his ears. (KIPLING 1998: 55)

Extract 4, from the *Leopard* story, features contracted forms of the words *exclusively* (which also serves alliteration) and *remember*, increasingly complex hyphenated colour combinations, word repetitions, including the exotic word *velt*, unconventional superlative degree of adjectives and an unexpected resultative use of the verb *surprise*.

Ex. 4

In the days when everybody started fair, Best Beloved, the Leopard lived in a place called the High Veldt. 'Member it wasn't the Low Veldt, or the Bush Veldt, or the Sour Veldt, but the 'sclusively bare, hot, shiny High Veldt, where there was sand and sandy-coloured rock and 'sclusively tufts of sandy-yellowish grass. The Giraffe and the Zebra and the Eland and the Koodoo and the Hartebeest lived there; and they were 'sclusively sandy-yellow-brownish all over; but the Leopard, he was the 'sclusivest sandiest-yellowish-brownest of them all – a greyish-yellowish catty-shaped kind of beast, and he matched the 'sclusively yellowish-greyish-brownish colour of the High Veldt to one hair. This was very bad for the Giraffe and the Zebra and the rest of them; for he would lie down by a 'sclusively yellowish-greyish-brownish stone or clump of grass, and when the Giraffe or the Zebra or the Eland or the Koodoo or the Bush-Buck or the Bonte-Buck came by he would surprise them out of their jumpsome lives. He would indeed! (KIPLING 1998: 33)

Finally, extract 5, from the very well-known story about “The Cat that Walked by Himself”, shows the multiplication of near synonyms, some alliterated, as well as the repeated structure, and the repeated word *wild*, which results in an abundance of alliteration.

Ex. 5

Hear and attend and listen; for this befell and behappened and became and was, O my Best Beloved, when the Tame animals were wild. [...] they walked in the Wet Wild Woods by their wild lones. But the wildest of all the wild animals was the Cat. He walked by himself, and all places were alike to him. (KIPLING 1998: 149)

The style of *JSS* is indivisible from the overall concept of the book. Adamczyk-Garbowska notes that it makes words acquire new senses by combining them with other words (cf. 1988: 117). Its functions, important for both young and adult audience, are to fascinate recipients and keep their attention by the unusual sound effects combined with exoticism, to create the feeling of mystery, to amuse and activate imagination by showing new linguistic possibilities, to evoke the tradition of orality. Such a style, with sound effects being crucial, certainly presents a translator with challenges close to those encountered in translating rhymed metrical poetry. Jakobson claims that poetry can only be rendered into another language by “creative transposition” since:

[i]n poetry, verbal equations become a constructive principle of the text. Syntactic and morphological categories, roots, and affixes, phonemes and their components (distinctive features)—in short, any constituents of the verbal code – are confronted, juxtaposed, brought into contiguous relation according to the principle of similarity and contrast and carry their own autonomous signification. Phonemic similarity is sensed as semantic relationship. (JAKOBSON 2004: 118)

This diagnosis can also be applied to *JSS*: rendering its special sound organisation resulting in humour, mystery and fascination requires “creative transposition”, often sacrificing the semantics to create a similar effect – this regards especially alliteration and rhymes. Predictably, problems arise from differences between the two languages in question: in the case of translating into Polish for instance, one of them is that Kipling often based rhythm on one-syllable words, while Polish abounds in multi-syllable words, with one syllable ones being much less numerous (cf. ADAMCZYK-GARBOWSKA 1988: 117), forcing the translator to use resources offered by the target language to create rhythm in a modified way. Another factor that influences translators’ approach in such cases is the aforementioned attitude to unconventional styles, in children’s literature strongly correlated with the target culture’s literary conventions as well as views on the acceptability and usefulness of unusual stylistic traits in texts for young audiences.

Polish renditions of *Just So Stories* before the 2018 retranslation – a historical overview

*Two major translations*⁵

Turning now to the Polish renditions preceding the 2018 retranslation, let us start with the two major lines of publication before World War II (henceforth: WWII). The first Polish version of the collection appeared in 1903 in Warsaw, issued by the prominent publishing house Gebethner, under the title *Takie sobie historyjki* [Unassuming little stories], translated by Maria Krzczowska,⁶ without the verses or the *Alphabet* story (henceforth T1). Its second edition appeared in Cracow in 1904, and the volume was reprinted in 1919 with the author's illustrations. Additionally, several of the stories were published individually as small booklets.

In 1904, another Warsaw publisher, M. Arct, issued a volume with seven of the stories (*Cat, Kangaroo, Elephant, Whale, Rhinoceros, Leopard, Letter*; the title page indicated that it was a selection from Kipling's book), entitled *Takie sobie bajeczki* [Unassuming little tales], translated by Stanisław Wyrzykowski, without the verses, illustrated by Polish artists. Some of the stories from this translation were also published as separate booklets. The 1916 and 1922 editions of this selection featured some original pictures by Kipling and some added ones. In the 1920s, the publisher issued several times a two-volume edition of Wyrzykowski's translations (henceforth T2), volume 1 covering the previously translated seven stories and volume 2 the remaining five ones (the latest available copies are the 1931 imprint). Those editions included the author's pictures with the commentaries, but no verses.

After WWII, which had a crashing impact on the Polish book market, there is record of T1 being reprinted once, in 1945 (in Cracow, by S. Kamiński). After 1948, all the private publishing houses that managed to resurrect after the war were closed, and the publishing business became strictly controlled by the communist state (cf. BORODO 2006: 171-174; LOOBY 2015: 15-25). Until 1953, there was a ban on the publication of most English-language authors, and after the political thaw of the 1950s, a new chapter began in the Polish history of *JSS*, which can be called a "patchwork" phase. In 1955, *Nasza Księgarnia*, a publisher specialising in children's books⁷, issued an edition combining seven stories from T1 with five from T2, entitled *Takie sobie bajeczki*, including

⁵ This section is based on data from the catalogue of the Polish National Library (<https://www.bn.org.pl/>), the digital archive Polona (<https://polona.pl/>) and three bibliographies of children's literature in Polish: Grefkowicz (cf. 2005: 170-171), Krassowska & Grefkowicz (cf. 1995: 210-211), Łasiewicka & Neubert (cf. 1971: 79).

⁶ This was a pen-name, in post-WWII editions sometimes misspelt Krzczowska or Krzczowska. Her real name was Maria Kleinman (1874-1953); some of her translations were published under her married name Maria Feldmanowa.

⁷ In communist Poland, with the publishing business controlled by the state, specialisations of publishing houses were quite strictly obeyed (cf. FORDOŃSKI 2000: 133), thus the very fact of a book

the author's illustrations with picture captions from T2, and adding verses translated by Hanna Januszewska (1905-1980), a well-known author of books for children. This patchwork has been reissued seven times until 2000; it was also the basis for an audio-book released in 1988 by the Polish Association of the Blind, so it has become a standard version shaping the perception of the book for post-war Polish readers. No library record can be found of a reprint of either T1 or T2 in full after 1945.⁸

Two minor cases

Even though it is definitely T1 and T2 that have shaped the image of *JSS* in Polish, it may be worth mentioning two other cases, which I call minor, since they regard only selected stories and certainly had no significant impact on the reception of the original, but may contribute to the argument about a correlation of status with the translation strategy.

The first case is a 1921 publication containing four stories (*Butterfly, Cat, Rhinoceros* and *Elephant*) in a bilingual edition intended specifically as a language-learning aid (henceforth T3). The publisher's name suggests a language school or an educational association aiming at the promotion of foreign language learning. The peritext⁹ reveals that the book was part of a larger project: on the title page above the title in both languages (*Just so stories / Takie sobie opowiadania*) we find the heading: "Foreign languages. European literature works together with their literal translations. The English series vol. 1",¹⁰ while at the end of the book there is a list of titles already published or being prepared in the French and English series, all of them works of famous authors. An interesting feature of this publication is that it reveals overtly the crucial impact of the translation purpose and commission on the translation method, exactly as predicted by the skopos theory (cf. VERMEER 2000). The peritext includes a short preface explaining the objective of the publication, which was to provide pleasant language practice facilitating the acquisition of a foreign tongue. The literal Polish translation was treated instrumentally, as evident from the following comment: "Our translation, aimed only at helping to understand the original, had to be as literal as possible, which made it remote from a purely literary translation" (KIPLING 1921: 3). A similar note appears under the aforementioned list of titles at the end of the volume, stressing that the rendition retains the foreign word order, which does not favour the correctness of

being published by Nasza Księgarnia signifies that it was considered as intended for young children (there was another publisher specialising in books for teenagers).

