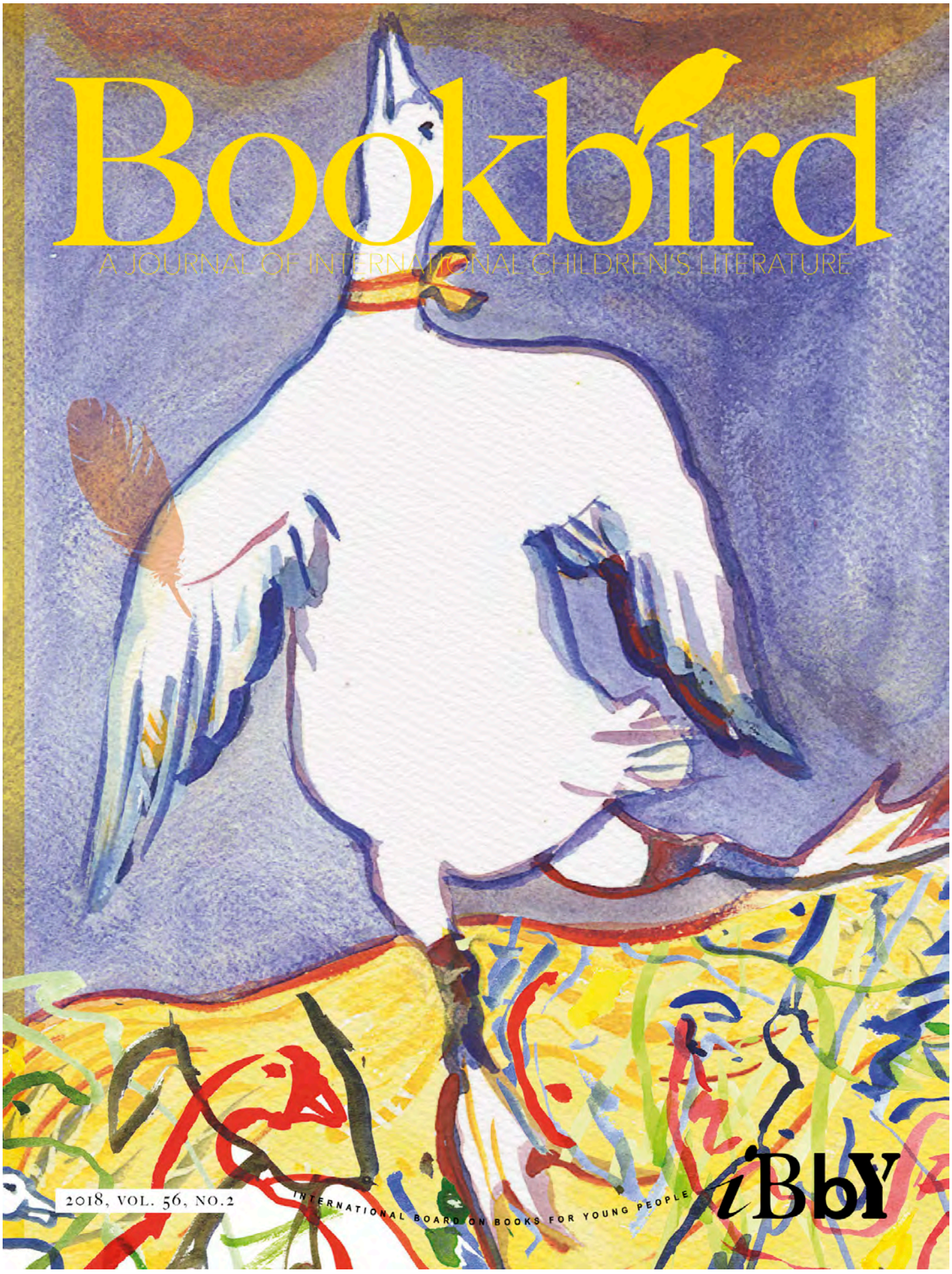
Bookbird

A JOURNAL OF INTERNATIONAL CHILDREN'S LITERATURE



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IBBY

Contents

Editorial

WITH THE FOUNDATION OF IBBY, the International Youth Library, and *Bookbird*, Jella Lepman concretized the idea put forth by French critic Paul Hazard that children's literature can portray both what makes every culture unique and what is universal: our "humanity." In consequence, by reading books in other languages and from culture rather than our own, we can gain an understanding of other cultures, as well as realize our common humanity, and this can bring us closer to each other. Ultimately, reading is a peace project—hence IBBY's stated mission "to promote international understanding through children's books" (mission statement, IBBY homepage).

As editor of *Bookbird*, I naturally see it as my ambition to promote a better understanding of children's literature. With the global reach of *Bookbird*, I also recognize that we are excellently placed to promote not just understanding but *international* understanding of and through children's literature. We attempt this with every issue in our choice of articles, reviews, exhibitions, and interviews. However, sometimes a topic or theme comes up that particularly well "promotes international understanding through children's books." The special feature of this issue, "translation and transmedia," is ideal for this purpose. Translation is fundamental to IBBY's mission. Without books in translation, we are locked in our own language ghettos. This is true even of large languages, like English, where the percentage of translated books is often very low. Transmedia is another rewriting process by which works of literature are adapted to new purposes, media forms, and genres. Through such adaptation work, books are given new lease of life and can continue to "promote understanding" of different times, cultures, and languages.

The process of "translation" can be rather intricate and take unexpected turns. The cover of this issue of *Bookbird* is a case in point. The image is from Svjetlan Junakovic's *Great Book of Animal Portraits* (2007) and represents a murdered chicken in a bathtub. One can regard it as a translation or reinterpretation of Jacques-Louis David's 1793 painting *The Death of Marat*, which depicts the murder of Jean-Paul Marat by Charlotte Corday the same year. It is one of the most famous images of and from the French Revolution and has been compared to Michelangelo's *Pietà* and Caravaggio's *The Entombment of Christ*. It has inspired later painters—like Edvard Munch and Pablo Picasso, who made their own versions of *The Death of Marat*—and is also frequently alluded to in popular culture (film, PC games, etc.). What Junakovic does with his version could be seen as mere subversion, but I think it cuts deeper than parody. On the one hand, Junakovic's can be seen as an anthropomorphic dead chicken, that is, an animal (bird) cast as a human being. Since anthropomorphism is heavily featured in children's literature and culture—from Aesop to Zootropolis—the painting (and the whole collection of animal portraits) thus invites a children's literature reading. In other words, Junakovic's act of translation questions the child-adult boundary by humorously repackaging serious art as children's literature. On the other hand, the original painting, *The Death of Marat*, is so well-known, looms so large, and its style of painting has been so meticulously copied that it is still in a sense visible through Junakovic's "translation." If so, one could argue that Marat is still there, but turned chicken—through a process of zoomorphism (turning men into beasts), which is the opposite of anthropomorphism. However, with Junakovic's painting it is impossible to say if the animal has turned man or the man turned animal. Thus, Junakovic subtly calls the human-animal divide into question, something that is very much part of a contemporary discourse on posthumanism, animal rights, and the like.

And that is just the cover!

For a more extensive commentary on the theme, I refer you to Anna Kerchy, who presents the featured articles, in her critical introduction to the study of translation and transmedia.

Finally, having prepared this issue, and seen the potential in the material, I have come to recognize how well it fits the mission of IBBY. With this in mind, I want to propose to *Bookbird's* readers and to IBBY that an award for the translation of children's books should be established. It would, alongside the H. C. Andersen Award, be a prize that fully encapsulates the spirit of IBBY—a translation prize to promote international understanding through children's books.

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Introduction

Translation and Transmedia in Children's Literature

Anna Kerchy

When Susan Bassnett and André Lefevere announced "the translation turn in cultural studies" in 1998, they prognosticated a major paradigm shift of the post-millennial era throughout which translation would provide a potent metaphor and efficient analytical framework to deal with socio-political transformations and upheavals like globalization, the post-9/11 crisis of multiculturalism, or migration—all concomitant with discursive conflicts necessitating cross-cultural negotiations. Preoccupied with the protection of the most endangered, vulnerable subjects of the populace, the interdisciplinary research of children's literatures and cultures has gained a considerable impetus from translation studies' strategies designed to balance the hegemonic power play involved in textual and social exchanges. Seminal works—like Riitta Oittinen's *Translating for Children* (2000), Emer O'Sullivan's *Kinderliterarische Komparastik* (2001), Jan Van Coillie and Walter P. Verschueren's *Children's Literature in Translation* (2006), or Gillian Lathey's *The Role of Translators in Children's Literature: Invisible Storytellers* (2010)—revealed how the formerly underestimated art of children's literature in translation may eventually open doors for future generations towards adventurous, empathic explorations of cultural differences and shared communal delight in finding consensual meanings grounded in transnational understanding, solidarity, trust, and imagination.

In fact, the translation turn ties in with "the digital turn," the ultimate epistemological and ontological challenge of the twenty-first century: as an ever-growing flood of digital information technologies radically transforms our understanding of the human world, building bridges between old and new media, material and virtual reality, computer and human intelligence, digital immigrants and digital natives holds unprecedented stakes (see Westera). Conjoining the methodological apparatuses of new media/adaptation studies and translation studies with those of children's and young adult literature criticism seems inevitable in a technologically enhanced epoch when young "prosumers" (Manovich 3) of cultural products grow up as native speakers of the digital language of computers, smart phone applications, online social media platforms, video games, and downloadable e-books.

Adaptations' media transition and translations' language change can be easily put in parallel: with Venuti's term, both are "creative derivative methods" ("Adaptation, Translation, Critique" 29) reenacting the meaning of a de/recontextualized source text that is inevitably modified in its content and form while remaining a dialogic reference point. Mediation—whether in the form of adaptation, translation, or remediation—allows for the reevaluation of a variety of notions ranging from authenticity, textuality, authorship, audience agency, age appropriateness, storytelling, or imaginativeness, while foregrounding the ideological interests, the educational and ethical responsibilities, and the semiological complexities involved in the trans(pos)ition process.

Henry Jenkins' 2007 definition of "transmedia storytelling"—a systematic dispersal of integral elements of a storyworld across multiple delivery channels which each make a unique, original contribution to a coordinated entertainment experience—in particular, encapsulates the worldbuilding strategies of most of today's popular children's literary/cultural products. The lure of Alice in Wonderland, the Little Prince, Harry Potter, or the Moomins is considerably enhanced by the plethora of interconnected media platforms—novel, film, animation, computer game, fanfiction, cosplay, collectibles, etc.—all of which maximize audience engagement by unfolding an increasingly elaborate fictional reality. The way in which each media "adds a new cultural layer, supporting more diverse ways of communicating, thinking, feeling, and creating than existed before" (Clinton, Jenkins, McWilliams 11) resonates with how translation as an inventive "act of both inter-cultural and inter-temporal communication" (Bassnett, *Translation Studies* 9) allows us to see in different ways the original text that always already "bears in itself all possible translations and gets richer with each additional reading-rewriting," as Walter Benjamin put it (17).

Just how much the intricate interconnection of translation and transmediation preoccupies scholars of children's literatures and cultures today is illustrated by the impressive amount of submissions the call for papers of this special issue of *Bookbird: A Journal of International Children's Literature* has generated. The nearly fifty contributions we received dealt with an exciting variety of topics. Conforming to our call, some studied issues of globalization/localization/glocalization, ideological shifts and ethical agendas involved in "domesticating and foreignizing" translation strategies (Venuti, *The Translator's Invisibility*), reconceptualizations of fictional elsewhere and reimagined homes, and cultural sameness and difference through media or language change. Others tackled the responsibility of mediators in (re)constructing the image/voice of the child reader; and the translation/transmediation of children's and young adult literature as a negotiation process between publisher demands, parental expectations, social norms, children's cognitive abilities, emotional needs, and fantasizing agency. A few discussed how intergenerational, intergeneric dynamics fuel crossover fiction's dual audience engagement; still others focused on the functioning of image-textual dynamics in illustration as intersemiotic translation and the challenges "the narrative art of picturebooks" (Nodelman) poses for translators. It has been a real challenge to pick from a choir of exciting tunes the melodies which resonated best with the theme of the issue and with each other, and which demonstrated the polyphony of the field while sharing echoes of a collective cultural memory—conjoining past, present, future; me, you, and us.

Writing, like translating or transmediating, is never a solitary activity. Academic collaborations act as major sources of inspiration for creative endeavors. I first met *Bookbird*'s editor-in-chief Björn Sundmark by courtesy of a vast international children's literature translation project organized to celebrate the sesquicentennial anniversary of the publication of *Alice's Adventures in Wonderland*, in which scholars who worked on retranslating into English the Mad Tea Party chapter from 150 different languages (see Lindseth and Tannenbaum) had the unique chance to exchange ideas and build professional bonds as well as friendships grounded in shared enthusiasm. Researchers in the same field keep gaining collective impetus from sessions like the 2012 IBBY Congress in London revolving around the theme of "Crossing Boundaries: Translations and Migrations"—where in the key notes, Patsy Aldana urged to give every child a voice by publishing in the dominant languages children's books from minority cultures, and Emer O'Sullivan argued that children's universal right to read should be satisfied by translating the best of children's literature from around the world into a plethora of possible languages. More recent events include the interdisciplinary conference Children's Literature and Translation: Current Topics and Future Perspectives, co-organized in the fall of 2017 by KU Leuven's Elke Brems and the University of Antwerp's Vanessa Joosen, featuring Jan Van Coillie's CERES lecture on how diversity can change the world. In fact, two of the essays published in this special issue (Beauvais's and Miller's) were originally presented at this latter meeting.

