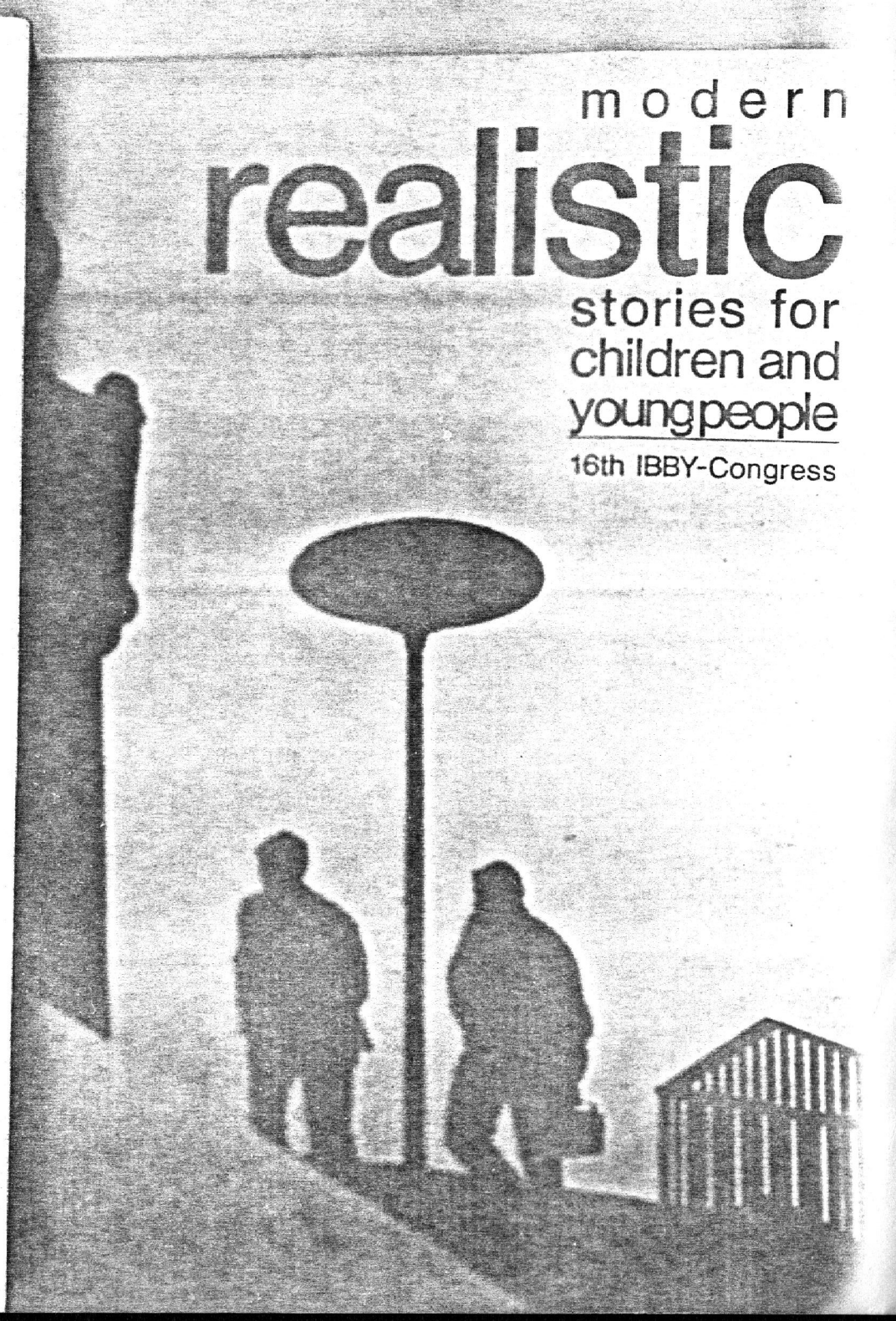


modern
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This paper will suggest some preliminary ideas concerning patterns of behaviour of the translated children's literature. This behaviour is determined by the position of children's literature in the literary polysystem. Literary Research has hardly begun to investigate the relationship between children's literature and adult literature, nor has it investigate the relationship within the system of children's literature itself. This is mainly because children's literature, considered as peripheral literature was not conceived as an integral part of the literary polysystem. Usually, histories of national literatures ignore children's literature as well as its writers.