⁸ T2 in full, with modernised spelling, some corrections, and numerous notes for young readers concerning culture-specific items or less frequently used/dated vocabulary, has recently appeared on the internet website Wolne Lektury [Free Readings], which offers well-known titles, especially school reading, free of charge, often relying on texts that are no longer protected by copyright (<https://wolnelektury.pl/katalog/lektura/kipling-takie-sobie-bajeczki/>). It was also issued as an e-book in 2022 (<https://miastoksiazek.pl/ebook/takie-sobie-bajeczki/>).

⁹ The term is used after Genette (1991: 263) to label elements surrounding the main text in the space of the same volume, e.g. prefaces, notes on covers, or footnotes.

¹⁰ Throughout the present paper peritexts are provided in my translation from Polish into English.

the Polish language use. Thus, the connection between the highly pragmatic purpose and the method of translation is expounded and the non-literary quality of the target text is repeatedly highlighted for the user. The non-literary character of the translation, making it a low-status text, may be a reason for which the names of the translator(s) and/or editor(s) who prepared the publication are not mentioned.

The book does not include the verses or the illustrations, which may be connected with production costs, and/or the grammar-translation method of language learning and teaching, which visibly underlies the publication and which favours using prose, and/or the targeted addressee. The child addressee and the oral aspect are completely erased, which is evident both in the very idea of the publication intended to be studied silently and in the short note about Kipling, which states that his clear, expressive and powerful language creates a vision of the world that appeals to both teenagers and adults (cf. KIPLING 1921: 5). Those two groups were certainly envisaged as the addressees, given the overall concept of the publication, as those were most likely to learn English by self-study reading.

The other minor case is the publication of three picture books with the *Whale*, *Camel and Butterfly* stories, issued in 1992 by the publishing house Siedmioróg, specialising in children's literature (KIPLING/PIEŃKIEWICZ 1992 a, b, c). All three stories were translated by Jowita Pieńkiewicz (henceforth T4), but each is accompanied by pictures drawn by a different Polish artist. There are illustrations on each page, taking most of its space, with the text divided into small portions corresponding to them. This, and other features of the graphic layout (e.g. the use of fonts mimicking children's handwriting on title pages) indicate that the books were intended to be read aloud to very young children. The poems are not included.

The date of publication, 1992, marks a very dynamic period, when the Polish market saw the emergence of a plethora of private publishers after the 1989 political and economic transformation which included the abolition of censorship and state control over publishing (cf. FORDOŃSKI 2000: 136). Unlike many publishing houses founded at that time, Siedmioróg, which started operating in 1990, has succeeded to stay on the market until today. However, the historical context of an unstable, highly competitive market situation (cf. FORDOŃSKI 2000: 136-138) may explain why only three stories were published – it may be supposed that the project was discontinued due to some financial problems or commercial considerations.

The significance of publication history

I consider the publication history of the Polish translations of *JSS* interesting and indicative, as testifying to the relatively low status of the book on the Polish market. T1 and T2 show that the collection was for a long time treated only as a book for children, its integrity as a literary work largely disregarded due to the low status of children's literature translations in the early decades of the 20th c. The production of the patchwork version in the 1950s instead of commissioning a new translation of the whole collection (even though the late 1950s saw some interesting retranslations of English-language classics of the literature for the young, e.g. of works by Lewis Carroll, Mark

Twain, R. L. Stevenson or J. M. Barrie, marking a gradually changing approach to translating that genre; cf. SZYMAŃSKA 2009: 516, 520; 2013: 118-119) also suggests that the book had a rather low status in the system. Its interpretation as a pleasant but not particularly significant volume for small children was reflected in the titles chosen by translators 1 and 2. Both major variants of the title contain diminutive forms *Takie sobie historyjki/bajeczki* [Such unassuming little-stories/little-tales], which was an expected and conventional stylistic trait in older Polish translations of children's literature (ADAMCZYK-GARBOWSKA 1988: 152), but which in turn must have reinforced the conventional image of the book as directed only to children. It is also worth noting that translators 1 and 2 in all probability did not know the origin and significance of the original title, as Kipling's explanation was not included in the book's editions at that time (cf. section The original above), and hence misinterpreted it, producing mistranslations (cf. HEJWOWSKI 2015: 131, 189).

Even though T3 is of marginal importance, it may be worth noting that its title *Takie sobie opowiadania* [Such unassuming stories] does not feature a diminutive – the word *opowiadanie* corresponds to 'a story/narrative' and is also used in literary studies to signify 'a short story'. This tallies with the above identified adult and teenage addressees, differing from the projected recipients of T1 and T2. T4, on the other hand, decisively follows the traditional image of children's books; one of the titles, that of the *Butterfly* story, features the diminutive word *nóżka* 'little foot'. Furthermore, it is interesting to note that the producers of T3 intended to assign high status to the original foreign literary works they chose for their series in order to encourage language learners to use them, as is evident from describing their authors as "masters of literature" in the peritext. The status of the very translation, however, as a non-literary one, is visibly low, which in this case is not connected with the child addressee of the original but with the designated pragmatic, language-learning purpose of the target text.

Another important aspect of the publication history is that T 1 and the first part of T2 appeared very soon after the publication of the original,¹¹ long before it became a classic. The status of the original at that time was naturally much different from what we witness today. Secondly, T1 and the first part of T2 were published in an era when children's literature was treated in Poland primarily as educational and pedagogical, and also as an instrument of preserving the Polish language: it has to be remembered that Poland was partitioned and occupied by foreign powers at that time, regaining its independence only in 1918. Therefore, the literary form of children's books was considered as a tool of reinforcing the native tongue, and in translation, the individual style of the author was often seen as less important than domestic conventions (ADAMCZYK-GARBOWSKA 1988: 147-149). As was indicated in the introductory section above, the domesticating approach to style, although no longer conditioned by the same factor, is still visible in the practice of translating for children today.

¹¹ As recounted by Dillingham (2020: 483-485), the book was an instant success, receiving many enthusiastic reviews. This might explain why it found its way to the Polish market so quickly.

Finally, the publication history, especially the fact of issuing selections, demonstrates that the very form of a tale collection makes *JSS* particularly susceptible to translators' and publishers' disregarding its integrality as a literary work in translation due to different publication purposes and market considerations. This is also evident from the varying treatment of the original pictures and poems; the fact that the 1920s editions of T2, unlike the earlier ones, included the original pictures with commentaries suggests that the publisher assumed a more serious approach to *JSS* over time. As is pointed out by Shavit (cf. 1981: 174-175, 2006: 33-37) manipulating text integrality used to be a norm in the translation of children's books, licensed by their low status in literary polysystems, and this phenomenon is illustrated quite conspicuously in this case.

Rendition of style in T1, T2, T3 and T4

The major translations

Let us turn now to the issue of style in the translations introduced in the preceding sections. Generally, in T1 the style was partly neutralised; only repetitions are systematically rendered, and even those are sometimes made more conventional. Translation 2 is more interesting in terms of reflecting the original style and through it the atmosphere of the stories, in particular it preserves the rhymes of the source text. It is worth noting that since T2 was reissued several times before WWII (cf. section Two major translations above) Wyrzykowski had a chance to modify his output, as is confirmed by Adamczyk-Garbowska, who compared different editions of his translation (cf. 1988: 121). In preparing the editions from the late 1920s he might also have been influenced by the works of outstanding Polish poets, Julian Tuwim and Jan Brzechwa, famous for experimenting with language in their poetry for children, who started their careers in the early 1920s.

Both translators reduced exoticism in a number of cases (e.g. in T1 *crab* becomes *rak* 'crayfish' and in T2 *High Veldt* becomes just *Wyżyna* 'upland', a completely domestic concept). This was certainly determined by strong domesticating tendencies in translating for children in the first half of the 20th century. Neither T1 nor T2 attempts to render alliteration in any systematic way, which is not surprising either, since this stylistic device, especially in prose, is alien to the Polish tradition (ADAMCZYK-GARBOWSKA 1988: 108). Alliteration as a literary device started to be appreciated by translators and writers only quite recently (cf. e.g. BORODO 2017: 149, 153; SZYMAŃSKA 2016a: 404).