Clémentine Beauvais's article "Translated into British: European Children's Literature, (In) difference, and Écart in the Age of Brexit" offers a razor-sharp diagnosis of the current status of children's literature in translation in the United Kingdom today. Beauvais boldly questions the pieties of modern-day academic discourse and criticizes the controversial politics of identity- and canon-formations constantly threatened by pitfalls of ideological othering and cultural appropriation. Her multifocal perspective reveals the notion of *difference* as a kaleidoscopic concept that refers to at least three things: the singular position of children's literature in translation in the twenty-first century UK book market, the enriching cultural alterity and diversity translated texts should expose young readers to, and the special methodological tools the study of children's literature in translation on the island requires in a time of unprecedented political tension with "the Continent." Beauvais introduces Francois

Jullien's "exploratory concept" of the *écart* (the gap or sidestep) as a key term that may offer a conceptual opening towards a more flexible theoretical and ideological framework for analysis, more successfully tuned into the "committed aesthetics" of children's literature in translation in the United Kingdom. The article convincingly demonstrates how a significant anomaly of children's literature in translation in the United Kingdom proves to be symptomatic of the cultural, individual, and linguistic *difference thinking* in the country, and as such, might give us clues to understand the advent of Brexit. The opening of *Toby Alone* (2008), Sarah Ardizzone's translation of Timothée de Fombelle's *Tobie Lolness* (2007), offers an example of a "translation's elasticity in that sensitive zone." Beauvais's conclusion, filled with hope against all odds, argues that translating children's literature might eventually function as a political gesture—opening up a bypass guiding out of ethnocentric shortsightedness, out of ideologically prescribed dead-ends, allowing readers to wonder and wander in-between cultures and languages.

Cheryl Cowdy's "Grammars of New Media: Interactive Trans-Sensory Storytelling and Empathic Reading Praxis in Jessica Anthony's and Rodrigo Corral's *Chopsticks*" deals with a timely topic by tackling the collective anxieties concerning how new media technologies, and more specifically the move from printed books to iPad apps, might debilitate the human capacity of empathy and replace "serious" reading experience with superficial entertainment of "uninvolved audiences." Her ethnographic reader-response methodology enters into conversation with actual child audiences to explore how curiosity and compassion may function as major engines of their interpretive activity, or how what Judith Fetterley would call a "resisting reading" can gain a therapeutic potential by allowing young readers to express their anger and discontent provoked by unspeakable traumas, such as the sudden loss of a parent. Cowdy also deals with the adult reader's empathic and critical responses to child readers' responses to the text and hence raises important questions about the cultural construction of childhood identified with vulnerable innocence. The research findings seem to suggest that the dual readership addressed by works like Chopsticks may also encourage a dialogic co-reading, a mutually enlightening intergenerational communication that critics of new media feared would disappear with the new technology.

The wedding of transmedia studies and affective narratology enriches the field of children's/YA literature scholarship—in line with cutting-edge recent projects as Moruzi, Smith, and Bullen's collection *Affect, Emotion, and Children's Literature* (2017)—and Cowdy's notion of "trans-sensory storytelling" will certainly stimulate further research in new media and trauma studies. Yet, I believe, that it is also illuminating to consider how "the trans-sensorial narrative strategies operat[ing] as a kind of defense against the disappearance of the book and the body through a dual process of sensorial and technological extension" recycle analogue children's literary classics' "conventionally subversive" textual strategies. The autofictional patchwork identity in *Chopstick*'s iPad app (and the readers' affective/sensorial responses to it) remind me of Anne Frank's diary, a trauma narrative in which the young autobiographer "writes into fleshly being" an embodied self she could not own in reality (Bishop 13) because she had to control all her corporeal urges while in hiding during the Second World War.[1]

Aneesh Barai's "Foreignizing Domestications and Illustrating Bridges in James Joyce's *The Cat and the Devil* and Its French Translations" focuses on an exciting literary gem, one of Joyce's only known pair of stories written for children:[2] a trilingual letter sent to his grandson in 1936 that was turned three decades later into a picturebook illustrated by eminent artists such as Richard Erdoes (in the first US edition in 1964), Gerald Rose (in the first UK edition in 1965), and Roger Blachon (in the 1981 Shocken edition, and the 1985 French retranslation by Solange and Stephen Joyce) and that has been translated into thirteen languages. The book seems to have been unjustly neglected by translation studies scholars given that Joyce's own postscript playfully calls attention to the fusion of polyglotism and neologisms—pivotal narratological devices of modernist novels—he toys with on crafting a fable abundant in metalinguistic commentaries, with lines like "The devil mostly speaks a language of his own called Bellsybabble which he makes up himself as he goes along but when he is very angry he can speak quite bad French though some who have heard him say he has a strong Dublin accent." Barai's illuminating analysis tackles the issue of translation on various different levels. He shows how Joyce "domesticates" (Venuti *The Translator's Invisibility*) a local folk legend of Beaugency by inoculating it with Irish wit to best engage his child reader, and how he "overlaps cats and letters in their textual functioning as bridges between cultures." We learn how translators have struggled to reproduce the Joycean effect of the source-text by "foreignizing what was originally domestic: the French language itself." Barai also considers the role of illustrations in "translating" verbal tricks to visual realms. Examples include a tongue-in cheek twist of pictures "enhancing" (Nikolajeva and Scott 8) the text: Rose's illustrations cast Joyce himself in the role of the devil, who is tricked by the manipulation of meanings, as he agrees to build a bridge for the city overnight but ends up cheated of his payment of the first soul to cross the bridge when the cunning mayor makes a cat cross it first.

Hannah Felce's "Picture Books in a Minority Language Setting: Intra-Cultural Transformations" presents a unique case study of a Swiss national classic, Selina Chönz's Alpine tale *Uorsin*—originally written in one of the dialects of Switzerland's fourth national language, Romansh (called Ladin), and illustrated in a picturebook format by Andersen Award winning Alois Carigiet. (It was translated into English as *A Bell for Ursli: A Story from the Engadine in Switzerland* and recently adapted into a family adventure film under the title *Schellen-Ursli* [2015].) Felce's article successfully demonstrates through the example of *Uorsin* how the publication of a children's picturebook written in a minority language, and simultaneously released in 1945 in multiple languages (both major and minor: German and Romansh) and dialects of the minority language (Ladin and Sursilvan, and another Sursilvan and Surmiran edition), calls into question the hierarchical distinction and chronological sequentiality presumed between a predetermined original and its secondary translation(s). The prioritization of the written source over the complementary illustrative image can be further problematized by *Uorsin*'s two sequels, *Flurina und das Wildvöglein* (*Florina and the Wild Bird*) and *Der grosse Schnee* (*The Snowstorm*) which were first written in German as accompaniments to the Sursilvan-speaking Carigiet's original illustrations. Felce's focus on the multilingual publishing procedure's specificities, the intracultural transition, and the "intralingual textual transformation" (a term she uses by conjoining Jakobson's and Lefebvre's concepts), as well as on "intersemiotic translation as adaptation" allows for a challenging of the binary model of the translation process and of the fixed nature of language.

Carl F Miller's title "Omne Vetus Novum Est Iterum: The Rise of Latin Translation in Children's Literature" might, at first glance, surprise readers with its unexpected juxtaposition of the intellectually elite subject of Latin with the popular field of children's literature that is encompassing a corpus of texts associated with the agenda to entertain and instruct juvenile audiences. Mapping a rich history spanning over the past 150 years of translating modern children's literature into Latin, Miller realizes a twofold purpose: he illustrates the vitality of a presumably dead language and the "reanimating" potential of the translating activity, and he challenges the illusory simplicity too often attributed to children's literature. The article traces the changing translational intent and target readership of children's literature in Latin translation from Comenius's 1658 *Orbis Pictus Sensualium*—through the Latinized adventures of Alice, Pinocchio, Struwwelpeter, and Harry Potter—to Alexander Lenard's "paradigmatic" 1960 translation of A. A. Milne's *Winnie the Pooh* as *Winnie Ille Pu*, and to the Bolchazy-Carducci Publishers' Latin and Greek publications governed by the aim of "a responsible popularization." Besides scrutinizing significant academic issues like how trends in Latin education in the English-speaking world have influenced the production of Latin translations of English children's literature, Miller offers amusing examples for cultural hybridity by explaining how and why high-profile translators deal with "lowbrow" stories. *Walter the Farting Dog* transplanted into Latin by a distinguished Classicist or *Diary of a Wimpy Kid* translated by a Vatican cleric aimed to engage the general public with "a familiar text in an unfamiliar language" while "getting kids hooked on the language of Virgil" (Mancini 1).

Miller's article, too, attests that the dialogue created between dead and alive languages—like the dialogue between old and new ways of thinking permeating children's literature in translation and transmediation, retelling or adaptation—can transform educational narratives into appeals which encourage young readers to "resist established ways of thinking promoted through formal schooling," and hence provide a way "to sow and nurture the seeds of social change [and] to contribute to developments of equal-

ity and diversity" (Reynolds 5). In today's multimodal environment—where the interaction of words with still and moving images, diagrams, typography, page layout, vocality, music, or corporeal performance are "deployed for promotional, political, expressive and informative purposes"—"technical translators, literary translators, copywriters, subtitlers, localisers, publishers, teachers, and other professionals working with language and text" must learn to account for the relentlessly multiplying signifying elements (O'Sullivan, "Introduction" 2)[3] to allow child audiences access to their global heritage, a kaleidoscopic reading experience.

Endnotes

1
A perfect illustration of the inseparability of the digital and analogue realms: one can pay a haunting visit to Anne's Secret Annex online in 3D at www.annefrank.org today by means of a transmedia extension of the diary's reading experience.

2
Its twin text is *Cats of Copenhagen*, another fable letter Joyce wrote to his grandson just a few months after he sent him *The Cat and the Devil*. It was published posthumously in 2012 by Scribner illustrated by Casey Sorrow.

3
Carroll O'Sullivan and Caterina Jeffcote co-edited a special issue (July 2013) of *JoSTrans. The Journal of Specialized Translation* on *Translating Multimodalities*. Although the issue had a more general focus, two articles dealt with children's culture in translation by scrutinizing "Translating board games: multimodality and play" and "The interpretation and visual attention of hearing impaired children when watching a subtitled cartoon." http://www.jostrans.org/issue20/issue20_toc.php

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Articles

Translated into British: European Children's Literature, (In)difference and Écart in the Age of Brexit

Clémentine Beauvais

This paper tackles the theorisation of translated children's literature in the particular context of post-Brexit Britain. There is a tendency, I argue, to think about translation as a healthy and necessary exposure to 'difference'; however, in the case of translated children's literature in Britain – a notoriously paltry market – narratives of difference are excessively at work: unlike the mostly 'indifferent' market of children's translation elsewhere in Europe, in Britain such literature is always already set apart by its difference from a perceived norm. Furthermore, translated children's books in Britain come to existence unsystematically and unpredictably. I propose that we should adopt a flexible theoretical attitude when dealing with such literature, taking into account the political commitment of all actors involved – from publishers to translators – and use for that purpose the concept of écart developed by sinologist François Jullien, which allows us to think about how such literature plays with the in-betweenness of languages and cultures.

Key words: translated children's literature, difference, Europe, Britain, theory, écart, Brexit

Three weeks before what has come to be known as the "Brexit" vote, Julia Eccleshare, possibly the most influential children's book reviewer in the United Kingdom, wrote for the Guardian an article on "the best children's books to help children feel connected to Europe." The United Kingdom aside, none of them was actually from a European country, and none was in translation. As if seized by an afterthought, Eccleshare added, "Of course, another option is to read European books in translation. From Tintin to Asterix..."

That such an article, so close to the Brexit referendum, should have been published, let alone written, testifies to the British obliviousness to the fact that it is simply *not normal* for a country in Europe—indeed, for any country in the world—to have so few imports of children's literature from elsewhere. While exact figures are unknown, it is estimated that less than 4% of the children's literature market in the United Kingdom is made up of translations. In many other European countries, that share is well over half. So dire is the state of translated children's books on the island that it does not occur to the most benignly liberal, Europhile, cosmopolitan newspaper editors and journalists that such books may be, just possibly, a better way of "helping children feel connected to Europe" than even the best-intentioned homegrown fiction.

Eccleshare's list, furthermore, is holiday-focused and decidedly urban. The city trip is especially foregrounded: "The quickest and simplest way of getting a picture of life in Europe," she argues, "is to look at some of the books about holidays in European capitals," which give "delicious insights into European cities." Four out of nine books take place in Paris—a fact which, while flattering to this Parisian exile, calls into question the existence of Europe beyond the Eurostar. This is a list, clearly, of curated dips into not-too-far-away cultures; the implied British child reader of such fiction is placed in the position, always-already, of a contented outsider. Europe is its oyster; yet the continent, it is understood, cannot welcome him or her as a full person—always only as a pair of eyes, camera-wielding hands, and a salivating tongue. The continent, Eccleshare's list implies, must forever for British children remain, however "connected" they feel to it, fundamentally exterior, alien, other—*different*.

In this article, I want to probe that difference—in all its modalities—of the UK children's books market in relation to European children's literature. Because the situation of children's literature in translation in the United Kingdom is so *different* to the rest of Europe, and because the United Kingdom is currently living through a time of unprecedented political tension with "the continent," I argue that, to study children's literature in translation on the island, we cannot adopt the same analytical and theoretical tools as we would for children's books in translation elsewhere. In the United Kingdom, translating children's books; publishing, promoting, and teaching such books; and in equal measure studying them are activities de facto so vividly anomalous, so stamped by commitment, as to require their own conceptual, aesthetic, and ideological frameworks for analysis.

I propose here that a first step towards this framework might be to be critical of the notion that children's literature in translation exposes, or should expose, children to *difference*. The term is often mentioned, but rarely defined, in relation to children's books in translation. In the case of the United Kingdom, it is particularly problematic (as I unpack in the first subpart) because translated literature is always marked already by intractable *difference* on several levels. That phenomenon itself (as I detail in the second part) must be resituated within a long British history of narratives of difference towards Europe, notably as regards language learning.