This paper, however, assumes that children's literature is an integral part of the literary polysystem and should be treated as such. Research should investigate the relations of children's literature with adult literature, especially the models it borrows from it and the uses to which it puts them, and its main behaviour patterns. I do not intend to offer a systematic model of the position of children's literature in the polysystem, but only to suggest some preliminary ideas. I have chosen to deal with some characteristics of translated literature in order to show how translated texts are manipulated because of the position of children's literature in the polysystem. It is convenient to deal with translated texts because the translational norms point to the self-image of children's literature. It is worthwhile particularly to deal with texts which belong to both the adult and children's systems at the same time or with texts which are transformed from adult to children's literature. These texts show most clearly the constraints forced on a text which is either transformed into children literature or is part of it.

Translation for children is based usually on two principles:

- a. an attempt to adjust the text to the child's level of comprehension and his reading abilities, as well as what society thinks is "good for him".
- b. an attempt to adjust reality plot, characterization and language level, in order to make them familiar and useful to the child.

The translator of children's literature can permit himself great liberties regarding the text as long as he considers these two aspects. The manipulations of the text are excused as being for the child's sake (although at time it produces a text incomprehensible to the child). Such liberties spring from the peripheral position of children literature in the polysystem.

2.

Although children's literature is stratified into two main systems: canonised and non-canonised, it behaves in many ways similarly to the non-canonised adult system (Even Zohar, 1974). From the historical point of view it uses behaviour patterns and models which were prominent in the canonised adult litera-

ture in its earlier stages. The models of children literature as well as non-canonised adult literature are almost always secondary models, transformed from adult literature (Even Zohar, 1973). Within the system of children's literature this model functions initially as a primary model and later after being simplified and reduced it is transformed into a non-canonised system (See, for example, Erich Kästner and Enid Blyton). Another point of similarity is the fact that children's literature as non-canonised adult literature is being stratified according to the division by subject and reading public and not by genres. Thus there is also in children literature a division by sex (boys and girls) and by subject (adventure, detective, school stories, etc.) (See Toury, 1977).

As I have said before, translated literature can teach us about the position of children literature, because its systemic affiliation determines to a large degree the character of the translated text. The systemic affiliation is manifested by the complex of constraints forced on the text in several areas: The generic affiliation, subject affiliation, the text matrix, primary and secondary models, the degree of sophistication and complexity of the text, its adjustment to ideological and didactic purposes and the style of the text.

3.

a. The generic or subject affiliation

Translations of children's literature tend to attach the text to existing genres in the target literature. This phenomenon which is known to us from general translational procedures is particularly prominent in the translation of children's literature because of its simplicity. If the original of the translated text belongs to a genre which does not exist in the target system the text is changed by deleting such generic elements in order to adjust it to the genre which absorbs it in the target literature. This phenomenon existed in various adult literatures. But long after it ceased to exist there, it remained prominent in children's literature. For example let us look at the various translations of Gulliver's Travels. As far as I know the translations for children covered just the first two books. The other two books were not included in any such translation. It seems to me that the reason can be found in the fact that Gulliver's Travels was translated for children because of the elements of fantasy: dwarfs and giants were already part of children's literature. The translators could, therefore, attach it to an existing genre but they could not do so with the other two books, which were sharp social satire. In the adult system the text is unquestionably a satire. It is a satire built in sophisticated and complex ways, not the least of them through the relations among the four books. In the translations for children the satirical elements have almost vanished and those which remained have lost their satirical function. Although the order of the two books remained in the translations, this element, too, has

lost its function. The fact that the text was adapted for children and therefore was not a satire anymore, dictated to a large degree the translator's selection principles. The translator gave up most of the satirical elements (but not those which contributed to the sequence of events), in order to make it an adventure story. Gulliver could not be transformed as a satire into children's literature because such a genre does not exist there. The translator left all adventure (subject affiliation) and created a text a third of which is devoted to Gulliver's adventures at sea.