To illustrate tendencies in the translators' treatment of style, let us consider samples from T1 and T2. Ex. 6, for instance, shows that in T1 the multiplication of near synonyms is reduced, and there are additions which weaken the suspense (e.g. the concise cataphoric "this" is expanded to "what I want to tell you"). The onomatopoeic fragment in ex. 7 demonstrates that T1 is semantically very close to the original, the multitude of adjectives is preserved, but there is no attempt at achieving any unusual sound effect.

Ex. 6

Hear and attend and listen; for this befell and behappened and became and was, O my Best Beloved, when the Tame animals were wild. (KIPLING 1998: 149)

T1: *Słuchaj, kochanie, i dobrze uważaj, bo to co ci chcę opowiedzieć, działo się przed bardzo dawnymi laty, kiedy zwierzęta obecnie oswojone żyły jeszcze w stanie dzikim* [Listen, darling, and pay close attention, because what I want to tell you took place very long years ago, when the animals that are tame nowadays still lived as wild ones] (KIPLING/KRZECZOWSKA & WYRZYKOWSKI 2000: 135)

Ex. 7

[...] he schlooped up a schloop of mud from the banks of the great grey-green, greasy Limpopo, and slapped it on his head, where it made a cool schloopy-sloshy mud-cap all trickly behind his ears. (KIPLING 1998: 55)

T1: *[...] zanurzyło trąbę w wielkiej, szarozielonej, mętnej rzece Limpopo, a wydobywszy z niej sporą warstwę mułu, przyłożyło ją sobie na głowę – taką chłodną, miękką, przyjemną czapkę z mułu, który ociekał aż na uszy słoniątka. [put its trunk in the huge, greygreen murky Limpopo river, and having drawn from it a sizeable layer of mud, put it on its head – such a cool, soft, pleasant cap of mud that dripped on the elephant’s ears] (KIPLING/KRZECZOWSKA & WYRZYKOWSKI 2000: 55)*

T1 retains structural parallelisms and word repetitions to some extent. In ex. 8 (corresponding to the ST ex. 2) parallelisms of sentence structure are kept, but phrases with two subsequent identical adjectives are made more conventional by adding *bardzo* ‘very’ between them; *hard* is rendered by two different adjectives, *ostrzy* ‘sharp’ and *twardy* ‘tough’, which conventionally collocate with, respectively, *szpony* ‘claws’ and *kopyto* ‘hoof’. Also, the verb *spank* is replaced by a variety of verbs, more conventionally associated with what animals do, e.g. *kopać* ‘kick’, which is a reflection of a strong stylistic convention that dictates the avoidance of lexical repetition in Polish. For the same reason, *why* is rendered by two synonymous options, *dlaczego* and *czemu*. The translator also uses both orders available in Polish for noun phrases, Adjective + Noun and Noun + Adjective, for the key phrase ‘*satiabile curiosity*, again introducing variety instead of a fixed pattern. The unusual contracted form (‘*satiabile* instead of *insatiabile*) is not rendered – that would be excluded by the pedagogical approach to writings for the young at that time. A predictable adaptation was introduced, dictated by the target language system: aunt Ostrich was turned into *wuj* ‘uncle’ and uncle Giraffe into *ciotka* ‘aunt’, as the Polish word *struś* ‘ostrich’ is of the masculine grammatical gender, while *żyrafa* ‘giraffe’ – of the feminine.

Ex. 8

T1: *W Dawnych, bardzo Dawnych Czasach, moje Kochanie, Słoń wcale nie miał trąby. Miał tylko czarniawy, zakrzywiony nos wielkości buta, którym mógł wprawdzie poruszać na wszystkie strony, ale nie mógł nim nic podnosić. Ale żył podówczas jeden Słoń – raczej*

Słoniątko o nieposkromionej ciekawości, to znaczy, że Słoniątko to ustawicznie zadawało przeróżne pytania. Słoniątko to żyło w Afryce i całą Afrykę niepokoiło swoją nieposkromioną ciekawością. Swego wielkiego wuja Strusia zapytało, dlaczego ma takie długie pióra w ogonie, a jego wielki wuj Struś szarpnął je ostrymi, bardzo ostrymi szponami. Swoją wielką ciotkę Żyrafę zapytało, czemu ma skórę centkowaną, a wielka ciotka Żyrafa kopnęła je twardym, bardzo twardym kopytem. Mimo to Słoniątko okazywało ciągle ciekawość nieposkromioną. (KIPLING/KRZECZOWSKA & WYŻYKOWSKI 2000: 46)

Turning to T2, ex. 9 (corresponding to ST ex. 1 above), features an appealing example of preserving rhymes (which, understandably, leads to changing the semantics of some of the lexical items, some of which in fact do not mean fish or marine creatures):

Ex. 9

T2: Istniał w morzu dawnymi laty... Wieloryb, który jadał ryby. Jadał klenie i lipienie, kraby i żaby, głowacze i sandacze, jesiotry i ich kumotry, szczupaki, mięczaki oraz inne nieboraki. Wszystkie ryby, jakie tylko znajdowały się w morzu, pożerał swą paszczą – chap, i już! W końcu w całym morzu pozostała tylko jedna mała rybka. Była to Płotka, co, pływając trzymała się nieco za prawym uchem Wieloryba, żeby nie stało się jej nic złego. I zdarzyło się, że Wieloryb stanął dęba na swym ogonie i odezwał się: - Jestem głodny. Mała zaś Płotka rzekła swym cichym głosikiem, jakim zwykły mówić płotki: - Szlachetny i dostojny Wielorybie, czyś kosztował kiedy Człowieka? (KIPLING/KRZECZOWSKA & WYŻYKOWSKI 2000: 46)

Additionally, translating *fish* as *płotka* 'roach' may be an attempt at playing with two meanings, as this word is also used metaphorically in the sense of 'small fry'. The phrase "cichym głosikiem, jakim zwykły mówić płotki" [in a soft little voice which roaches usually use] is probably intended to introduce an element of repetition and sound parallelisms (the prominent sound sequences /gw/ and /pw/) compensating for the effect of "small 'Stute Fish said in a small 'stute voice". One of the key phrases repeatedly used in the *Whale* story, "man of infinite resource and sagacity", is rendered in T2 as "człowiek niesłychanej pomysłowości i obrotności" [a man of unheard-of inventiveness and resourcefulness]. Here, the translator used two de-adjectival nouns with the same suffix, which creates a noticeable additional sound effect. However, differentiating *whale* from *cetacean* was not attempted.

Ex. 10

T2: Hej, posłuchaj, a uważaj pilnie, bo to, moje najmilsze kochanie, było, stało się i wydarzyło w owe czasy, kiedy swojskie zwierzęta żyły jeszcze dziko [Hey, listen, and attend closely, because this, my dearest love, was, took place and happened in those times when tame animals were still living wild] (KIPLING/WYŻYKOWSKI 1928a: 5)

Comparing ex. 10 with the corresponding fragment from T1 in ex. 6 reveals that in T2 the multiplication of near synonyms is visible and suspense building is preserved, so the effect is much closer to the intended orality than in T1. Generally, in T2 the special “patterns” of Kipling’s style are more frequently rendered or compensated for than in T1.

The minor cases

As has been mentioned, the two minor translations have certainly not contributed to the shaping of the book’s image on the Polish market, but it is worth exploring briefly how they rendered its style.

T3 may be considered as an interesting example of a rendition stylistically fully consistent with the idea and objective of its publication outlined above. As the aim of the translation is to assist readers’ English language acquisition, the translation features syntactic calques from English and even introduces in brackets first dictionary equivalents of the words featuring in the original rendered by other equivalents to make the text understandable, or alternatives to the words used in the Polish version. For instance, in the fragment corresponding to ST ex. 2 we find phrases like “w dawnych (wysokich) i oddalonych czasach” [in old (high) and far-away times] or “zapytywał swego wysokiego wujaszka (stryjaszka) żyrafę” [asked his tall maternal-uncle (paternal-uncle) giraffe] (KIPLING 1921: 35). Needless to say, the words for aunt and uncle are not switched according to the grammatical gender of the animal names, nor are any sound effects attempted. Repetitions of lexical items and sentence structures are meticulously rendered in the Polish text, and upon reflection, this aspect of Kipling’s style might have been considered a particularly useful quality of the stories in foreign language learning as facilitating the memorisation of vocabulary and providing repeated exposure to the same syntactic patterns.