Yet the "solution" is not empty celebrations of sameness or advocacy of "indifference" to translation; not only would this be probably unfeasible, it is also arguably undesirable. I contend in the third part of this article that the situation calls for theorizations of children's literature in translation more receptive to the tensions and volatility of British people's relationships to Europe and to other languages. I propose Francois Jullien's vision of écart (the gap or sidestep) as a conceptual opening towards a more flexible analytical framework, more successfully tuned into the committed aesthetics of children's literature in translation in the United Kingdom.

Vive la Différence? The Intrinsic Difference of Children's Books in Translation in the United Kingdom

The question of the imbalance of children's literature in translation in comparison to Anglophone

literature is well-known to scholars and education professionals. Nicholas Tucker, in 2005, called it out as a "British problem," noting,

> Abroad is not just about politics; it is also about *different* ways of seeing, feeling and behaving. Continental illustrators ... carry with them an exciting whiff of subversion for readers used only to how things are at home. Authors ... who are translated, do the same thing in print. *Vive la différence!* indeed, but how typical it is that this resounding phrase still as yet has no British equivalent! (emphasis added)

Tucker's cry of "vive la différence" has an ironic twist, as it is in fact a British idiom mimicking a French phrase; indeed, it has no British equivalent—but no French equivalent either. Even in English, the phrase is most often used sarcastically. And while *Vive la différence* may be somewhat of a linguistic mirage, far more puzzling still is its conceptual content when we try to take the expression seriously.

We quickly get into complex theoretical questions when thinking about the question of *difference* in children's literature, and particularly with children's literature in translation. It does seem to go without saying that exposure to cultural or national "differences" is broadly speaking a good thing for children, and that foreign children's literature is particularly able to do that because it is, well, foreign. But there is a faint impression, always, that this exposure to difference is only a first step—that, ultimately, we should hope for that difference to lead to common understanding. To take another oft-heard metaphor, we intuitively guess that bridges will be built through heightened awareness of the cultural chasm. The rather idyllic vision of translated children's literature as the key to world peace, or at least to some kind of universal understanding, is reminiscent of Paul Hazard's view, in his famous 1932 manifesto, that societies find some common ground through translated children's literature. In Hazard's understanding, child readers are an active community, energized by world literature and shaping it as much as it shapes them, and this movement indirectly benefits humanity, made one by their shared corpus: "Each country gives and each country receives;... and that is how, at the age of first impressions, the universal republic of childhood is born" (231).

However, it is clear that not each country gives its literature, and not each country receives that of others, in even remotely balanced amounts. It is debatable, too, whether children are always the active, discerning corpus-gatherers that Hazard envisages. And even if that were the case, would Hazard's "universal republic of childhood" actually be tolerant, let alone aware, of *difference?* Not really, in Hazard's view at least; it is, if anything, because children's literature is closer to ancestral forms of storytelling that it has universal value. It is worth remembering here the rigidity of the French understanding of "republic" Hazard is calling upon—precisely one that has been seeking, since its inception, to *erase* differences through the process of education. Hazard's view, foundational for the field, was not straightforwardly that translated children's literature was building bridges between peoples out of their *differences.* He rather envisaged it doing so by taking everyone closer to a kind of originary similarity. His work set a trend for a more general emphasis on translated children's literature's ability to reconcile, emphasize cross-cultural similarities, and showcase the fluidity of international exchanges. Certainly, the discourse of "translated children's literature as beneficial exposure to difference" has always been a subtext of such academic work in the field; yet it was not always clear by what kind of alchemical operation exposure to difference should transform into a sense of universal belonging.

Furthermore, and even more problematically, even if that kind of magic were true, is translated children's literature truly a guarantee to get the "different ways of seeing" Tucker promises? Can we say, for instance, that children in France are exposed to vast amounts of "difference" because more than half of the production is in translation? How much translation *should* there be in a country, anyway? Let us look at the list of the past ten years' awards of the Prix Sorcières, arguably the most prestigious children's literature award in France. For the mid-grade category, eight out of ten winners are translations; this sounds good, we might venture to say. Those eight books, however, are translated from *only* three languages. We may begin to worry: is this enough difference? But the authors and illustrators, we note, are of five different nationalities. That does sound like enough difference: it *is* about half. Is half enough difference? The publishers, meanwhile, are not very different: they are all French but for one Belgian. Where is the Francophonie in the Prix Sorcières? But hold on, is this difference only about nationality? Does Katherine Rundell's *Rooftoppers*, while a translation, count as different since it is set in Paris? And what else should be calculated in our *Vive la différence* calculation? How about genders, ethnicities, or social classes represented? Such thought experiments, while worthy in a context marked by increasing concern for voice and representation in children's literature, remain rather futile when the central concepts—difference, diversity—are left untheorized.

The Prix Sorcières, furthermore, might reflect the general market statistically, but proportional in number of course does not mean representative in content. In France, translations in the best-selling lists are sensibly the same as those in best-selling lists in the United Kingdom and United States: they are big UK or US sagas, classics, and books by celebrities. Will this exposure to translation also expose young readers to *difference*, whatever that means? Let us do a quick phenomenology of the child reader in France, exposed from babyhood to best-selling books. Very many in that category will be in translation, which in France is mostly short-cut for "translation from English." By the end of her adolescence, our young reader's attitude to books in translation is very likely to be, if anything, *indifferent*. There will be little in her script as a reader, in her way of apprehending literature, that sets aside the idea or experience of the translated book from the idea or experience of the "normal" book.

Not so in Britain, where an interesting characteristic of the market for books in translation is precisely its *difference* from the market for "normal," namely Anglophone, literature. What is remarkable about the UK market of children's translation is, well, its remarkability. Within the UK book market, books in translation stand out as abnormal or atypical, and their production is eminently unpredictable and unsystematic. As Gillian Lathey notes,

> Fluctuations in the numbers and sources of translations for children in the UK since 1945 defy any conclusive analysis: economic pressures, chance encounters and the determination of pioneering individuals all play a part in a diverse set of attitudes and practices towards translations in British publishing houses. (232)

Lathey points out the (rather oxymoronic) characteristic serendipity of children's translation in the United Kingdom. "Erratic and sometimes surprising" (232), characterized by "shifting fortunes" (233) and "circuitous [routes]" (235), and reliant on the "enterprising commitment" (234) of individuals, translation for children in the United Kingdom, says Lathey, has providence, coincidence, and chance as its pattern. Namely, it has no pattern.

In an editorial system that is one of the most streamlined and well-oiled in the world, children's translations in the United Kingdom are always-already set apart. For them, difference is not an added characteristic: it is their *identity*. If anything, while for the French publishers mentioned above translation is more or less business as usual, most UK publishers who publish translated books can quite rightly stake a claim to *Vive la différence* already.

"Difference Thinking" in the United Kingdom's Relationship to Europe

In the fraught relationship between the United Kingdom and Europe, the *difference*-loaded status of children's literature in translation is part of a wider phenomenon that has arguably become more *vive*—alive and lively—since the Brexit vote. At the time of writing, only a year and a half has passed since Brexit; however, current research in neighboring fields to ours, especially language-learning, is already looking at the possible reasons for, and effects of, the event. In a discourse analysis of attitudes to language-learning in the United Kingdom since Brexit, Lanvers and Doughy argue that the country has long been marked intractably by—that word again—"*difference* thinking" in relation to language learning. This difference thinking is activated on both personal and collective levels by entangled narratives: "I'm bad at languages anyway" (narrative of individual difference); "as a country, we're bad at languages anyway" (narrative of cultural difference). This is compounded by the perennial problem of English as a dominant language: "the rest of the world speaks English, so we don't need to learn languages anyway" (what might be called a narrative of linguistic difference). Importantly, Lanvers elsewhere points out that this difference thinking goes both ways: the self-identification of British learners of foreign languages as "bad learners" is compounded by a general perception from Europe and the world that, indeed, the Brit-

ish *are* so ("Contradictory *Others*"). Thus, narratives of difference dominate in Britain's thinking about Europe and vice-versa. Brexit, Lanvers and Doughy argue, may accelerate this difference thinking by further strengthening the idea that other languages (specifically European) are no longer needed in the United Kingdom; interestingly, they suggest that Brexit also has the potential to reverse the cycle from vicious to virtuous, if the sense of a loss of European identity heightens the urgency of language-learning. Such research also pinpoints the volatility that characterizes the current UK language-learning landscape and that has characterized it for many decades. The fruit of a precarious mixture of policy decisions, cultural Zeitgeist, individual self-perceptions, and geopolitics, the evolutions of language-learning in the United Kingdom are fundamentally unpredictable. Here, too, the initiatives of individuals and associations to uphold and celebrate linguistic diversity contrast with successive government decisions—which have been at best sluggish, at worst quite simply toxic to its purposes (for instance, with Labour's decision in 2004 to make language-learning optional after the age of fourteen).

In language-learning as in children's book translation, there are thus very similar, and seemingly insuperable, narratives of difference. Predictions are difficult; individual initiative is essential; the key to activating the circle virtuously has not yet been found. What Brexit will do to children's literature in translation, as to language-learning, remains to be seen. Conversely, though, and for what interests me here, the state of language-learning and children's literature in translation give us some clues to understanding the advent of Brexit. We can, and arguably must, take seriously the hunch that there may be a connection between the cultural, individual, and linguistic "*difference* thinking" in the United Kingdom and the decision taken last year by my compatriots.

In this context of conflating narratives of difference and of fundamental unpredictability, children's literature in translation has become, more than ever, a political phenomenon, and the act of translating and distributing children's literature in translation a committed act. Commitment, of course, can be seen as apolitical—editors might *commit* to bringing in different genres, aesthetic tastes, styles, etc. However, considering both the long history of the United Kingdom and its very recent history, what Lathey calls the "enterprising commitment" of individuals to bring children's books in translation to the country has suddenly become more urgent than before and more in need of theorization.

I argue that the situation calls for a change in focus from celebrations of "difference"—there is more than enough difference thinking already at work there—to theorizations of children's literature in translation more receptive to the existing tensions, instability, and unpredictability of the United Kingdom's relationship to Europe and to its languages.

Vive l'Écart? Looking into the Gaps

Because of the very peculiar status of children's literature in translation in the United Kingdom, any theorization or claims about its aesthetics must stay tuned to the economic, material, cultural, political, social, and so forth aspects of its creation and distribution. And because those, as we have seen, are fundamentally unstable, I advocate a flexible conceptual framework: one that does not seek to be totalizing—that does not aspire to systematicity. I want to adjust onto European children's literature in translation in the United Kingdom a theoretical lens receptive to the aesthetics of its multiple commitments.

This means being sensitive to the ways in which text, paratext, epitext, and the conditions of production of children's literature in translation in the United Kingdom exploit, explore, and most importantly perhaps, question and elasticize the difference of those texts from others. Those ways, to reiterate, are not systematic, but mostly erratic; not fixed, but in movement; not the fruit solely of individual intentionalities nor of institutions, but distributed and diffused. That commitment has an aesthetic effect insofar as, on a basic level, it modulates the reception of those texts by readers and conditions their impressions towards those texts in particular. The relationship is dynamic here: I am interested in how this commitment becomes textualized and in how the texts, in return, commit their producers and mediators.

That commitment, prominently, reaches wider than single texts, translators, or publishers. We are missing an essential dimension of the specificity of the children's literature "translated into British" if we forget that, precisely because of the irreducible *difference* of translated books in Britain, each example stands not just for itself but for children's literature in translation in general; not just for itself but for the country it comes from; not just for its own language but for the very concept of "another language." The children's book translated into British is characterized by a surfeit of representativeness. That is why we have much to gain by exploring the texts as aesthetically stamped by commitment: they always already signify outwards of themselves to a wider category of text and cultural and linguistic exchanges that are currently under strong political and social debate. To that analytical end, we need tools adjusted both to the enormous variety and fluidity of the corpus and to the instability of all the pivot concepts—namely, the big words of "culture," "representativeness," "difference," "commitment," or indeed "diversity," another often encountered term. I am currently interested in Francois Julien's concept of écart.

Francois Jullien is a French sinologist whose extensive work on Western and Chinese philosophy has given rise to an ample and in some ways controversial work. Central to Julien's thought is the refusal of traditional comparative work between cultures. Julien's approach acknowledges the existence of different cultures, with their histories and geographies, but negates the existence of cultural *identity*. He is particularly critical of any endeavor to pin down "cultural differences," which, he argues, fences thought into one or another system. Jullien does not, however, suggest that we seek only for similarities—at least not for the benign purpose of cultural conciliation or reconciliation—nor does he advocate searching for a universalist set set of human properties that would surpass cultures, hovering over them like divine command.

Rather, Jullien proposes a work of thought happening in the écart (the gap, the yawn, the opening) between cultures—not across but in-between cultural productions, languages, and perspectives (see, for instance, *Traité de l'efficacité*, *De l'universel*, or "L'écart et l'entre"). He advocates the detour, the "sidestep," by another culture in order to better see what, in one's culture, remains unthought or unthinkable. Shirking from considerations of identity, Julien's focus invites us to consider the malleable, elastic open spaces between two poles considered as irreducibly different and produce meaning from that gap. As he puts it, "While difference is a classificatory concept—difference is the master key of nomenclatures and typologies—*écart* is an exploratory concept, with a heuristic function" ("L'écart et l'entre" 8).