In the translations of Alice in Wonderland a similar attempt was made to transform it into a simple adventure story (see Carrol 1973 & Disney, 1976). Even in the later translations of Robinson Crusoe there were attempts to make it into an adventure story like the Robinson Family Series based on the basic model of Robinson Crusoe. (See Defoe, 1936). That is to say, the original modes was changed and simplified in later models.

b. The text matrix

The norm of the text's fullness is accepted today in translations of adult canonised literature. Deletions, if at all, are incidental. But in the 19th century and even at the beginning of the 20th century, such a norm was not obligatory. The matrix of the original text was manipulated by the translators. Non-canonised literature, however, does not preserve the fullness of the original text and the translated text contains many deletions (see, for example, translations of James Bond into Hebrew). This is the case also in children's literature, even canonised. Adult books transformed into children's literature and adapted to the child's comprehension do not preserve fullness. It seems to me that today's translation of children's literature within the same system retain the matrix of the original text. The matrix is changed only in order to adapt it for the child according to the adults' criteria.

A text can be changed not only because it does not fit from the generic point of view but also because it is or is not commensurated with what is permitted or forbidden to children. Thus, as was the case with adult literature during the 19th and early 20th centuries, there was a taboo on sex, obscenity, mention of excretions, etc. For example, in the original text, Gulliver puts out the fire by urinating on it. In the adaptation for children he does it by blowing it out. In the translation of Tom Sawyer (see Twain, 1940, 1975) and Robinson Crusoe (see Defoe, 1936) the translator deleted those elements which were incomprehensible, in his opinion, to children. This is the reason why most translators deleted the opening dialogue between Robinson and his father, where the father presents the ethos of the bourgeoisie against that of the lower and upper classes. For the same reason translators deleted many parts of Alice in Wonderland in order to adapt it to the child's comprehension.

Even in most of the translations of Tom Sawyer the same pattern exists. Most of the translators deleted the end of the fence whitewashing scene, assuming that the child could not understand the author's philosophizing and his ironical attitude. Thus, they completely excluded the ironical level of the text.

c. The level of complexity of the text

The self-image of children's literature assumes that it is simple and simplified from the structural point of view, and in its characterization and thematic aspects. It is similar in this respect to non-canonised literature (Complexity, as we know, is the major norm of canonised literature). Many translations try to adapt the text to this concept. The case of 'Alice in Wonderland' is particularly interesting. Written originally for children, it was taken over by adult literature, and afterwards the text written initially for children was re-adapted for children. The system's constraints acted in this text in an almost paradoxical manner. It was accepted by adults because of characteristics which were later considered by translators as unacceptable for children. One can ask, of course, which elements made its acceptance by adults possible, but I would like here to point to the way it was readapted for children. Put in another way, which textural elements were changed so that they could become, in the translator's opinion, acceptable for children. It is interesting to note, as I will show later, that when Lewis Carrol expanded the first version (see Carrol, 1965) of the text and changed it, he acted in principle as those who later adapted the second version for children. That is to say, following the success of his book among adults, Carrol permitted himself to change the text (what can roughly be called changes in the level of sophistication of the text) which were afterwards deleted in order to adapt it for children. It shows that both Carrol and his translators acted principally in the same framework of system constraints. The system constraints in Alice in Wonderland are seen in everything concerning the relationship between reality and imagination, and relations of time and space. In the second version the levels of reality and imagination are consistently blurred. Carrol does it not by not distinguishing between them, not by making equal and defused. Such a presentation of reality did not exist in children's literature (it only became fashionable in adult literature with the anti-naturalist schools at the end of the 19th century). Children's literature always distinguished between 'reality' and fantasy. That is why the adaptations of Alice in Wonderland tried to adapt the text in such a way that it would keep the acceptable modelling of reality in everything concerning relations of time and space, and reality and imagination (see particularly the way in which the first chapter, where there is a transfer from a "real" to a fantasy world, was translated. See Carrol, 1965 & 1973).