As T4 only comprises three stories, the material for analysing the rendition of style is limited. Repetitions are usually preserved, which suggests that the translator prioritised their importance for the ST style over the TL convention of avoiding them. There are also signals of the translator being careful about the sound effects, which would be in line with the concept of picture books to be read aloud to children. For instance, in the *Whale* story, in the fragment corresponding to ex. 1 and 9, the names of creatures devoured by the Whale are rhymed, while the phrase “small 'Stute Fish said in a small 'stute voice” is translated as “*Sprytna Szprotka powiedziała sprytnym głosikiem*” [the smart sprat said in a smart little-voice] (KIPLING/PIEŃKIEWICZ 1992a: unpag), *sprytny głosik* ‘smart little-voice’ being an unusual but possible collocation, and the word *szprotka* ‘sprat’ creating a noticeable near-alliteration of the /sp/ and /šp/ consonantal clusters. In the same story there is a sequence of rhymed pairs of one-syllable verbs, creating a strong rhythmical pattern:

Ex. 11

[...] *he stumped and he jumped and he thumped and he bumped, and he pranced and he danced, and he banged and he clanged, and he hit and he bit, and he leaped and he*

creeped, and he prowled and he howled, and he hopped and he dropped, and he cried and he sighed, and he crawled and he bawled, and he stepped and he lepped, and he danced hornpipes where he shouldn't, [...](KIPLING 1998: 5)

T4: [...] zaczął tupać i skakać i ryczeć i płakać i szturchać i kopsać i szczypać i hopsać i czołgać się i kichać i turlać się i wzdychać i piszczeć i ryczeć, koziołkować i kwiczeć i tańczyć z bójnickiego choć nie było miejsca do tego [...]. (KIPLING/PIENKIEWICZ 1992a: unpag)

The sequence from T4 is visibly shorter, the rhyming pattern, as indicated by underlining, is less dense and the rhythm is not fully consistent: most of the verbs are two-syllable, but there are also longer ones. Difficulties in translating such rhythmical rhymed fragments can be attributed to the fact that Polish does not offer many one-syllable verbs and due to the predominantly penultimate-syllable word stress feminine rhymes are more common, working more naturally than masculine rhymes, contrary to English.¹² Generally, the three stories included in T4 seem to have made quite a promising start as regards the rendition of Kipling's style and may be considered as converging with the pattern of increasing attention paid to the book's stylistic aspect evidenced by the chronological sequence of Polish literary translations of JSS.

The 2018 translation

The context and the peritext

The newest translation (henceforth T5) was published in 2018 by the small publishing house Czuły Barbarzyńca, specialising in quality literature, and the whole project is visibly highly ambitious. The title *Bajki, które trzeba opowiadać właśnie tak* [Stories that have to be told just so], though lacking conciseness and thus not particularly catchy, for the first time in the history of Polish literary translations of JSS reflects the meaning of the original title, replacing the established mistranslated one. Importantly, it overtly refers to the orality of the stories and does not include a diminutive. The word *bajka* is often used in everyday language as an umbrella term for films, books and goodnight

¹² This, however, does not preclude a fuller rendition of the original style if the translator is sensitive to opportunities afforded by the TL, as evidenced by T2, which provides a sequence slightly shorter than the original, but involving perfectly rhyming and very rhythmical pairs of mostly two-syllable verbal expressions: “psocić i grzmocić, brykać i fikać, hulać i się kulać, człapać i drapać, smagać i kozły magać, drygać i śmigać, hukać i fukać, rwać i żgać, płasać i kąsać, krzyczeć i ryczeć; hasając na nutę swawolną gdzie wcale hasać nie wolno” (KIPLING/WYRZYKOWSKI 1928b: 71, 74), the final feat being the addition of a rhyme in the phrase following the semicolon, backtranslating as [dancing wildly to a frivolous tune where dancing is not allowed at all]. In the 2000 edition of the patchwork version (KIPLING/KRZECZOWSKA & WYRZYKOWSKI 2000: 10-11) some verbs in this fragment of T2 were substituted with more common ones and some were omitted, undoubtedly on account of them being dated or infrequently used, and thus difficult to young readers, which has made the fragment less striking.

stories for children, but in literary terminology it means ‘fable’, thus the translator capitalises on its ambiguity, as the author in the case in the original title.

The peritext located on the back cover of the beautifully designed hardback edition announces the aim of offering readers a completely new quality:

The first full Polish edition of one of the most important children’s classics in a new translation by Hanna Pustuła-Lewicka. Published in 1902, the children’s story collection Just So Stories by Rudyard Kipling (1865-1936) – in former Polish translations known as Takie sobie bajeczki – is a fantastic bestiary, in which the author explains the world’s complexities to the small reader. Due to its novel form, neologisms, language experiments and subtle humour, the collection became a literary attraction also to adult English-language readers. Kipling’s tales have been jocularly described as texts preparing readers for the later linguistic extravagances of Joyce. The new translation, faithful to the original, accompanied with critical apparatus and the author’s illustrations which are intricately integrated with the text, offers a deeper and multi-faceted appreciation of this work’s artistry.

This description expounds the motives behind the retranslation: restoring the integrality of the book and the double addressee in the Polish version, doing full justice to its stylistic refinement, thus perhaps also influencing its image for the literary-conscious reader, and at the same time offering both young and adult recipients a linguistically innovative text and therefore a unique reading experience.

T5 is based on the 2009 Oxford University Press critical edition, which features extensive peritexts, also translated into Polish. Thus, in addition to the stories, the poems, the original illustrations and commentaries to illustrations, for the first time all translated by the same translator, the reader receives notes to each story (explaining allusions and inspirations, and sometimes pointing to stylistic features, e.g. puns), the author’s preface that was already mentioned, an introduction to the critical edition (by Lisa Lewis) detailing the history of the book and its literary significance, a preface to the critical edition (by the editor Andrew Rutherford) exploring Kipling’s writings against the historical background and their relevance for modern readers, a timeline of Kipling’s life and work, and two additional stories, “A Tabu Tale”, and “Ham and the Porcupine”, which are not included in standard editions. This aspect of the Polish publication caters very much for the interests of adult recipients, reflects the current high status of the book as a classic in the source culture, and is aimed at raising the book’s status on the Polish market.

T5 is an example of scholarly retranslations of children’s classics. In discussing this type of retranslation Lathey (cf. 2006: 13-15) highlights dilemmas regarding the degree of domestication in the cultural area faced by translators trying to cater simultaneously for the needs of different types of audiences: scholars, average adult readers and children. She points out that such a situation may result in a lack of consistency in using the domesticating strategy, which may disrupt the reception of the work for any of the

presumed audiences, or favour one of them. Since the translation analysed in this section overtly declares its dual address in the peritext, it is worth mentioning that it succeeds in avoiding this kind of inconsistency or imbalance between the adult and the young audience opting for the preservation of both the exotic and the British elements of the original, which are explained in the peritext, so the explanations can be used if needed, or the unknown elements can be treated, especially by children, as part of the intriguing “magic”¹³ of the stories.

The rendition of style

As to style, it must be stressed that Pustuła-Lewicka is very conscious of the challenge and makes her presence and approach visible by adding footnotes in several places in the peritext, where the stylistic quality of the original is discussed. For example, in connection with neologisms, she comments in a footnote that they are often compensated for by creating neologisms elsewhere (KIPLING/PUSTUŁA-LEWICKA 2018: 234). In another footnote she points out that in the sequence quoted in ex. 11 the rhythm achieved in the original by one-syllable words is reflected by two-syllable ones in her translation (KIPLING/PUSTUŁA-LEWICKA 2018: 234). This is certainly a very modern approach, counteracting the traditional “invisibility” of the translator. Rather surprisingly considering the richness of the peritexts, and quite unfortunately from a translation analyst’s perspective, she did not write a translator’s note; no interviews concerning this translation could be found on the Internet, either.

Rendering style was certainly a priority for Pustuła-Lewicka; also her inventiveness as a translator is admirable, as is the introduction of some unconventional features and the use of compensation – especially to introduce alliteration – which signals a deeply conscious and holistic approach to the text. The following examples will demonstrate the density of reproduced features of style.