Heuristic is a keyword here: to figure out such questions we are hindered by clunky concepts, standing like heavy columns to support temples of theory. To navigate that space, we must work from the inside out, through approximations and guesses, hunches and partial attempts leading sometimes to failure and sometimes to illumination. Elsewhere, Julien posits: difference is a tidying-up concept; écart a messing-up concept. Moreover, difference implies fixity, while écart tolerates movement. It is the space where thought is deployed, across a distance that allows for reflexivity. The concept must resist ethnocentrism and, ideally, dominance. By paying attention to the *écart*, we begin to value those spaces where things happen that tug at our consciousness, making the other culture both graspable and resistant—not blocked behind a glass door but as a place to wander and wonder.

Why would this perspective be applicable to children's translation and the particular case of the United Kingdom? Jullien's thought is born of his encounter with Chinese thought, namely one that, as he pinpoints, has been historically seen as the opposite, the "other," of Western thought—certainly nothing like the relation of Britain to Europe. Yet I want to reclaim it in its more general capacity to get us to think the tensions in the aesthetic work of translated children's literature. Namely, I want to consider the more modest écarts offered by children's books in translation as literature and as cultural phenomenon. Those may be characterized as moments where children's literature in translation yields neither to complete extraneity nor to complete transparency and instead lets its readers and participants hover in an aesthetic in-between—when children's literature in translation, in other words, becomes a tentative proposition to think in-between cultures and languages.

If we start thinking of how translation for children in Britain may allow young readers to feel the écart between cultures rather than the difference, we can begin to celebrate that "tugging" relationship to the world that true cultural understanding affords rather than the experiences of pure exoticism or irreducible weirdness (which it also does, indeed, allow for).

Translation for children in the United Kingdom is particularly precious for such an analysis because,

to put it bluntly, it is its burden to play with and within the écart; it is its fate, both literarily and in market terms, to overthink cultural difference—to dramatize it and place it center stage. If we are to take seriously the notion that Britain's current problems with Europe may be connected to a high tolerance of narrative of absolute difference, on both sides, and little tolerance or appreciation of considerations of écart, of in-betweenness, then we can look at translations and translators as some of the most prominent transmitters of a sense of écart through language and through the work of translation.

We can do this in various ways. First, we can look at how the texts themselves work elastically with dynamics of alienation and identification, namely how they perform those little detours through another language or culture that Jullien talks about. Practices here are those of close reading, translation analysis, and literary analysis—focusing on the moments when translations pull the English language towards another, making it espouse the contours of another, and conversely, on the moments where translations forego any "translationese" (however controversial the concept might be; see Tirkkonen-Condit). One of my hypotheses is that there may be low tolerance for translated texts or "translationese" in Britain in part because there is low tolerance for a linguistic zone which cannot quite decide on which side of the difference it stands—a language that hovers in the écart. Translators, in this case, are key negotiators in that intratextual space.

As way of example for what such an analysis can look like, one could pay particular attention to the ways in which translated children's books in Britain deal with beginnings, that crucial moment for the reader's attachment to the book—readers cracking open the novel at a bookstore, evaluating whether to buy it for a child of their acquaintance. The opening of *Toby Alone* (2008), the celebrated translation by Sarah Ardizzone of Timothée de Fombelle's *Tobie Lolness* (2007), is a prime example of a translation's elasticity in that sensitive zone. Ardizzone's very first page works from the source text so freely as to be called more legitimately a version rather than a translation; it offers the reader a far more active Toby than Fombelle's Tobie, swapping most reflexive or passive verbs for active ones, taking out references to Toby's immobility, explicitly assigning thoughts to the hero when they are free-floating in the French text, and indicating straightaway that Toby is being chased:

> Tobie mesurait un millimètre et demi, ce qui n'était pas grand pour son âge. Seul le bout de ses pieds dépassait du trou d'écorce. Il ne bougeait pas. La nuit l'avait recouvert comme un seau d'eau. (de Fombelle)
>
> Tobie was one and a half millimetres tall, which wasn't big for his age. Only the tips of his feet were sticking out of the hole in the bark. He wasn't moving. The night had capped him like a bucket of water (/water bucket). (Literal translation)
>
> Toby was just one and a half millimetres tall, not exactly big for a boy of his age. Only his toes were sticking out of the hole in the bark where he was hiding. (Ardizzone)

Later, Toby tells himself, in Ardizzone's version, that the sky in Heaven "couldn't possibly be as deep or as magical as this," activating a readerly script quite different from Fombelle's version, in which Tobie thinks that the sky, in paradise, would be "*moins profond, moins* émouvant, *oui, moins* émouvant..." (less moving). Whether editorial, translatorial, or more likely a mixture of both, these choices for the opening of Toby's story anchor it quite clearly within a familiar strand of British children's literature—the high or portal fantasy (of the Lewis, Pullman, or Rowling kind). But that anchoring is not nostalgic; in many ways, Ardizzone's beginning is also more resolutely modern than Fombelle's, aligning with a contemporary appetite for in-media-res incipits in children's literature. While Fombelle's Tobie's immobile, quasi-philosophical musing about stars and sky has an Exupéry tinge to it, Ardizzone's Toby, while no less observant of the beauties of the universe, is clearly a little boy on the run, whose body is as present to the text as his contemplation of the sky.

One reading of such a strategy—through the lens of, for instance, Lawrence Venuti's controversial theorization—could be to note, to deplore it or otherwise, the domestication of the source text. Yet this would be unfairly reductive. The translation's contours are not fixed, but shifting, dynamic. Further along, Ardizzone's translation snaps back swiftly to espousing

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closer the silhouette of Fombelle's text, with the occasional deft, little sidesteps. This translated opening has something to say about the very category of the children's book opening. *Toby Alone* does not simplify but plays with, stretches, questions, the genre expectations that the French text sets, highlighting with particular vigor by contrast the existing strangeness of that text. Arguably, by overemphasizing in small touches the more conventional nature of Toby's adventure (its genericity, its action-packedness), Ardizzone's text draws special attention also, by contrast, to the delicately alien nature of its aesthetic, to its spiritual considerations, and to its contemplativeness. By doing small detours through action, activeness, and adventure, Ardizzone activates scripts that are joyfully at odds with the rest of the opening; she allows the reader the distance necessary to appreciate, all the more acutely, the dips into thoughtfulness that this opening affords. The translation, therefore, yields neither to foreignization nor to domestication proper: rather, it works dynamically within that space—shifting strategy from one sentence to the next, from one moment of the story (the incipit) to the other. Those translatorial and editorial choices, whether intuitive or strategic, are not reifiable as either packed with difference or comfortably homely. Rather, they work in-between—participating in the complex elaboration, for an audience fundamentally unused to books in translation, of a kind of surprised delight which hints at an écart without falling into considerations of *difference*.

This is one kind of analysis only. We can also look at the corpus through distant reading, exploring the publishing system in whatever amount of resistance and giving-in it displays towards the European market. Interesting work by Sinéad Cussen suggests that there is no systematicity in how much publishers play on, and how much they refuse, the label of translation for purposes of promotion. The marshalling of translation within its own category (as is the case for the Marsh Award) or its inclusion within prestigious awards (such as the Carnegie) is an important dimension to consider.

Furthermore, we can look at the friendliness of the British educational and para-educational system to the notion that a book given to children could and should allow for experiences of écart. The promotion in the United Kingdom of a "reading for pleasure" agenda (for an overview, see Clark and Rumbold), while doubtlessly precious in many ways, might have implications for translations. What is meant conceptually by pleasure, and the extent to which that definition of pleasure stretches to the potentially destabilizing experiences of reading in translation, must be critically explored. Another prominent and fascinating development of the promotion of translation in the United Kingdom, in the form of translation workshops such as the ones provided by Translators in Schools, is worthy of investigation.

Such approaches amount to reflecting on the acceptance, or lack thereof, of aesthetics of écart in the translation of children's literature in the United Kingdom, always bearing in mind the commitment inherent to that type of literature in this country. They require being a committed critic oneself—as well as, if possible, a committed translator, leader of translation workshops, and promoter of translated literature. There is clear crossover between the work of the scholar and that of the translator in that endeavor. Both have the ability to stand in-between two languages and two cultures—placed among the best people to feel that *grand* écart (splits), they are perhaps among the best people to spot it, reflect upon it, and help others wander within it and wonder about it.

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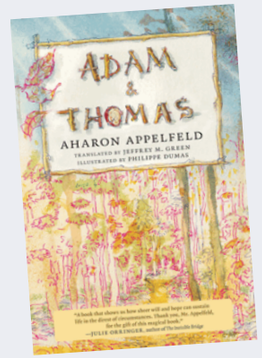
BOOKBIRD POSTCARDS

Recipient of the Sydney Taylor Book Award and a Batchelder Honor Book, this historical novel is based on the author's own childhood experiences during World War II in Eastern Europe. Adam's mother brings him from the Jewish ghetto to the forest and leaves him with the reassuring words, "Don't be afraid. You know the forest very well, and everything that's in it" (p. 5). Adam meets Thomas, his classmate whose mother has also taken him into the forest. The two nine-year-olds build a "nest" in the trees, eat foods of the forest, and provide each other emotional support. Small miracles occur: Adam's dog Miro finds him and brings the boys comfort; another classmate, Mina, who is being hid on a peasant farm, leaves them food. Although aspects of the war surround them like shots in the night and fleeing men, the book is more about survival, resourcefulness, and courage. The boys help fugitives who are injured and rescue Mina from her oppressor. Watercolor ink drawings by French illustrator Philippe Dumas portray the boys' experiences. This hopeful book demonstrates how friendship and compassion can sustain you even amidst the horrors of war.

Evelyn B. Freeman



Adam & Thomas
Aharon Appelfeld
Illus. Philippe Dumas
Trans. Jeffrey M. Green
New York: Seven Stories Press, 2015. 149 pp.
ISBN: 1609806344
(Fiction; ages 9–13)

BOOKBIRD POSTCARDS

People who read and loved the beautiful award-winning Tasting the Sky: A Palestinian Childhood by this Palestinian-American writer and poet happily welcomed its sequel eight years later. Barakat's memoir, called by some reviewers as "poetic," reflects the writer's adolescent life and the socio-economic implications of Israeli occupation, told through five chapters named after the five houses she lived in with her family. Barakat recounts her story personally using the present tense—an additional attraction for the reader.

This memoir is full of genuine, interesting details and feelings: how Barakat fights for her rights as an ardent feminist with strong determination to become a writer and how she joins the youth protests against occupation and starts to discover her national identity. She brilliantly portrays the changes and paradoxes in her society: how her mother, who was forced into an early marriage, decides and succeeds twenty years later to finish her studies and even get the support of her husband. Barakat's memoir is an enjoyable mixture of empowering, inspiring, heart-breaking, and humorous stories!

Jehan Helou

Balcony on the Moon: Coming of Age in Palestine
Ibtisam Barakat
New York: Farrar, Straus and Giroux, 2016. 220 pp.
ISBN-13: 9780374302511
(Memoir; ages 12–18)

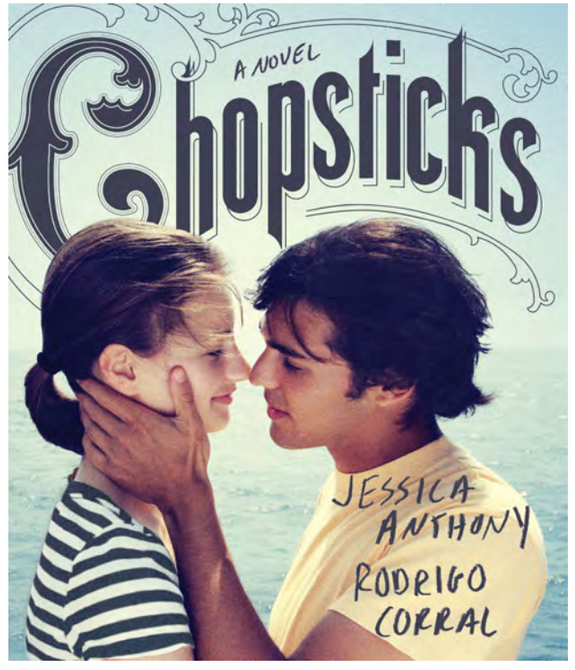
Articles

Grammars of New Media: Interactive Trans-Sensory Storytelling and Empathic Reading Praxis in Jessica Anthony and Rodrigo Corral's *Chopsticks*

Cheryl Cowdy

This paper analyzes the possibilities of empathic experience created by Jessica Anthony and Rodrigo Corral's book and iPad app *Chopsticks* (2012), using as a theoretical framework Marshall McLuhan's theories concerning "hot" and "cool" media in *Understanding Media* and the significance of changing "sense ratios" created by the extension of new technologies "into the social world," as he first posited in *The Gutenberg Galaxy*. Exploring the tension between my own textual analysis and the affective responses reported by youth interpreters and by *Goodreads* reviewers, I explore how *Chopsticks* invites readers to enter "the multimodal subjunctive" (Mackey, 2008, 2011), compelling consideration of our senses and emotions in interactive meaning-making processes. Inspired by Jenkin's theories concerning transmedia storytelling, I propose the term "trans-sensory storytelling" as a means for theorizing the meaning-making possibilities of changing sense ratios when an app's engagement with touch and sound extends the visuality of a book. I argue that investigation into this process might help counter moral panics based on implicit assumptions about a projected future dystopia in which the disappearance of childhood, the book, and the human capacity for empathy are all falsely connected.

Key words: digital narratives, transmedia and trans-sensory storytelling, interactivity, empathy, youth, *Chopsticks*.