I would like to exemplify the systemic constraints not by

the translation of Alice in Wonderland, but by the transformation of the first version into the second. The transformation of the text in this case clearly had nothing to do with translational considerations, but with considerations of systemic affiliation. The two versions are to a large extent different because Carroll, encouraged by the success of the first version, had allowed himself to be less apologetic and more sophisticated. The second version was different from the first one in whatever concerns the relations between the reality and imagination, relations between time and space; he even allowed himself the introduction into the rest of satirical and parodical elements, which were not acceptable in children's literature (see for instance the translations of Gulliver). These changes in the first version contributed to making the book more for adults and less for children. It seems to me that the characteristics of the second version have made Alice in Wonderland, from the historical point of view, a turning point in children's literature, as the text had no didactic aims and was, relatively, very sophisticated.

The phenomenon of the simplification of the text can also be shown in many translations of Tom Sawyer (see Twain, 1911, 1940 & 1975). Most of the translators have tried to give up the ironical level of the text. The translators have deleted systematically all the ironical comments of the narrator, the ironical characteristics, and even whole paragraphs where the narrator's ironical attitude is formulated. By doing so, and by deleting other elements which do not contribute directly to the plot, the translators made Tom Sawyer a simple adventure story. In some of the translations of Robinson Crusoe, there is an attempt to delete some level of the text, especially the ideological one, and make it a simple adventure story. The translator adapts the text to the existing models in children's literature; e.g. the elements of the text are mainly subordinated to the plot level. It sometimes happens that the translator inadvertently leaves in some elements which are not related to plot, and which do not contribute to any other level either. Those elements had lost their original function, and are left without any function at all. That is to say, the simplification of the text changes the function of some elements, but it also leaves some elements functionless.

d. Ideological or valuative adaptation

In previous stages of adult literature the concept of literature as a didactic instrument for an unequivocal system of values, or for a systematic ideology was prominent. Long after it had ceased to exist in adult literature, it still existed in children's literature. In order to make the text an ideological instrument, the translator sometimes completely changed the source text. Robinson Crusoe, which later was transformed into a simple adventure story, was previously

transformed in many translations into a quite different text, from the ideological point of view (see Kampe, 1824). Robinson Crusoe was translated for children, mainly because of Rousseau who said in Emil that it was the only book he would give to his child because it portrays the individual struggle with nature. Joachim Kampe, a writer and a publisher for children (1746-1838) who was the school master of 'Philanthropism' in Dessau, had translated Robinson Crusoe in order to adapt it to Rousseau's pedagogical system. Kampe's translation was further translated into many languages, including Hebrew (three translations - see Ofek 1978). One of the translations was done by David Zamoshch, who had adapted the text in accordance with the Jewish enlightenment concepts of the 19th century. Zamoshch's translation had joined the anti-rationalist concepts with the Jewish enlightenment concepts, which, in fact, were somehow similar to Defoe's ethos; e.g. the belief that a rationalist can overcome nature and change it. The change in the ideology of the text changed, of course, its whole structure. It attempted to emphasize the didactic elements of the text over the adventure elements. Later translations of Robinson Crusoe emphasised however the adventure elements and deleted the ideological level.

e. The stylistic norms

The prominent stylistic norm in the translation into Hebrew of children's and adult literature is the norm of high literary style. The stylistic norm is thus common to both literatures, but the reasons for this norm are different in each case. While in adult literature it is connected with the idea of "literariness" per se, it is a different value for children's literature. The reason for the high style in children's literature is connected with the didactic concept of literature and the attempt to enrich the child vocabulary.

So far we have seen how children's literature reveals behaviour patterns which belonged in previous stages to adult literature. Even when the same pattern is common to both, the reasons for this pattern can be totally different, and they can express the different concepts of the two literatures and their different self-images.

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