Ex. 12

T5: *Dawno, dawno temu, o Najukochańsza, żył sobie w morzu Wieloryb, który zjadał ryby. Zjadał płocie i trocie, makrele i sardele, płotki i szprotki, i dorsze, bo nie gorsze, i śledzie po obiedzie i kręcące się, wiercące się, wijące się węgorze – o każdej porze. Wszystkie ryby, jakie tylko mógł znaleźć w morzu, zjadał swoją paszczą – właśnie tak! Aż w końcu w całym morzu została tylko jedna mała rybka, a była to mała Sprytna Rybka, która pływała tuż za prawym uchem Wieloryba, żeby nie mógł jej zjeść. Wtedy Wieloryb stanął na ogonie i powiedział: - Jestem głodny. A mała Sprytna Rybka zapytała cieniutkim sprytnym głosikiem: - O szlachetny i wspaniałomyślny Waleniu, czy kosztowałeś kiedyś Człowieka?* (KIPLING/PUSTUŁA-LEWICKA 2018: 7)

¹³ “Magic” and related words, as well the phrase “this is magic”, appear numerous times throughout the book. Dillingham points out that the exploration of the notion of “good magic” is a particularly important aspect of the book’s appeal to children (cf. 2020: 488-492).

Ex. 12, corresponding to ex. 1 and 9, shows that as in T2 and T4, the names of creatures gobbled by the Whale are rhymed. However, Pustuła-Lewicka extends the sequence by creating phrases characteristic of children's poetry just for the sake of the rhyme, e.g. "i dorsze, bo nie gorsze, i śledzie po obiedzie" [and cods 'cause they are not worse, and herrings after dinner]. Unlike translators 2 and 4, she finds a way to reflect the sound effect of "really truly twirly-whirly eel" by creating the partly alliterated sequence of adjectival participles with the same ending "kręcące się, wiercące się, wijące się węgorki" [whirling, wriggling, writhing eels]. Alliteration in the name of the little Fish is not attempted, unlike in T4, on the other hand in contrast to her predecessors, Pustuła-Lewicka preserves the differentiation between "whale" and "cetacean" using the words *wieloryb* 'whale' and *waleń* – a term used for the *Cetacea* group of marine mammals in the biological classification, thus reproducing the original difference in register. "A man of infinite-resource-and-sagacity" is rendered as "mąż przemądry i przebiegły" [a man exceedingly wise and exceedingly skilled]; the translator capitalises on the use of the prefix *prze-*, which when added to adjectives creates the meaning of 'extremely/exceedingly' and on ambiguity, as the adjective *przebiegły*, when not analysed as a prefixed one, means 'cunning'.

Ex. 13

T5: *W dawnych i odległych czasach, o Najukochańsza, słonie nie miały trąb. Miały tylko ruchliwe, niuchliwe nochale, wielkie jak but. Potrafiły kręcić nimi na boki, ale nie mogły niczego nimi podnieść. Był jednak pewien słoń – nowy słoń – Słoniątko – które przepelniała n'nasycona ciekawość. Mieszkało w Afryce i wypełniało całą Afrykę swoją n'nasyconą ciekawością. Pytało swojego wysokiego wuja Strusia, dlaczego pióra w jego ogonie rosną tak jak rosną i Struś dawał mu klapsa twardym, twardym pazurem. Pytało swoją wysoką ciotkę Żyrafę, od czego zrobiły jej się na skórze takie plamy, i jego wysoka ciotka Żyrafa dawała mi klapsa twardym, twardym kopytem. A mimo to wciąż przepelniała je n'nasycona ciekawość.* (KIPLING/PUSTUŁA-LEWICKA 2018: 49)

Ex. 13, corresponding to ex. 2 and 8, shows the creative compensatory approach of Pustuła-Lewicka: in the phrase corresponding to "a blackish, bulgy nose" a touch of alliteration is supplemented with a rhyme: "ruchliwe, niuchliwe nochale" [fidgety sniffy hooters]. Parallelisms and repetitions are fully preserved unlike in T1 (cf. ex. 8), and the translator even enhances the effect using the potential of the TL syntax, rendering the clause "why her tail-feathers grew just so" as "dlaczego pióra w jego ogonie rosną tak jak rosną" [why feathers in his tail grow in the way they grow]. The translator also mimics Kipling's orthographic and semantic play with the word *insatiable* – the Polish equivalent *nienasycona* is spelt *n'nasycona*, which is unconventional and quite daring, as apostrophes are not used in Polish to indicate contraction. It can be argued that this particular idea works mostly on the page, as pronouncing this modification is rather difficult. The unusual spelling of *curtiosity* is not rendered – the translator uses the standard word *ciekawość* 'curiosity'. A possibility that comes to mind in this case

is to multiply the letter A in this word to produce *ciekaaawość*, to indicate a prolonged pronunciation of the vowel, which would suggest that the curiosity is really enormous.

Ex. 14

T4: [...] stanęło na brzegu szerokiej szarozielonej szlamistej rzeki Limpopo, gdzie rosły nieliczne drzewa malaryczne [...] (KIPLING/PUSTUŁA-LEWICKA 2018: 51)

[...] nabrało trąbą wielką paciaję paciajowatego błota z szerokiej szarozielonej szlamistej rzeki Limpopo i zrobiło sobie dla ochłody przed skwarem paciajowatą błotną czapkę, która ściekała mu chłodną strużką za uszami. (KIPLING/PUSTUŁA-LEWICKA 2018: 54)

Ex. 14 features T5's renditions of the highly onomatopoeic ST fragments quoted in ex. 3. The alliteration in the frequently repeated phrase describing the river is rendered successfully, with the use of the sound /ś/, which evokes the impression of swooshing; the phrase "all set about with fever-trees" is changed to "gdzie rosły nieliczne drzewa malaryczne" [where few fever-trees grew] to create an additional rhyme. The effect of the neologism "schloop" is reflected by playing with the derivatives of the informal word *paciaja* '~gunge/pulp'. Another enticing example from the same story is translating "You couldn't have done that with a mere-smear nose" into: "Nie mógłbyś tego zrobić swoim poprzednim plaskatym noskiem" [you couldn't have done it with your previous flat nose] (KIPLING/PUSTUŁA-LEWICKA 2018: 54), where alliteration is used instead of rhyming.¹⁴

Ex. 15

T4: W dawnych i odległych czasach, o najukochańsza, kiedy wszyscy jeszcze mieli jasną skórę albo jasną sierść, Lampart mieszkał w miejscu zwanym Wysokim Veldem. Pamiętaj, że to nie był Niski Veld ani Leśny Veld, ani Kwaśny Veld, a tylko-i-wyłącznie nagi, gorący, błyszczący Wysoki Veld z piaskiem i oczkami koloru piasku, calusieńki porośnięty kępami piaskowożółtej trawy. Mieszkały tam Żyrafa, Zebra, Eland, Kudu i Bawolec, wszystkie tylko-i-wyłącznie piaskowożółtobrązowe od stóp do głów. Ale naj-tylko-i-wyłącznie piaskowożółtobrązowy z nich wszystkich był Lampart, żółtawobury zwierz w kształcie kota o sierści harmonizującej z tylko-i-wyłącznie żółtobrązowoburawą kolorystyką Wysokiego Veldu. Było to bardzo niekorzystne dla Żyrafy, Zebry i całej reszty, Lampart bowiem zaczął się na nie obok tylko-i-wyłącznie żółtoburobrązowawego kamienia albo kępy trawy, a kiedy przechodziła tamtędy Żyrafa albo Zebra, albo Eland, albo Kudu, albo Buszbok, albo Bontebok, skakał na nie i zaskakiwał je na śmierć. Oj, zaskakiwał! (KIPLING/PUSTUŁA-LEWICKA 2018: 37)

¹⁴ The word *plaskaty* means 'flat' in the Silesian dialect of Polish (<https://www.silling.org/slownik/plaskaty>). For a user of general standard Polish, it may seem to be an amusing neologism related to the onomatopoeic word *plask* 'splash/splat/slap'.