Permitting children to read online "deprive[s] them of an elevating and enlightening experience that will enlarge them as people." So argues Annie Murphy Paul in a 2013 *Time Ideas* article that seeks to defend the "deep reading" of print literature against what she calls the "superficial reading we do on the Web." Readers of books are more apt to "be better able to understand other people, empathize with them, and view the world from their perspective," Paul suggests. Citing a 2010 study by Raymond Mar and Keith Oatley, Paul extends this argument about readers explicitly to children: "the more stories they had read to them, the keener the 'theory of mind,' or mental model of other people's intentions." We all know the limits of such discourses of crisis. Since Postman's *The Disappearance of Childhood* (1982), technological change has been associated with the end of the book and the ruin of childhood. There are two things that intrigue me most about Paul's piece, however: The first is its emphasis on the disappearance of *empathy* as the new casualty of the dystopian changes threatened by our postmodern engagement with technology. The second is its focus on children as the demographic who might save us; thus, the empathy of young people, like their innocence, is that which is in need of adult protection if children are to continue to represent a better future for us all.

The logic of the first argument contradicts Marshall McLuhan's assessment fifty years ago of the electric/electronic age as a return to the pre-Gutenberg period, when the interplay of our senses meant a more corporeal, empathic engagement with the extensions of human senses and with each other. "In the electronic age," he suggests, "we encounter new shapes and structures of human interdependence and of expression which are 'oral' in form even when the components of the situation may be non-verbal" (*GG* 3). Empathy and participation are then interdependent. As "our world shifts from a visual to an auditory orientation in its electric technology," McLuhan predicted a concomitant shift toward "empathy and participation of all the senses" (*GG* 26, 28). The logical implications of Paul's second position—that young people represent the future of empathy—haunts this article and my own attempts to engage young people as co-researchers in a project to explore and compare their responses to a text available

both as a print book and as an iPad app, Jessica Anthony and Rodrigo Corral's *Chopsticks* (2012).

This paper explores the possibilities of empathic experience created by *Chopsticks*' multisensory, multimedia, multimodal, and transmedia narrative strategies, using as a theoretical framework Marshall McLuhan's theories concerning, "hot" and "cool" media in *Understanding Media*, and the significance of changing "sense ratios" created by the extension of new technologies "into the social world," as he first posited in *The Gutenberg Galaxy* (41). Exploring the tension between my own textual analysis and the affective responses reported by youth interpreters and by *Goodreads* reviewers of various or undefined ages, I explore how *Chopsticks* invites readers—regardless of their status as adult or young person—to enter "the multimodal subjunctive" (Mackey, 2008, 2011), to interact with the story within a space of "interpretative possibility" (Zhao and Unsworth 87), compelling consideration of our senses and emotions in the text's interactive meaning-making processes. As Mackey argues, "t]he subjunctive is not a mode confined to language, although we understand it through words. In its multimodal incarnations, it offers a relatively precise tool for understanding what makes fictions come alive for their interpreters in multisensory ways" (*Narrative Pleasures* 93). Logically, then, the multimodal subjunctive provides a means of understanding the relationship between imagination, empathy, and multi-sensory experience. Inspired by Henry Jenkins's theories concerning transmedia storytelling, I propose the term "trans-sensory storytelling" as a means for theorizing the meaning-making possibilities of changing sense ratios when an app's engagement with touch and sound extends the visuality of a book. I argue that investigation into this process might help counter moral panics based on implicit assumptions about a projected future dystopia in which the disappearance of childhood, the book, and the human capacity for empathy are all falsely connected.

McLuhan: Technology, Corporeality, and Empathy

Looking closely at McLuhan's explorations into the relationship between media and human sensual experience, I am struck by the extent to which his work is grounded in corporeality. As Eric McLuhan and Frank Zingrone argue in their Introduction to *Essential McLuhan*, "media affect us physically" (8). "Fundamental for McLuhan," argues Janine Marchessault, "is the corporeal experience of how reality is mediated" (120). McLuhan's insistence that the "medium is the message" emphasizes the consequences for human sensual life of electric technology, for it is, he claims, "our most ordinary sense life which creates the vortices and matrices of thought and action" (*GG* 30). This interplay between the sensual and the empathic offers researchers a more agentic understanding of the relationship between digital storytelling and reader response. As McLuhan explains in *The Gutenberg Galaxy*,

> It is simpler to say that if a new technology extends one or more of our senses outside us into the social world, then new ratios among all of our senses will occur in that particular culture. It is comparable to what happens when a new note is added to a melody. And when the sense ratios alter in any culture then what had appeared lucid before may suddenly be opaque, and what had been vague or opaque will become translucent. (*GG* 41)

For McLuhan, then, the social or cultural meanings of a given technology—its "message"—while not irrelevant, is completely dependent upon the changing ratios of sensual experience the medium effects within bodies, cultures, and societies: "A theory of cultural change is impossible without knowledge of the changing sense ratios effected by the various externalizations of our senses" (42). McLuhan's work has had a tremendous influence on more contemporary investigations of corporeality and cybersubjectivity that recognize virtuality as an embodied experience. As Jenny Sundén argues, "the virtual does not automatically equal disembodiment" (5). This counters simplistic arguments like Paul's, suggesting instead that we can imagine a more embodied reading praxis in which meaning-making becomes "translucent" across digital contexts and socio-cultural divides.

Grammars of New Media: Interactivity and Trans-Sensory Storytelling

The moral panic over the relationships among books, technology, childhood, and empathy seem to be finding currency at the very moment when authors and publishers are experimenting more with multimodal, transmedia texts for young people. Anthony and Corral describe *Chopsticks* as "a multimedia novel which questions the truth of objects, sounds and images" while simultaneously using music and images to "do the work of textual narrative" ("Book Notes").

Anthony and Corral's description of their book as "multimedia" notwithstanding, my analysis emphasizes the multimodal and multisensory properties of the book and the iPad app, while also finding inspiration in Henry Jenkins's term "transmedia storytelling." This term is useful as a way of "talking about convergence as a set of cultural practices" and as a process "where integral elements of a fiction get dispersed systematically across multiple delivery channels for the purpose of creating a unified and coordinated entertainment experience" (Jenkins). Given the term's flexibility and openness to extension, indeed, Jenkins concedes, "the more we expand the definition, the richer the range of options available to us can be," I invite us to open it further. I want to include in the definition even more emphasis on process by considering "trans-" as a prefix that presupposes the movement between what McLuhan identified as the "hot hyperesthetic" of the "Ear world" and the "cool neutral world" he associated with the domination of the Eye and of visuality after the Gutenberg revolution (*GG* 19). I propose we call this understanding of the extension of a book's emphasis on the visuality of narrative into an app's engagement with touch and sound as *trans-sensory storytelling*.

Chopsticks is a text that explicitly, even self-reflexively, experiments with strategies of interactivity and trans-sensory storytelling across two different media—the book and the app—to engage multiple sense experiences in affective meaning-making processes. What appears to be a story of first love is gradually called into question as certain images challenge the veracity of our understanding of the story, along with the emotional and psychological well-being of its teen protagonist, Gloria (aka "Glory"). Both the book and the app make extensive use of photographs to carry the weight of the narrative, introducing a medium often associated with verisimilitude as a form of representation. Indeed, Corral's images play with the cinematic quality of the medium in the introductory pages, which encourage readers to linger on images of trees and fences that subtly establish the text's setting: in an image of a maple tree in leaf, for instance, we can surmise that it is spring (Anthony and Corral 4–5); while the shadow cast by the sun in an image of a fence establishes the time of day and the likelihood (confirmed a few images later) that the story takes place in a city of fenced parks and concrete, such as New York (6–7). In its book form, the narrative evoked by the photographs is deceptively simple. Gloria Fleming is a child prodigy known for her postmodern interpretations of classical music and for blending "early twentieth-century Russian composers with modern rock music," a detail we learn from a newspaper clipping (41). We know that Glory lost her mother at a very young age, a traumatic experience that is only communicated to us by the juxtaposition of Christmas greeting cards from 1999 to 2000, the latter of which depicts a rather devastated looking family of two—Victor Fleming and his daughter—who thank family and friends for their "support during this difficult year" (33). Since that time, Glory leads a rather lonely, regimented life, home-schooled by her father and dedicated to daily piano practice, until Francisco (Frank) Mendoza and his family move into the home next door.

Frank is a talented visual artist who is apparently struggling at a local boys' school, bullied as a Spanish-speaking immigrant from Argentina. Gradually, Glory and Frank fall in love; their courtship is told to us through their exchange of text messages, sketches, photographs and mixed music CDs, in which Anthony and Corral's musical selections carefully communicate subtle details about the characters and the nuances of their relationship. Regarded as a threat to Glory's career by her father, the love affair grows more intense during an enforced separation while Glory tours Europe. At this point, the prodigy's state of mind seems to become increasingly fragile—until she breaks down in performance, repetitively playing the children's waltz, "Chopsticks." Once she is placed in a rest facility called "Golden Hands," Glory's relationship to reality and to Francisco is called into question. Repeated photographs of sketches, such as one of the moving van used by Frank's family, substitute Glory's signature for Frank's (50–1; 280); this hint that the drawings are actually Glory's, among many other clues, imply that Frank is in fact a figment of Glory's troubled imagination, a doppelganger upon whom she projects her unacknowledged needs and emotions.

The ambiguities at the heart of the book are largely the result of its reliance on visual images rather than words to tell the story. As Maria Nikolajeva suggests, "[m]ultimedia narratives frequently make use of ambiguity created in the interaction between media" (275). Readers posting to the *Goodreads* website frequently discuss the possibility that Glory is suffering from a mental illness and that Frank is in fact a fabrication of her imagination, contradicting the presumed verisimilitude of his photographic image in the text. The majority of the *Goodreads* reviews I have encountered have experienced the narrative only in its book form, and they largely focus on interpreting the visual clues that challenge a simple understanding of the story as a romance. *Goodreads* reviewer "Kay" sums up both the confusion and the intrigue many other reviewers reported in their experiences with the narrative: "Is Frank real? What happens to Glory? Is everything a lie? At the end, I think this book is more about mental illness than it is about teen romance. The pictures tell a half story that make [sic] the reading feel both incomplete & exciting" (12 Feb 2017).

The mystery is extended through its companion app, inviting an interactive experience of the book's scrapbook narrative style that further complicates the veracity of the images with its touch design and the engagement with sound and moving images. In their social semiotic approach to touch design, Zhao and Unsworth argue that it is "through the physical act of gesturing" that a user "performs an act of meaning-making in the context of the narrative" (95). When readers/users touch some of the photographs on the scrapbook style pages, other photographs and images not included in the book become visible. For example, a double-page spread placed in the book represents pages from the family photo album featuring photographs of Victor's courtship of and marriage to Glory's mother (22–23). Beside a photo of the couple on a motorcycle is an inscription: "'Because our love is wild' –V" (22), suggesting that the album pages were assembled by Victor. In the app, readers/users can touch and move the photos. Hidden beneath this photo of the couple is another of Glory's mother alone, hanging a picture of a sea creature (an image that repeats throughout both texts) on a wall of the family home. The discovery of this photo adds a new mystery to my experience of the narrative: Who hid the photo beneath the other and why? How does it complicate the representation of the couple's relationship as it is constructed by the placement of photographs made available in the book?

The app also allows users to "shuffle read" the narrative in a random order, functioning much like the tree structure of a *Choose Your Own Adventure* novel, which Marie-Laure Ryan associates with a level two category of interactivity in her classification of user participation in digital narratives. In this level, which Ryan calls "Interactivity Affecting Narrative Discourse and the Presentation of the Story," "relations between lexias [or, "different paths through which the network could be read as the same story" (42)] can be analogical and lyrical, rather than standing for chronological and causal relations" (44). Although the randomness of the re-ordered pages seems limited to only one new interpretative possibility in my exploration of the app's "shuffle read" option, it certainly changes my experience of the book's story. The photo album pages that depict Glory's parents' courtship, for instance, resonate different affective content and context in the book than when I encounter them in a "shuffle read," where they may be placed differently than in the static form of the book. If the book communicates Glory's emotional dissolution through chronological and causal visual cues, the app's shuffle read option invites a more "analogical and lyrical" reading experience that moves my focus to the affective quality of the protagonist's story.

Indeed, what becomes lucid when we extend our experience with the narrative by engaging with touch, sound, and moving images extended to the app is the *quality* of Glory's affective life. Like panels in Manga, hyperlinks to *YouTube* videos of the songs on CD playlists evoke this teen's mood and her experience of first love (real or imagined matters not). As Rod Munday observes of the function of music in video games, sound contributes much to the environmental experience of multimodal texts, enriching rather than "merely duplicating visual information" (53). By extending the media to include sound and moving images, the text changes the engagement of our sense ratios and hence, of our affective participation in the story. Here, two examples must suffice. The first is of Glory and Franks' first kiss, the affective event that graces the cover of the book and signals its investment in romantic narrative conventions. The addition of moving images to portray such an intimate moment heightens our empathic identification with the characters. Or, as Linda Hutcheon explains, modes that "show" move us "from the realm of imagination to direct participation," while "*interacting* is physically and kinesthetically immersive, entailing visceral responses" (22–3). This is also applicable to our participation in the acoustic space of the text, which is extended with the addition of sound and music. When Glory finds a tape recorder in a box that belonged to her mother, the visual representation can only hint at its emotional significance as a material object (Anthony and Corral 206–7).

The affective content of this older mode of sound technology is made more poignant by the addition of a sound file to the photo, in which we hear Glory's deceased mother singing her a lullaby. For Munday, "Music adds meaning to ... stories, either by confirming the visual message, or by resolving the ambiguities in an unclear message" (60). Thus, a new affective "note" is added to the "harmony" of the narrative: the depth of a mother's love and of a daughter's unexpressed grief.

Towards an Empathic Reading Praxis

My analysis of *Chopsticks* is complicated by my exploration of adolescent readers' responses to the book and app in ethnographic research. Working with students aged eleven to thirteen in a middle school in Toronto, Canada, in 2014–15, I employed qualitative methods to explore students' responses to both the book and app versions of the text. Initially, I set out to explore how the addition of sound, touch, and moving images in the app changed young people's affective responses to the reading experience of the book. The results of my inquiry were quite inconclusive: seventeen (out of twenty) students said they listen to and watch the music videos and video clips with multimedia texts like *Chopsticks*. With respect to whether or not sound influenced students' emotional connection to the character's story, results were split. Nine felt more emotionally invested, while another nine said it did not affect their emotional connection.

Young people who made use of sound or video clips in their own creative projects were often vague about their reasons for doing so: "I chose to use technology because you can add a lot of things to your story, like music or videos, which makes the story more interesting"; "I used sound, and I used it to show examples of why I like the iPad version more than the book because the iPad offered more, like sound." Those who reported a preference for the app gave some of the following reasons for their preference: "I enjoyed using the iPad to read the book since the app uses sound and videos, which makes the book more understandable and interesting"; "I like seeing the videos and listening to what the characters listen to"; and "I enjoyed listening to some of the videos cause [sic] it shows me more about what Gloria likes." Overall, the young people involved in the study had mixed reactions to the differences in their experiences with the book and iPad versions of the narrative. While some enjoyed the novelty and interactivity of the iPad version, most were equally engaged with the book's innovative use of mixed visual media to tell the story. It was in the content of their creative output, however, that the young people most demonstrated their complex understanding of "emotion ekphrasis," Maria Nikolejava's term for the process by which an image can evoke rather than explain a "vague and indefinable emotion" (277). One of the youth co-investigators met my challenge to incorporate two sensual experiences in her interpretation of *Chopsticks* by adding scent to her drawing of a perfume bottle, providing a connection between Glory's love for her mother, her memory of her mother's scent, and Frank's love for Glory. The empathic relationship between sensual experiences and memory is emphasized with the caption the artist provided for her illustration: "I smelled like my mom ... she loved this scent ... Frank loves the smell/like fresh peaches". In this example, the young person creatively employed strategies of trans-sensory storytelling in her own artistic retelling of the story by incorporating the olfactory, a sense that is challenging to engage in mass-produced print books and digital technology.

My research was set on an unexpected path when one of the students, a young woman of twelve I will call "Laura," lost her mother during our project to a sudden heart attack. A piano player herself, Laura's initial interest in the text had to do with her own love of music, particularly classical, and she had been responding enthusiastically to the narrative and to Glory's fascination with the children's waltz, "Chopsticks," an important intertext for the novel. After her mother's death, my research assistant and I decided

to abandon our own research goals, spending time with Laura in our weekly book club by responding as much as we could to her desire for a quiet space away from her classmates. While she continued to be invested in discussing the text, we were unprepared for the extent to which much of Laura's own inexpressible emotions came to be projected onto her experience with it.

After considering the alternate reading of the novel as a story of mental illness, Laura became almost obsessed with her assessment of Frank and Glory as "ugly" and "stupid," a response to the characters that seemed to contradict my expectation that the interactive quality of the novel might enrich, rather than detract, from a reader's empathic engagement. In one session, Laura asked for permission to doodle in my book copy of the text, which she enjoyed defacing by drawing the words "stupid" and "dumb" on Frank's T-shirt. Expressions of affect can, of course, take disruptive forms, and my team and I came to recognize the very real, visceral responses the story elicited from Laura—perhaps most notably, conflicting emotions such as anger and sadness. In my most memorable session with her, Laura proposed quietly that perhaps Glory was not "crazy" (her word) but "may just miss her mom." Laura's story is a reminder of the ways textual experiences can have consequences for and correspondences with the everyday lives and personal stories of young people, who may project emotions that might make adults uncomfortable but that may well be functional strategies of expression and resistance to the expectations adults impose on their emotional lives.

Likewise, if we read Glory's "dissolution" less as madness and more as a strategic resistance to emotional dysfunction, then it becomes possible to read the mystery at the heart of the narrative—Glory's disappearance from The Golden Hands Rest Home—metatextually and paratextually as a critique of adultist panic about young people's relationships to digital culture and media. Glory's story is communicated obliquely through visual and auditory images. She makes use of the strategies of trans-sensory storytelling to prevent her own textual and corporeal disappearance and erasure, a "disembodiment" that is threatened not by her relationship to digital technology but by the denial of her grief and by the very strict, regimented life imposed upon her by her well-meaning father. Both the content of the story and its trans-sensorial narrative strategies operate as a kind of defense against the disappearance of the book and the body through a dual process of sensorial and technological extension.

If, as the visual cues suggest, Gloria is as talented a visual artist as she is a pianist, then we might also attribute her dissociation to the dominance of one mode of sensorial expression over others. It is an uncomfortable state to be in. There are rewards and pleasures, however, to accepting the text's invitation to enter into the multimodal subjunctive, in which "seeming and feeling 'real' involves a subjunctive move into the world of human possibilities and a deitic shift into a point of view other than the interpreter's own" (Mackey, *Narrative Pleasures* 230). In my experience, the ethics of that deitic shift require me as an adult reader and researcher to move towards a more empathic and visceral reading praxis with the fictional young person inside the text, but—more importantly—with the actual young people outside it.

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Endnotes

1. Fittingly, Jenkins also uses the term "extension" to differentiate transmedia storytelling from adaptation: "Basically, an adaptation takes the same story from one medium and retells it in another. An extension seeks to add something to the existing story as it moves from one medium to another" ("Transmedia 202").
2. *Goodreads* reviewers who experienced the app version of the story enjoyed the potential for interactivity and connectivity and appreciated that the app facilitates non-sequential reading. For "Michelle," "Chopsticks is like having a conversation with your friend and being able to immediately share a link or video or song in relation to a topic or just randomly" (13 May 2012).
3. In the first year of ethnographic fieldwork in spring 2014, I worked with a small group of students between the ages of eleven to thirteen in a book club that met weekly during the lunch period. The young people experienced both the book and the app with me and a research assistant, sharing their responses informally and responding to the reading event creatively by drawing pictures or creating their own stories. During the second year of ethnographic fieldwork (2015), I was invited by the teacher of a grade eight class to participate in the teaching of media module in the Language Arts. Students responded to questionnaires about their engagement with the multimedia aspects of *Chopsticks* and completed creative assignments. For the latter, students could choose to create their own multimedia story (one of their own creation or one that filled in the "gaps" of the *Chopsticks* narrative), or to create book reviews comparing their responses to the book and the iPad app. They were asked to use two or more media that make use of two or more senses (i.e., visual/ sight: drawings, photographs, video, written text; sound: music, voice recording; touch: textured art or interactive elements).

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Articles

“O Loire, what a fine bridge!”: Foreignizing Domestications and Illustrating Bridges in James Joyce’s *The Cat and the Devil* and Its French Translations

Aneesh Barai

This article examines the French translations and illustrations of James Joyce’s children’s story *The Cat and the Devil*. The story itself is an act of translation, as Joyce heard it in his travels through France and, writing it in a letter to his grandson Stephen, adapts the tale to bring in Irish elements; nonetheless, Joyce keeps all the dialogue in the story in French, and adds a further language by signing the letter in Italian. This polylingualism is expressive of the international nature of modernism, and provides a challenge to the work’s many translators. In particular, the translation of the story “back” into French complicates conventional distinctions of domestication and foreignization: what was originally domestication becomes foreignization, and Joyce’s Irish remaking of the tale risks being overlooked. To avoid this, Joyce’s French translators estrange what would naturally be domestic, were it a French story: the French language itself. In contrast to these translation decisions, the new French illustrator of the book, Roger Blachon, bridges differences by making links between source and target cultures, through their shared history of Catholicism. Where the French translated texts strain domestications into foreignizations, Blachon’s art opens the way for a middle ground between these two.

Key words: Picturebooks, illustration, modernism, translation, James Joyce, polylingualism

The Cat and the Devil (1936), a story James Joyce wrote originally as a letter to his grandson Stephen, became a children’s classic once it was made into a picturebook in 1964. Although the story is predominantly written in English, it also contains French and Italian elements: the devil speaks French to the townspeople for a page (fifty-one words), and the original letter Joyce wrote is signed off as “Nonno,” which is Italian for “grandfather.” The cumulative effect of these language choices is a polylingualism expressive of the international nature of modernism. Although the story has been translated into thirteen languages, no scholarly work has been done on issues related to its translation. Only two years after the publication in England, the first French translation appeared as *Le Chat et le Diable* by Jacques Borel, who went on to translate Joyce’s *Chamber Music* and *Pomes Penyeach.* It has had two French illustrators: Jean-Jacques Corre and Roger Blachon.

The translation of *Cat* into French complicates issues of domestication and foreignization and strains the relationship of language to place: *Cat* tells the local legend of Beaugency, a town that Joyce visited in France. In this tale, the devil builds a bridge for the town and is cheated of his payment of the first person to cross the bridge when the mayor makes a cat cross it first. As a local legend, its interest in location is clear and reinforced by Joyce’s choice of Beaugency’s version of the legend over variants that he would have read in Henry Bett’s *Nursery Rhymes and Tales.* This folk tale exists in different forms around the world, and it is in the Aarne-Thompson standard directory of folk tale motifs as motif number 1191. It is essential to see that Joyce’s story is, thus, also a translation of a tale he heard in Beaugency; as such, we can see his approach to the story as commensurate to the work of a translator. Joyce makes key choices in domestication and foreignization in order to best engage his target audience, his grandson.

I will first consider the translation decisions that Joyce made in reworking this French local legend; I will then consider how translators have sought to accommodate Joyce’s language in their texts and the fraught encounter that troubles the binary distinction of “domestication” and “foreignization” that occurs when “back” translation is an issue in a story that thematizes language. Joyce overlaps cats and letters in their textual functioning as bridges between cultures and, at the same time, domesticates this French local legend—as the devil and the mayor take on contemporary Irish traits. Joyce’s French translators not only leave these Irish elements as strained foreignizations but seek to repeat their effect, by foreignizing what was originally domestic: the French language itself. I will finally consider the role of illustrations in translated children’s literature, and I will look at how the French illustrator Roger Blachon has successfully found a middle ground in cultural representations—not only illustrating the bridge at the heart of the story but also building bridges between cultures through his images, forging a French-Irish Catholic link. As we will see, there is a positive power in sitting between domestication and foreignization as categories and finding commonalities between cultures, in the possibility of illustrators drawing specific cultural links in the visual translation of picturebooks.

Joyce’s Translation from France to Ireland

Where *Finnegans Wake* asks “How farflung is your folk loire?” (419.11–12), evoking a particular link between folk lore and the river Loire, *Cat*’s answer appears to be “close to home” in domesticating differences as Joyce translates Beaugency’s legend for his grandson. Joyce translates this legend into a modernist text with an Irish focus, which is of his own style, but for a child. We can see Joyce’s efforts to bridge between the story world and his target audience’s knowledge in his domestications, for example, explaining in the story that the Loire is “France’s longest river.” While the tale is originally one of rebelling against authority and outwitting the devil, Joyce makes it his own by reversing this and siding with the devil as the outwitted party; however, he suggests some consolation in this position, as the exiled devil gains the company of a scapegoated cat.

What is most notable of Beaugency’s version of the tale is that the creature made to cross the bridge is a cat, from which the people of Beaugency have earned their (still extant) nickname, “les chats de Beaugency” (the cats of Beaugency). In Bett’s versions, it can be a goat, a rooster, a dog, or a cat that crosses. Patricia Dale-Green, the catlore specialist, writes of the Beaugency myth, “Satan was so furious when he found he had been fobbed off with a cat that he tried to kick down the new bridge. He failed,

however, and as he carried off the cat, it tore at his hands and face with its claws" (131–32). Joyce's cat and devil make a somewhat friendlier team, however, with the devil affectionately calling the cat "mon petit chou-chat" (my little sweetheart-cat) and taking it off to dry it. Joyce himself was particularly fond of cats, and Frank Budgen tells us that he owned a black cat (321). Cats and mayors come together elsewhere in Joyce, as Dick Whittington turns up in *Wake*. The mayor in *Cat*, Alfred Byrne, also appears in a mocking list in *Wake*, in the Dom King episode. He is not mayor here, but the mayor Pomkey Dompkey reads, "His Serenemost by a speechreading from his miniated vellum, *alfi byrni* gamman dealter etcera zezera" (568.31–32; my italics). Byrne is made diminutive by the alphabetizing and by the unstressed rhymed endings to his inclusion; *Cat* shows that such an insulting allusion is part of a trend in Joyce's interpolation of Byrne.

Bridges hold a central position in Joyce's story. While Hope Howell Hodgkins sees the bridge as a metaphor for the relation of adult author to child reader (363), it can also be seen as a powerful metaphor for the cross-cultural narrative of Joyce's letter and the cross-cultural performance of translating it. The letter itself can be seen as a bridge across countries as Joyce relates his travels around Europe to his grandson; all editions of *Cat* not only maintain the letter format but most also keep the dateline, with the location in it, to indicate that the story comes from abroad. Jacques Charpentreau, the translator of T. S. Eliot's *Old Possum's Book of Practical Cats*, sees cats as bridges between cultures as children anywhere in the world can relate to them: "Les chats [forment] une aristocratie internationale ... Car nous avons aussi nos chats pirates comme Grostigré (ils ne hantent pas la Tamise, mais la Seine)" (*Chats!* 6) (Cats form an international aristocracy ... For we also have our pirate cats like Growltiger [they do not haunt the Thames, but the Seine]). Moreover, cats are traditionally seen as bridges between worlds, as Dale-Green describes: "The cat formed a bridge not only between good and evil, but also between interior and exterior life, and between supernatural forces and men" (132).