In ex. 15, corresponding to the ST ex. 4, the exotic word *Veld* is transferred and repeated many times, additionally, Polish affords compensatory alliteration in the phrase “Wysoki Veld”, as the letters V and W are both pronounced as /v/. All the highly exotic animal species are preserved, without any attempts to substitute them with ones better known to the target audience. Complex colour adjective combinations are also recreated; it is not common in Polish to combine more than two colour adjectives without a hyphen, while we usually have three here.¹⁵ The play with the spelling of *exclusively* is compensated for with an unusual hyphenated spelling of the emphatic phrase *tylko i wyłącznie* ‘only and exclusively’ (this sort of hyphenating is alien to the Polish convention), “naj-tylko-i-wyłączniej” is an attempt at creating a completely unconventional superlative degree of this phrase. Finally, there is a pun based on the similarity of the verbs *skoczyć* ‘jump’ and *zaskoczyć* ‘surprise’.

Ex. 16

T4: *Posłuchaj uważnie, usłysz i dowiedz się; wydarzyło się to bowiem, wypadło, wydziało się i było, o Najukochańsza, kiedy zwierzęta domowe były jeszcze dzikie. Pies był dziki, Koń był dziki, Krowa była dzika, Owca była dzika i Świania była dzika – tak dzika jak to tylko możliwe i wszystkie chodziły po Przedzikiej Prastarej Puszczy własnymi dzikimi ścieżkami. A najdzikszy ze wszystkich dzikich zwierząt był Kot. Chodził własnymi ścieżkami i wszędzie było mu tak samo dobrze.* (KIPLING/PUSTUŁA-LEWICKA 2018: 139)

In ex. 17, corresponding to the ST ex. 5, T1 ex. 6 and T2 ex. 10, the multiplication of near synonyms is fully reflected, with alliteration in the second group of verbs (“wydziało się” is a neologism coined for the sake of alliteration); syntactic parallelisms and the abundance of the word *wild* (*dzika/dziki* and related forms) are kept; “Wet Wild Woods” is translated as the alliterated phrase “Przedzika Prastara Puszcza” [excessively-wild ancient forest/wilderness], with the adjective “przedzika” showing a very unusual application of the aforementioned prefix *prze-*.

As demonstrated in the examples, in T5 the density of style markers and the degree of experimenting with language greatly exceeds what we find in the previous renditions. Its radical and unconventional use of language in its attempt to recreate the original’s style in the Polish translation provides target recipients with a new quality and a new image of the original.

¹⁵ The corresponding fragment of T2 includes two- or three-adjective combinations but spelt with hyphens, or sequences of three adjectives spelt separately combined with ‘and’ (e.g. “piaskowy, żółty i brunatny” [sandy, yellow and brown] (KIPLING/WYRZYKOWSKI 1928a: 62), forms which are more conventional than the renditions in T5.

Conclusion

The above analysis has demonstrated a significant difference in the rendition of the unique creative, orality-inspired style of *JSS* between the previous Polish literary translations (leaving aside the non-literary T3) and the newest 2018 retranslation (T5). Particularly revealing is the comparison of T5 with T1 and T2, which shaped the image of this literary work in Poland by providing input for the patchwork version present on the Polish book market from 1955 to 2000. In T1 many unusual patterns and features of Kipling's style were neutralised, and the translator was visibly trying to adapt the style to the Polish stylistic conventions and to the vision of the functions of children's literature characteristic of her time. T2, whose history is more complicated as it was created in parts over more than two decades, renders more of the original's special stylistic features and therefore better reflects the humourous and entertaining quality of the stories, but it also makes the Polish version more conventional than the original in many places. A factor that was definitely at play in both cases was the Polish literary tradition (which conditioned e.g. the disregard of alliteration); another was certainly the translators' judgement of what stylistic experiments adult recipients who pay for books were likely to accept and what style they expected in publications for children (this judgement did not have to be exactly the same, even though the two translators worked in the same era). The status of the ST was also involved, as predicted by the polysystem theory: the above described manipulations of the text integrity in the first two translations, the different treatment of illustrations, omitting commentaries to illustrations, the fact the only selected stories were published in some editions, and finally the production the patchwork version in 1955, which was reissued many times until 2000, testifies to the low status of the book on the Polish market, making adaptations to target culture conventions easier for translators. With the style not fully rendered, T1, T2 and the patchworks version partly blur the orality of the original, although they definitely can be enjoyed while being read aloud. Another factor involved is the addressee: T1, T2 and the patchwork version, were definitely directed at child recipients, as evidenced by the titles featuring diminutive forms, and in the case of the patchwork, even the very publisher. The same is clearly visible in the case of three picture books, labelled as T4, the genre and the graphic layout pointing unmistakably to very young recipients. Therefore, those renditions were certainly subject to expectations and norms concerning the language of children's literature characteristic of their times.

T5 contrasts with T1 and T2 in all those aspects; actually the peritext on the back cover (quoted in section The context and the peritext) suggests that it was intended as polemical to T1 and T2 (known to average contemporary readers from the patchwork version). As was demonstrated in the analysis, the style of the original is rendered very systematically, with the use of compensation if the TL does not allow preserving some features in places exactly corresponding to the original, a particularly novel aspect of T5 being the wide use of alliteration. The translator applied many unusual linguistic features and dared to disregard some Polish conventions, especially the one dictating the avoidance of repetition. Some of her solutions, e.g. playing with contractions, may

be considered controversial, as this orthographic device is alien to the Polish language. For the first time the Polish title reflects the idea of the original title and, converging with the rendition of style, fully highlights the intended oral quality of the stories. One of the factors that opened a way to this stylistically novel and creative translation is the increased status of the ST in its culture. The book is presented to the Polish readers as a classic of English literature and is treated as a classic in the translation itself, as regards both the meticulous rendition of style and the integrality of the book. For the first time on the Polish book market the whole collection, together with poems and commentaries to illustrations, was translated by one translator, which contrasts sharply with the previous selections and the patchwork version. Furthermore, the reader receives an extensive academic apparatus, testifying to the status of *JSS* as an important, valuable and novel work of literature. In correlation with the above issues, T5, as evident from the peritext, tries to restore the book to the Polish market as a double-addressee one, intriguing for adult readers, which also increases its status. According to the polysystem theory, a higher status of the original induces translators to produce careful and meticulous renditions directed at achieving adequacy rather than acceptability, simultaneously licensing the usage of non-domestic literary models, which is witnessed in T5.

As was indicated in the introduction, as regards the stylistic shape of children's books, there have been some signals in the Polish translation practice recently, suggesting increasing focus on the entertaining and imagination-stirring functions as well as a slightly more flexible approach of publishers to the acceptability of marked, unconventional styles in writings for young audiences. The 2018 retranslation of *JSS* may be viewed as one of the examples to substantiate the beginning of such a shift in readers' and publishers' expectations. Further research on similar cases is certainly necessary before any stronger claims can be made.

T5 may also be considered in the context of a new phenomenon on the Polish translation market, namely publishing retranlations of children's classics with changed titles, departing from the traditional versions, widely-known for many decades. Notable recent examples of modifying traditional titles are the newest retranslation of L. M. Montgomery's *Anne of Green Gables* cycle (2022-2024), the 2023 retranslation of *Alice's Adventures in Wonderland* or the 2022 and 2024 retranlations of Ferenc Molnár's *A Pál utcai fiúk*. Changing traditional titles indicates that in contrast to retranslation cases from a decade or two ago, some publishers have become willing to risk such a move and provoke a controversy, probably believing that this will attract buyers and increase sales. A new title is a signal of offering the recipient a new quality, as new versions are usually semantically closer to the original titles than the old ones, which were often adapted, or even mistranslated, as was the case with *JSS*. Proposing a new title is often an occasion to increase the visibility of translators and make their voices conspicuous (cf. ALVSTAD & ASSIS ROSA 2015: 3-7) in prefaces that explain the rationale of the new approach. Even though T5 does not contain the translator's note or preface, her voice is audible in footnotes, and this puts the translation in question among cases indicating a growing visibility of translators in children's literature.

As evident from heated discussions on Internet forums regarding the changed title in the latest retranslation of *Anne of Green Gables* readers' reactions to such decisions made by translators and publishers are varied, sometimes very negative. I have not been able to find any readers' reactions to the 2018 retranslation of *JSS* beyond stars assigned to the book on booksellers' websites (usually five stars), it would, however, be interesting to collect some data on its reception, including the changed title.