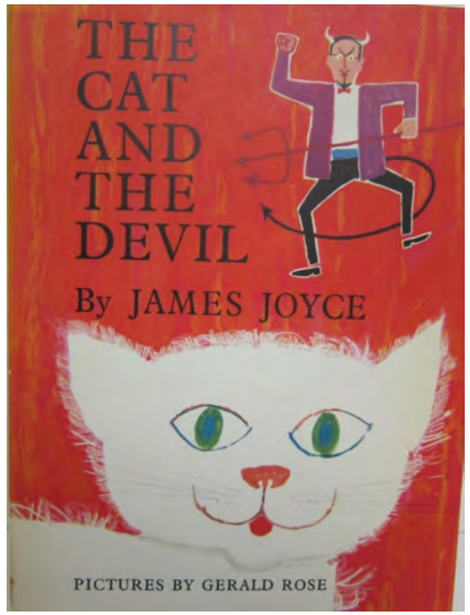
Joyce's letters and postcards often talk of cats to Stephen—at times acting as supplements and substitutes for cats in themselves, just as the cat acts as a substitute for a human soul in the legend. For example, in a later letter to Stephen from Copenhagen, Joyce apologizes that there are no cats there to describe and proceeds to comically depict the city for his grandson. In this way, we can see both that cats are a means of linking the new locations of Joyce's travel to something that a four-year-old will be familiar with and that the letter serves as a cat substitute in replacing a cat, or cat-related souvenir, with a playful depiction of a city. The substituting of a cat with a letter is implied even earlier between Stephen and Joyce in a postcard that Stephen received for his second birthday on which there is a picture of Puss-in-Boots.

In reverse to the movement of texts in place of cats, Marie-Dominique Garnier explores the cat in *Ulysses* as a textual space: "The cat's erect tail, glossy hide and lithe black form call forth the pen, the vellum, the ink and the glossary—a smooth writing space" (104). Lucia Joyce also received a letter about a cat around the mid-1930s, in which Joyce wrote in Italian, "Il famoso gatto, diventato randagio, fa il giro di tutti gli appartamenti e si fa mantenere da tutti con un cinisimo quasi nobile" (*Letters of James Joyce III* 355). (The famous cat which went astray is now making a tour of all the flats and lives on everybody with an almost noble cynicism.) In this way, Joyce's cat letters bring together multilingualism, his children, and mobility. Cat-letters can thus be seen as apt vessels for the cross-cultural and mobile schematics of modernism and, moreover, matched specifically for children.

In *Cat*, it is clear that the story is not a substitute but a supplement to a cat souvenir: "I sent you a little cat filled with sweets a few days ago but perhaps you do not know the story about the cat of Beaugency." Gerald Rose's illustrations interpolate not only the sweet-filled cat but the letter itself, adjacent to it, and the scene of writing preceding it, with Joyce at his desk. Blachon's begins with the postman delivering the cat, to hint at the commensurality and codependence of cat toy and story. With both the letter as taking the place of cats and cats as in themselves textual, *The Cat and the Devil* literally writes *on* (about) a cat, telling the story behind a cat toy that Joyce had sent to Stephen, using the full implications of cat and letter to bridge the space between grandfather and grandson.

Among the many playful and anachronistic details that Joyce brings to the tale to engage Stephen, the most noticeable is the naming of the mayor of

"O LOIRE, WHAT A FINE BRIDGE!": FOREIGNIZING DOMESTICATIONS AND ILLUSTRATING BRIDGES
IN JAMES JOYCE'S THE CAT AND THE DEVIL AND ITS FRENCH TRANSLATIONS



Beaugency, "Monsieur Alfred Byrne," whose French title firmly points to how out of place his name is. Alfred Byrne was the mayor of Dublin in 1936 for the seventh year running. It also happens that Byrne and Joyce were the same age, a fact that may have tinged his hatred of the mayor and his comparisons of himself and Byrne. Joyce particularly hated Byrne for his love of pomp and ceremony. For example, in a letter to Stephen's parents, Joyce tells that he has been invited to the USA, and after mocking "every old fool in Europe" who is invited and goes, Joyce writes, "I see the little Lord Mayor of Dublin Alfie Byrne is going to N[ew]Y[ork] for the 17th. Every day I open the *Irish Times* I see him and his golden chain in some photograph or other" (*Letters III* 345–46). Both his gold chain and the scarlet robe that Byrne loved to wear as sign of his office appear in *The Cat and the Devil*, in which he is first gently mocked for his love of pomp and then made wholly ridiculous for his strange habits: "This lord mayor was very fond of dressing himself, too. He wore a scarlet robe and always had a great golden chain round his neck even when he was fast asleep in bed with his knees in his mouth." Byrne is shown as a lover of spectacle—announcing his arrival with fanfare—which the cat playfully undermines through its disinterest: "he was tired of looking at the lord mayor (because even a cat gets tired of looking at a lord mayor)." This page further undermines Byrne by stating his title five times in two sentences, such that "lord mayor" becomes meaningless through repetition.

Joyce domesticates the devil, too, in line with the domestication of his parallel, the mayor. As Garnier notes, for example, both the devil and the mayor are "compulsive dressers" (100). In Blachon's illustrations, they are both dressed in red robes, have large noses, and as they shake hands on pages 11 to 12, appear to mirror each other. The devil is turned from the epitome of otherness, as he is in all other versions of this folk tale, into a humane, Joycean artist. He is also brought out of sync with history through his anachronistic reading of newspapers and use of spyglass. As such, he becomes identifiable with the present and, thus, aligned with the reader. Most illustrators fashion a Joycean devil, complete with goatee and spectacles (see cover images above). Within the text, Rose first positions this Joyce-like figure framed by a mirror, which Amanda Sigler suggests highlights representation and recognition, to evoke that this is not the devil himself but the author (541). Rose also begins with a picture of Joyce writing the letter, hunched over his desk. While we cannot see his face, and he has no horns, he looks alike enough to the devil on the front cover, and five pages later, that one cannot help but identify them as the same figure. Corre's illustrations make this explicit, as he places Joyce's face mid-line after the first mention of the "Diable" (Devil) and uses the same face on the front cover of the book just beside the word "Joyce" (see cover images above). Joyce at times associated himself with the devil, acting the devil in family plays as a child and being called "Herr Satan" by his Zurich landlady (Sigler 542). In this way, we may see the model of the author-god turned on its head, bringing to bear the figure of the author-devil. Where the author-god suggests authority and power, the model of the author-devil suggests equally superhuman creative power—yet tied to a figure of exile, of no authority, who gains no respect or sympathy for his actions. The text itself makes clear the association between the devil and Joyce in its well-known postscript:

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

However, he is not presented as a hateful character, and the contemporary and domestic image of the devil in *Cat* makes him a sympathetic figure and clearly one of more compassion than the mayor.

Sigler draws on these domestications and adaptations of the story to assert that the Balgentiens (people of Beaugency) are aligned with the Irish, and as such, the Irish are here criticized as cowardly and cunning for sacrificing another to cheat a sympathetic devil of his dues. She cites Joyce's declaration in his letters that the Irish people need "one good look at themselves in my nicely polished looking-glass," which Joyce is not explicitly saying about this story but which can certainly fit to its domesticating strategy, too (545).

Translating French and Neologisms into French

We may think of translating Joyce's story into French as, in a sense, "untranslating" it back into French. However, in using a French village as a mirror to Dublin, *Cat* plays with the relation of place and language in challenging ways. Joyce's domestication of the mayor and the devil reverses the understanding of events in this tale: where the Balgentiens proudly call themselves "cats," in recognition of their wit, in this story the wronged devil turns that praise into criticism—insulting them by saying in French, "Vous n'êtes que des chats!" (You're nothing but cats!) Translating *Cat* into French requires an approach to the shifts in languages and cultures that Joyce has brought to the text, as evident in the devil's words here; in particular, the translator faces the inclusion of French in Joyce's telling, the mayor's Irish name, and Joyce's wordplay.

In translating the text into French, the text risks becoming primarily a mirror to France's own town and customs and eliding Dublin from its implications; to keep the sense that this was not originally so, the French translations explicitly make strange what would naturally be domestic were it a French story. Borel italicizes the French dialogue that Joyce has in the original text, and he adds an endnote: "Les passages en italique sont en français dans le texte originale". (The passages in italics are in French in the original text.) This note is most likely not there for the sake of its child readers but so that adult readers are reminded that this French text is not an original, at the point when one is most likely to forget this: where Joyce himself wrote French into it. The postscript of Joyce's letter is also included in *Chat*, which enhances the sense of the devil's, and overall of the text's, foreignness and ends the whole story with the word "Dublin": "Il sait aussi parler à la perfection un très mauvais français, quoique ceux qui l'ont entendu assurent qu'il a un fort accent de Dublin." (He also knows how to perfectly speak very bad French, although those who have heard him say that he has a strong Dublin accent.) In this final sentence, again, it is precisely the French language that is made foreign-sounding, with its strong Dublin accent, despite being a French-language edition of Joyce's story.

The treatment of names in the translations furthers the sense that this French story is not at home in France. Jan Van Coillie tells us that it is particularly uncommon to foreignize names in books for children under ten (135), and yet no translator of *Cat* has altered the name "Alfred Byrne." The translators have, thus, to greater or lesser extent, maintained *Cat*'s implicit critique of Dublin. This may be to do with the position that a text like Joyce's holds in the literary polysystem ("Polysystem Theory" passim.): typically, a picturebook would be placed with rather low authority in the literary polysystem and, consequently, be open to significant changes in any adaptations or translations; however, since the author of this text is considered to come from "High Modernism," translators may be more conscientious to maintain as much of Joyce's language and content as possible in translation. The "mirror" that Beaugency provides to Dublin in *Cat* is thus replicated in translations, although it inevitably becomes more complex when the story is translated into the language of its original location.

The "high" literary authority placed upon Joyce's work can also be seen in the translation of bilingual punning in the story. The devil tells the people of Beaugency that they are not "belles gens" (nice people), which further presses against relations of place and language—as this insult echoes the implied positivity of "beau gens" (*sic*) in their town's name "Beaugency," claiming that it fails to describe them. As Garnier notes, the "belles" of "belles gens" recurs in the name of the language that the devil speaks, "*Bell*sybabble" (101, my italics). This neologism, also found in *Wake*'s "belzey babble" (64.11), evokes a tension not only of place and language in the contrast of "belle" and "beau" but also through its allusion to the biblical Babel. Borel's French translation of this word cannot hold together the homophonic conjunction of "Babel" as legendary place and "babble" as absurd speech and opts for "diababélien." In choosing Babel the place, a high register allusion has been selected, prioritizing the implications of place over the possible implications that involving "babiller" (to babble) would have entailed. As with the foreignization of the mayor's name, this is possibly in deference to the erudition one associates with Joyce's language. At the same time, "diababélien" effectively maintains the pleasurable silliness of "Bellsybabble," which Coillie, writing on names in the translation of children's literature, contends is more valuable than seeking to capture all the implications of wordplay (129).

Borel's translation decisions show the complexities of "back" translation as Joyce's use of French becomes a barrier rather than a bridge between texts, his use of an Irish name sits conspicuously in a French folk tale, and his use of neologism forces

Borel to decide between a high register allusion or simpler wordplay. The overall effect of these decisions is to foreignize the French language itself in the story and maintain Joyce's authorial critique of Dublin.

Drawing across Cultures

Twenty years after Borel's translation, Joyce's own grandson, Stephen, published a "new" French translation with his wife. The translation by Stephen and Solange Joyce purports to be entirely different from that of Borel—"Traduction de Jacques Borel entièrement revue par Solange et Stephen J. Joyce pour l'édition de 1985" (Jacques Borel's translation entirely edited by Solange and Stephen J. Joyce for the 1985 edition)—but it in fact differs in very few places and follows Borel's translation decisions at several key points: the neologism "diababélien" for "Belsybabble," the onomatopoeic expression "le temps de dire ouf, plouf!" (the time to say ouf, plouf!) for "quick as a thought," and "Le diable piqua une vraie colère de diable" (The devil flew into a real devilish rage) for "The devil was as angry as the devil himself." As such, Stephen and Solange's apparent dissatisfaction with Borel's translation cannot overall be seen as a lexical issue. It is likely, therefore, that their decision to retranslate the text is due to the difficult-to-read, but visually beautiful, pagination and illustration by Jean-Jacques Corre for Borel's edition. Thus, along with this new translation come the new illustrations of Roger Blachon.

In *Comparative Children's Literature*, Emer O'Sullivan is particularly damning of mistaken disparities between text and image when picturebooks are translated into other languages (85–87), and she points to the damaging consequences of efforts by publishers to remove culturally specific items from text or image:

> Instead of multiculturality based on knowledge and acceptance of the differences between cultures, we have here an (alleged) cultural neutrality, resulting in non-specific, levelled-out, international products. The mere fact that children's literature is being translated or coproduced thus has no particular cultural value in itself. (88)

Rather than this negative process of reducing images to cultural neutrality, there is as yet nothing written on the commissioning of new target culture illustrators for translations, as is the case for Joyce's *Cat* in France. *Cat* is a particularly rare example as the French illustrator Blachon's work was so popular that his illustrations are now used for English editions of the text, too. In the same way that translators face decisions of domestication, foreignization, and modernization and hold a particular notion of childhood in mind for which they tailor their work, native illustrators of translated texts bring significant notions of culture to their illustrations. Indeed, even before a picturebook is read, it will have been judged by its cover illustrations as suitable or not for its potential buyers.