Such data might contribute to answering a question that arises from the Polish publication history of *JSS*, namely whether it is possible to explain why this book has "waited" relatively long to be seriously re-approached by a modern translator. Let us note that we are dealing here with a long period of non-retranslation (cf. SVAHN 2024), spanning from the 1920s to 2018. Non-retranslation in the period between 1955 and 1989 can be explained by the standard publishing practice during the communist period in Poland, when retranslations in general were not very frequent and many children's books functioned for four or five decades in slightly revised pre-WWII translations. The three picture books published in 1992 (T4) was probably an attempt at a retranslation, but only a small fraction of the collection was translated, probably due to financial problems. 1989, when free-market economy was reintroduced after the fall of communism, marks the emergence of numerous private publishers and many retranslations of widely known titles for young readers promising quick profit. Especially after 1994, when new copyright regulations were introduced in Poland, strengthening the protection of translators' rights, retranslations of children's classics have become frequent, since paradoxically, it is cheaper and easier to commission a new translation than to purchase the publishing rights of an existing one (cf. MOC 1997: 182-182; FORDOŃSKI 2000: 139) *JSS*, however, has escaped this regularity: the patchwork version was reprinted until 2000, after which there is a gap in publications until 2018. A possible explanation is that the popularity of the title was lowering and publishers did not consider it attractive enough to merit a retranslation or a reprint, therefore researching the book's recognisability among readers could provide some clues. Answering the question posed at the beginning of this paragraph would certainly require wide research into non-retranslation of children's literature in Poland along the lines proposed by Svahn (2024). As this author suggests that the status of the original is a significant factor involved in retranslations vs non-retranslations (cf. SVAHN 2024: 56), it can be concluded on the basis of the analysis presented above that the high status achieved by the original in its target culture induced filling a publication gap and reintroducing *JSS* to the Polish market as a double-addressee classic deserving a translation of its entirety prepared by a single translator and doing full justice to its literary merits.

References

Primary sources

KIPLING, Rudyard (1921): *Just so stories/Takie sobie opowiadania*. Warszawa: Lingwista. <https://polona.pl/preview/49355f91-8c4a-4fc4-aced-e662229f9b6f>.

KIPLING, Rudyard / WYRZYKOWSKI, Stanisław (transl.) (1928a): *Takie sobie bajeczki dla małych dzieci*. Vol.1. Warszawa: M. Arct. <https://polona.pl/item-view/9a603dc0-6aad-4d0c-8ac7-ad1df0390857?page=8>.

KIPLING, Rudyard / WYRZYKOWSKI, Stanisław (transl.) (1928b): *Takie sobie bajeczki dla małych dzieci*. Vol.2. Warszawa: M. Arct. <https://polona.pl/item-view/1b46257d-f6de-498e-92f7-65c9de8ea03b?page=72>.

KIPLING, Rudyard / PIENKIEWICZ, Jowita (transl.) (1992a): *Skąd Wieloryb wziął takie gardło?* [Where has the Whale got his throat from?]. Wrocław: Siedmioróg.

KIPLING, Rudyard / PIENKIEWICZ, Jowita (transl.) (1992b): *Skąd Wielbłąd ma garb?* [Where has the Camel's hump come from?]. Wrocław: Siedmioróg.

KIPLING, Rudyard / PIENKIEWICZ, Jowita (transl.) (1992c): *O motyłu, który tupał nóżką* [On a butterfly that stamped its little foot]. Wrocław: Siedmioróg.

KIPLING, Rudyard (1998): *Just So Stories for Little Children*. Oxford: Oxford University Press.

KIPLING, Rudyard / KRZECZOWSKA, Maria & WYRZYKOWSKI, Stanisław (transl.) (2000): *Takie sobie bajeczki*. Warszawa: Prószyński i S-ka.

KIPLING, Rudyard / PUSTUŁA-LEWICKA, Hanna (transl.) (2018): *Bajki, które trzeba opowiadać właśnie tak*. Warszawa: Czuły Barbarzyńca Press.

Secondary sources

ADAMCZYK-GARBOWSKA, Monika (1988): *Polskie tłumaczenia angielskiej literatury dziecięcej. Problemy krytyki przekładu* [Polish translations of English children's literature. Issues of translation critique]. Wrocław: Zakład Narodowy im. Ossolińskich.

ALVSTAD, Cecilia & ASSIS ROSA, Alexandra (2015): "Voice in retranslation. An overview and some trends", *Target* 27(1), 3-24.

BORODO, Michał (2008): "Children's literature translation in Poland during the 1950s and the 1990s". In: JOOSEN, V. & VLOEBERGHIS, K (eds.): *Changing Concepts of Childhood and Children's Literature*. Newcastle upon Tyne: Cambridge Scholars Publishing, 169-180.

BORODO, Michał (2011): "The Regime of the Adult: Textual Manipulation in Translated, Hybrid and Glocal Texts for Young Readers". In: DUSZAK, A. & OKULSKA, U. (eds.): *Language, Culture and the Dynamics of Age*. Berlin: De Gruyter Mouton, 329-348.

BORODO, Michał (2017): *Translation, Globalization and Younger Audiences. The situation in Poland*. Oxford: Peter Lang.

CHESTERMAN, Andrew (2017): *Reflections on Translation Theory. Selected papers 1993-2014*. Amsterdam: John Benjamins.

DEANE-COX, Sharon (2014): *Retranslation: Translation, Literature and Reinterpretation*. London: Bloomsbury.

- DILLINGHAM, William B. (2020): "The universal and undying appeal of Rudyard Kipling's *Just So Stories for Little Children*", *English Literature in Transition 1880-1920* 63(4), 483-508.
- DOLLERUP, Cay (2003). "Translation for Reading Aloud", *Meta* 48(1-2), 81-103. <https://doi.org/10.7202/006959ar>
- DU-NOUR, Miryam (1995): "Retranslation of Children's Books as Evidence of Changes of Norms", *Target* 7(2), 327-346.
- DYŁA-URBAŃSKA, Joanna (2020): "Taboo in the Polish Translation of Joanna Nadin's *The Rachel Riley Diaries*". In DYBIEC-GAJER, J. & OITTINEN, R. & KODURA, M. (eds.): *Negotiating Translation and Transcreation of Children's Literature. From Alice to the Moomins*. Singapore: Springer, 197-208.
- DZIAŁOWY, Katarzyna (2022). "Przygody Tomka Sawyera w polskim kanonie literatury dla młodego odbiorcy. Badanie przekładu i recepcji serii translatorskiej" [*The Adventures of Tom Sawyer in the Polish canon of literature for young readers. An investigation into a series of retranslations and their reception*]. Unpublished doctoral thesis, Pedagogical University in Kraków.
- EVEN-ZOHAR, Itamar (1990). "The Position of Translated Literature within the Literary Polysystem", *Poetics Today* 11(1), 45-51.
- FORDOŃSKI, Krzysztof (2000): "Polski przekład literacki w warunkach wolnego rynku" [Polish literary translation in free-market economy], *Przekładaniec* 7, 131-148.
- GENETTE, Gerard (1991): "Introduction to the Paratext", *New Literary History* 22(2), 261-272.
- GREFKOWICZ, Alina (ed.) (2005): *Bibliografia literatury dla dzieci i młodzieży 1901-1917. Literatura polska i przekłady* [A bibliography of literature for children and teenagers 1901-1917. Polish literature and translations]. Warszawa: Biblioteka Publiczna m. st. Warszawy.
- GRENBY, Matthew O. (2014): *Children's Literature*. Edinburgh: Edinburgh University Press.
- HEJWOWSKI, Krzysztof (2015): *Iluzja przekładu. Przekładoznawstwo w ujęciu konstruktywnym* [The illusion of translation. Translation studies in a constructive perspective]. Katowice: Śląsk.
- HUNT, Peter (1994): *An Introduction to Children's Literature*. Oxford: Oxford University Press.
- JAKOBSON, Roman (2004 [1959]): "On linguistic aspects of translation". In: VENUTI, L. (ed.) *The Translation Studies Reader*. Taylor & Francis e-Library, 113-118.
- KINNEAR, Dave (2016): "Satiableness Curiosity." <https://execleadercoach.com/2016/07/27/satiableness-curiosity/>. Access 20.11.2024.

KNOWLES, Murray & MALMKJÆR, Kirsten (1996): *Language and Control in Children's Literature*. London: Routledge.

KOSKINEN, Kaisa & PALOPOSKI, Outi (2019): "New Directions for Retranslations Research: Lessons Learned from the Archaeology of Retranslations in the Finnish Literary System", *Cadernos de Tradução* 39(1): 23-44. <https://doi.org/10.5007/2175-7968.2019v39n1p23>

KRASSOWSKA, Bogumiła & GREFKOWICZ, Alina (eds.) (1995): *Bibliografia literatury dla dzieci i młodzieży 1918-1939. Literatura polska i przekłady* [A bibliography of literature for children and teenagers 1918-1939. Polish literature and translations]. Warszawa: Biblioteka Publiczna m. st. Warszawy.

O'CONNELL, Eithne (2006): "Translating for Children". In: LATHEY, G. (ed.): *The Translation of Children's Literature. A Reader*. Clevedon: Multilingual Matters, 15-24.

LATHEY, Gillian (2006): "The Translator Revealed. Didacticism, Cultural Mediation and Visions of the Child Reader in Translators' Prefaces". In: VAN COILLIE, J. & VERSCHUEREN, W. P. (eds.): *Children's Literature in Translation. Challenges and Strategies*. Manchester: St Jerome Publishing, 1-18.

LATHEY, Gillian (2016): *Translating Children's Literature*. New York & London: Routledge.

LEECH, Geoffrey & SHORT, Mick (2007): *Style in Fiction. A Linguistic Introduction to English Fictional Prose*. Harlow: Pearson Longman.

LERER, Seth (2008): *Children's Literature: A Reader's History, From Aesop to Harry Potter*. Chicago: The University of Chicago Press.

LEWIS, Lisa (1998): "Introduction". In: KIPLING, Rudyard: *Just So Stories for Little Children*. Oxford: Oxford University Press, xv-xlii.

LOOBY, Robert (2015): *Censorship, Translation and English Language Fiction in People's Poland*. Leiden: Brill Rodopi.

ŁASIEWICKA, Alina & NEUBERT, Felicja (1971): *Bibliografia literatury dla dzieci 1945-1960: przekłady, adaptacje* [A bibliography of literature for children 1945-1960: translations, adaptations]. Warszawa: Stowarzyszenie Bibliotekarzy Polskich.

MOC, Anna (1997): "Nowe polskie prawo autorskie a kolejne tłumaczenia na naszym rynku wydawniczym, czyli przygody Pinoccia lub Pinokia." [New Polish copyright regulations and retranslation on our book market, or the adventures of Pinoccio vel Pinokio] In: FILIPOWICZ-RUDEK, M. & KONIECZNA-TWARDZIKOWA, J. & STOCH, M. (eds): *Między oryginałem a przekładem, vol 3. Czy zawód tłumacza jest w pogardzie?* Kraków: Universitas, 181-189.

OITTINEN, Riitta (2006). "No Innocent Act. On the Ethics of Translating for Children". In: VAN COILLIE, J. & VERSCHUEREN, W. P. (eds.): *Children's Literature in Translation. Challenges and Strategies*. Manchester: St Jerome Publishing, 35-45.

PALOPOSKI, Outi & KOSKINEN, Kaisa (2004): "A thousand and one translations. Revisiting retranslations". In: HANSEN, G. & MALMKJÆR, K. & GILE, D. (eds.): *Claims, Changes and Challenges in Translation Studies*. Amsterdam: John Benjamins, 27-38.

PIELORZ, Dorota (2020): "Does Each Generation Have Its Own Ania? Canonical and Polemical Polish Translations of Lucy Maud Montgomery's *Anne of Green Gables*". In: DYBIEC-GAJER, J. & OITTINEN, R. & KODURA, M. (eds.): *Negotiating Translation and Transcreation of Children's Literature. From Alice to the Moomins*. Singapore: Springer, 107-121.

SHAVIT, Zohar (1980): "The Ambivalent Status of Texts: The Case of Children's Literature", *Poetics Today* 1(3), 75-86.

SHAVIT, Zohar (1981): "Translation of Children's Literature as a Function of Its Position in the Literary Polysystem", *Poetics Today* 2(4), 171-179.

SHAVIT, Zohar (2006): "Translation of Children's Literature". In: LATHEY, G. (ed.): *The Translation of Children's Literature. A Reader*. Clevedon: Multilingual Matters, 25-40.

SHAW, Sarah (2022): "How the writer found his voice: Kipling, the *Jungle Book* and the *Just So Stories*", *Kipling Journal* 96(389), 6-19.

"Stack Exchange English Language and Usage" website. Access 25.11.2024. <https://english.stackexchange.com/questions/154835/curtiosity-and-dretful>. Access 18.11.2024.

SVAHN, Elin (2024): "The (non-)ageing of non-retranslations? The alleged ageing of Swedish non-retranslations", *Translation Studies* 17(1), 53-69.

DOI: 10.1080/14781700.2023.2175720

SZYMAŃSKA, Izabela (2009): "Serie translatorskie w polskich przekładach anglojęzycznej literatury dziecięcej. Obraz adresata jako motyw łączący serię" [Translation series in Polish translations of English childrens' literature. The image of the addressee as a uniting motif]. In: HEJWOWSKI, K. & SZCZĘSNY, A. & TOPCZEWSKA, U. (eds.): *50 lat polskiej translatoryki [50 years of Polish translation studies]*. Warszawa: Instytut Lingwistyki Stosowanej, Uniwersytet Warszawski, 513-527.

SZYMAŃSKA, Izabela (2013): "The Image of Scotland in the 1955 Polish translation of *Kidnapped* by R. L. Stevenson". In: KORZENIOWSKA, A. & SZYMAŃSKA, I. (eds.): *Scotland in Europe/Europe in Scotland. Links-Dialogues-Analogies*. Warszawa: Wydawnictwo Naukowe Semper, 117-128.

SZYMAŃSKA, Izabela (2015): "Translators' Adventures in Aliceland. Intercultural Communication in Translating for Children". In: KUJAWSKA-LIS, E. & NDIYAE, I. A. (eds.): *Komunikacja międzykulturowa w świetle współczesnej translatologii*. Tom III. *Kulturowe, językowe i biograficzne konteksty przekładu literackiego* [Intercultural communication in light of contemporary translation studies. Vol. III. Cultural, linguistic and biographical contexts of literary translation]. Olsztyn: Uniwersytet Warmińsko-Mazurski, 33-49.

SZYMAŃSKA, Izabela (2016a): "A Postmodernist Alice? On the 2015 Polish Translation of *Alice's Adventures in Wonderland* by Grzegorz Wasowski". In: BYSTYDZIENSKA, G. & HARRIS, E. (eds): *From Queen Anne to Queen Victoria. Readings in 18th- and 19th-century British literature and culture*. Vol.5. Warszawa: Uniwersytet Warszawski, 397-409.

SZYMAŃSKA, Izabela (2016b): "Ever-Green Gables. On Modernised Retranslations of Children's Classics". In KWIATKOWSKA, A. (ed.): *Old Masters in New Interpretations. Readings in Literature and Visual Culture*. Newcastle upon Tyne: Cambridge Scholars Publishing, 113-131.

SZYMAŃSKA, Izabela (2017): "The treatment of geographical dialect in literary translation from the perspective of Relevance Theory", *Research in Language* 15(1), 61-77. DOI: 10.1515/rela-2017-0004

SZYMAŃSKA, Izabela (2021): "Satire or Abuse? Offensive Language in Two Polish Translations of Roald Dahl's *Matilda* as Evidence of Changing Child Images". In: DYBIEC-GAJER, J. & GICALA, A. (eds.): *Mediating Practices in Translating Children's Literature. Tackling Controversial Topics*. Berlin: Peter Lang, 231-248.

TOURY, Gideon (2012): *Descriptive Translation Studies – and beyond*. Amsterdam: John Benjamins.

VENUTI, Lawrence (1995). *The Translator's Invisibility. A History of Translation*. London: Routledge.

VERMEER, Hans (2000 [1989]): "Skopos and commission in translational action". In: VENUTI, L. (ed.): *The Translation Studies Reader*. London: Routledge, 221-232.

ZIPES, Jack (ed.) (2006): *The Oxford Encyclopedia of Children's Literature*, vol. 2. Oxford: Oxford University Press.