Blachon's illustrations do not simply domesticate or foreignize the mayor and devil; rather, they bridge distance and difference in an Irish-French Catholic association. Blachon's work breaks out of the anachronisms of dress that most illustrators employ, making the mayor look like a pope and giving the villagers medieval dress (see cover images above). In doing so, he envisions similarities between the two cultures—medieval French at the time of the legend and contemporary Irish. Further, he brings out the Joycean theme of Catholicism, which Joyce associated with cats, bridges, and devils across his work. *Wake*, in the simplest example, makes "Catholic" into "Catalick" (158.4) to emphasize the cat link. The mention of the pope as "pontofacts massimust" in *Wake* (532.9) is a twisting of "Pontifex Maximus," the Roman Catholic title for the Pope. This translates as "greatest bridge-maker," and so identifies Catholicism with bridges. Another possible reference to Byrne in *Wake*, alluding to his trip to New York, brings in a particularly cat-like Catholic blessing: "Mon signeur of Deublan shall impart to all, *Benedictus benedicat*!" (569.16–21) (For more on these links and others between *Cat* and the *Wake*, see Lewis). Garnier notes that the cat in the "Calypso" section of *Ulysses* "tipped three times and licked lightly" (*Ulysses* 54), which she calls a "Trinitarian, Vichian ritual" (105). The "Mime" chapter of *Wake* associates bridges and the devil: "oaths and screams and bawley groans with a belchybubbhub and a hellabelow bedemmed and bediabbled the arimaining lucisphere, Helldsdend, whelldselse! Lonedom's breach lay foulend up uncouth not be broched by punns and reedles" (239.32–36). While London Bridge is said here to not "be broached by puns and riddles," it is precisely through such wordplay as "hellabelow," "bediabbled," and "lucisphere" that the bridge comes to be understood in all its devilish undertones. Blachon's bridging of Irish and French differences through Catholicism is thus particularly apt for *The Cat and the Devil*, fitting into the matrix of concerns in Joyce's works.

Conclusion

As we have seen, both cats and letters can serve as cross-cultural textual bridges as Joyce's story is itself a translation, domesticating the mayor and devil by giving them Irish and contemporary characteristics in order to mutely set up Beaugency as a critical reflection of Dublin. In translating *The Cat and the Devil* into French, *Le Chat et le Diable* consequently problematizes the relation of place to language—in keeping foreign where one would ordinarily expect domestication and in forcefully estranging its own language. In crossing the bridge once more, we see, one can only return much changed. In drawing the story world, however, Blachon envisions a lasting bridge between the two cultures of this story, and his illustrations became a success in not only the target culture, but even the source culture for Joyce's story. Where the French translated texts strain domestications into foreignizations, Blachon's art opens the way for a middle ground between these two.

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Articles

Picturebooks in a Minority Language Setting: Intra-Cultural Transformations

Hannah Felce

In this article, one of the key questions I will be asking is whether the publication process of children's literature written in a minority language and the interrelationship between the illustrations and text during this process call into question the notion of a predetermined original, as well as the binary model of the translation process and, ultimately, the fixed nature of language. As a case study, I will analyze a picturebook—Selina Chönz's *Uorsin* (1945)—that was simultaneously released in two languages (one a major language and the other a minority one) and in multiple dialects (of the minority language). I will also discuss Uorsin's two sequels, *Flurina und das Wildvöglein* (1952) and *Der grosse Schnee* (1955)—which were first written in German as accompaniments to the images of the illustrator, Alois Carigiet, and which were only translated into Romansh at a later point in time. I will draw on scholarship in translation studies (Roman Jakobson; André Lefevere), adaptation studies (Linda Hutcheon), children's literature (Maria Nikolajeva and Carole Scott; Benjamin Lefebvre), and children's literature translation studies (Emer O'Sullivan; Riitta Oittinen; Gillian Lathey) and show that the written text and its illustrations are already in conversation during the publishing process. Thus, each can be described as a form of adaptation of the other.

Key words: translation, minority language, Romansh, multilingualism, picturebook, illustration, Chönz, Carigiet,

Writing, translation, and publishing practices often follow more complex patterns than the "the full transposition of *one* (monolingual) source code into *another* (monolingual) target code" (Meylaerts 5). This is particularly true in the case of translators and writers who originate from countries or regions where two or more languages interact within one cultural system. In such areas, the publishing process itself may not be monolingual—since multilingual authors move fluidly between multiple tongues, frequently disregarding boundaries between different languages. Publishing houses may themselves work in multiple languages. In the case of minority-language publishers, a work may also be published in multiple forms for different reasons: not just for commercial purposes but also for language maintenance and preservation purposes. Additionally, when looking at children's literature and picturebooks in particular, this process is further complicated by the relationship between the text and illustrations. In the case of a minority language such as Romansh, Switzerland's fourth national language, where no one dialectal variety dominates, the intralingual textual transformation (conjoining Jakobson's and Lefebvre's terms) of a text from one dialect into another adds to the multilingual nature of the publishing process.

Uorsin/Ursin/Uorset/Schellen-Ursli: A Picturebook Released Simultaneously in Five Different Versions

In this section, I will analyze Swiss author Selina Chönz's (1910–2000) *Uorsin* (1945), one of the biggest lasting successes among Swiss picturebooks (*Neue Zürcher Zeitung* 54). That success was largely due to its dual appeal as, first, an adventure story for children and, second, an atmospheric tableau of Alpine life for adults (Berg-Ehlers 45). The book has been published in ten languages, with the total number of copies sold worldwide thought to be 1.7 million. I will explore how the publishing process calls the binary relationship between original and translation, and source language and target language, into question. *Uorsin* was originally written in Ladin, one of the dialects of Switzerland's fourth national language, Romansh. The picturebook was illustrated by another Romansh speaker, Alois Carigiet (1902–1985). Carigiet, however, came from the Surselva area and spoke the Romansh dialect known as Sursilvan. Carigiet was a well-known graphic designer in Switzerland and was the first winner of the Hans Christian Andersen Award for Illustration in 1966 for his work for Uorsin and its sequels, as well as his own picturebook trilogy. Chönz approached him several times before he finally agreed to illustrate her children's story in 1939 (Trullmann). Significantly, this happened to be one year after Romansh was declared a national language of Switzerland. Carigiet began working on the illustrations in 1940. According to Chasper Pult ("Ein Engadiner Kuppler"), it was at the suggestion of Jon Pult, the author of both the German and Romansh prefaces of the book and a well-known Romansh language activist, that Chönz contacted Carigiet to illustrate the story. Having grown up in a Romansh-speaking area, Carigiet knew the Graubünden culture well and could, thus, play a mediating role between the culturally and linguistically diverse Romansh valleys (Pult, "Ein Engadiner Kuppler" 40). Romansh is divided into five regional varieties, which Romansh-speakers call "idioms," because each idiom possesses its own written version with its own grammar and lexicon. The differences between the idioms on a lexical, grammatical, and intonational level are considerable, and speakers of one idiom do not automatically understand speakers of the others. This means that intralingual translations of books are required between Romansh variants.

Three editions of *Uorsin* were released simultaneously in 1945: one in German, titled *Schellen-Ursli*, which was a self-translation by Chönz, and two in Romansh; each of the latter was an "*edizium comünaivla*" (Chönz, *La naivera/La cuffla gronda*), or joint edition containing two of the Romansh idioms. One Romansh edition comprises the story in Ladin and Sursilvan, and another in Sutsilvan and Surmiran. This complex language scenario is clearly stated on the copyright page of the first edition in German (*Schellen-Ursli*, 1945). There are, therefore, four Romansh versions of *Uorsin*, and each was written by a different author. Two famous Romansh writers and a teacher were asked to produce the intralingual Romansh translations of Chönz's Ladin version: Catholic priest Gion Cadieli (1876–1952) wrote the Sursilvan version; the well-known Capuchin priest Alexander Lozza (1880–1953) wrote the Surmiran version; and Curò Mani (1918–1997) wrote the

Sutsilvan version. These translations are also mentioned in the preface of the Ladin/Sursilvan edition, written in Ladin by Jon Pult:

> Il cudesch ais stat tradüt cun prontezza eir in oters idioms rumantschs. Sur Gion Cadieli ha fat l'adattaziun sursilvana dasper il text ladin. In ün'ediziun a part cumpara Uorsin surmiran da Pader Alexander Lozza ed ün Uorset sutsilvan da Curo Mani. A medem temp vain oura ün Schellen-Ursli tudais-ch e preparà ün Ourson frances.
> (Chönz, Uorsin, 1945)
>
> The book was also promptly translated into other Romansh idioms. Mr Gion Cadieli created the Sursilvan adaptation accompanying the Ladin text. In another separate edition, an Uorsin in Surmiran by Father Alexander Lozza and an Uorset in Sutsilvan by Curo Mani was published. At the same time, a German Schellen-Ursli was published and an Ourson in French is being prepared.

The cultural capital these authors commanded within the valleys in which their idiom is spoken would persuade adults to buy the book for their children. Furthermore, the preface underlines the fact that this book is part of a larger multilingual publishing process—both by introducing the various editions and adaptations for Romansh and German speakers, and by using the different names given to Uorsin in the different linguistic versions.

The way the idioms were divided up between the volumes, however, shows that there are other factors at play besides the attempt to reflect the linguistic diversity of Romansh. The idioms are not placed together in the editions based on the degree of mutual understanding between them but rather based on the authors' backgrounds. Chönz originally wrote *Uorsin* in Ladin, and Sursilvan is the idiom spoken by Carigiet. Thus, publishing a joint edition in these two idioms meant that the Lia Rumantscha, the publisher of the Romansh volumes, could maximize sales for the book within the valleys from which the two contributing authors originated. By default, the remaining two idioms, Sutsilvan and Surmiran, were published together in the other joint Romansh edition. Additionally, by publishing joint editions, the Romansh volumes could be printed in a calculable number of copies (Pult, "Kastanien mit Schlagrahm" 51). The decision to place two idioms alongside one another was also based on economic factors: four versions of the same story by four writers accompanied by illustrations by one famous graphic designer would make for the widest readership possible in Romansh, and one edition containing two versions in different idioms could be sold in two different areas that spoke different idioms of Romansh.

It can also be argued that editions containing two versions in two variants of the language enable Romansh readers to gain access to the other idioms of Romansh, thus strengthening the relationship between the idioms. Many Romansh books were published in the post-war years as a means of promoting Romansh cultural identity as part of the Romansh linguistic renaissance. These publications became an element of identification and propaganda. However, not all were translated into all the idioms. According to Rico Valär, one of the most successful projects that came out of the Romansh renaissance was precisely *Uorsin*, the story of a young boy from the Swiss mountains who searches for the largest bell in the village to lead the procession at the Romansh regional folk festival, called Chalandamarz (38). It was due to its strong self-awareness as Romansh literature and its portrayal of Romansh culture that *Uorsin* was embraced and distributed by members of the Romansh linguistic renaissance (Valär 38). It is highly probable that the use of well-known authors as translators to add adaptations in the other Romansh idioms contributed to its success, as did Carigiet's renown and his well-loved illustrations. These intralingual textual transformations cannot be seen as translations in the traditional sense, but rewritings that reflect and extend from the original in a deliberate manner to preserve the Romansh culture (Hutcheon xiv, 4; Brodzki 1–2). This is reflected in the language used in both the Romansh and German editions. The paratext for the volumes includes words such as *Übertragung* (transfer) into German and *adataziun* (adaptation) into Romansh. In this case, however, both the interlingual and intralingual transformations occur prior to publishing and, thus, form an integral part of the "original," giving equal status to the three simultaneously published versions.

Nevertheless, the layout of the joint editions clearly separates the two idioms within each couple and maintains Chönz's authorship of the text: The Ladin text is followed by the Sursilvan text in italics,

separated only by an illustrated flower and, on the title page, Chönz and Carigiet's names are placed next to each other under the title; in the Ladin/Sursilvan edition, Gion Cadieli's name is written below, in a smaller font and accompanied by the statement that his work is an adaptation: "*adattaziun sursilvana: Sur Gion Cadieli*" (Chönz, *Uorsin*, 1945). This layout is also echoed in the Sutsilvan/Surmiran edition. The fact that these versions were published simultaneously, nevertheless, places the adaptations on equal footing to Chönz's Ladin version. Speakers of Sursilvan, for example, would focus on their idiom instead of Chönz's version—first, because of their familiarity with Gion Cadieli over Chönz, since at the time he was more well known in the Surselva than Chönz; and second, because Ladin would not necessarily be accessible to them. On the other hand, the fact remains that the joint editions allow a curious child or adult to compare the different dialects of their own language if familiar with different idioms.

The Relationship between Illustrations and Text

Literary illustration as translation is a complex process of cross-temporal, cross-spatial recontextualization. Using research in the translation of children's literature (O'Sullivan)—which is in turn based on Jakobson's notion of intersemiotic translation (233), or translation as an interpretation of verbal signs by means of signs belonging to nonverbal sign systems—this section aims to demonstrate how literary illustration is a form of translation. It also aims to show that if translation is viewed as a form of rereading or rewriting (Lefevere; Oittinen)—something that is "a dialogic, carnivalistic, collaborative process carried out in individual situations" (Oittinen, "The Verbal" 84), "where illustrators, authors, translators, publishers, and different readers meet and influence each other" ("Where the Wild" 129)—the publishing process of a picturebook created by an author-illustrator team questions the notion of a predetermined original since what would usually be viewed as the original (i.e., the published book) is the product of negotiations (or influences) that take the form of intersemiotic translation and textual adaptations by the author and illustrator. In *Uorsin's* case, as we will see, the text influenced the illustrations, which then influenced the text in return. The illustrations and text, taken together as a single published entity (iconotext), then influence the reading of the picturebook (Nikolajeva and Scott 2). This is a continuous, never-ending cycle of what Oittinen (*Translating* 138–9; "The Verbal" 96)—drawing on the work of Bakhtin (124–5)—refers to as crowning and uncrowning; in other words, one day the author is "the symbol of authority" or queen/king, the next day, the author loses her/his authority and the illustrator becomes the queen/king.

The Ladin text for *Uorsin* was written by Chönz first, and only once she had a "finished" version did she approach—or crown—Carigiet to illustrate the story with images. Carigiet finally agreed to take on the task because Chönz's use of his childhood language moved him to do so: "My work in this field [children's literature] was inspired by the written word, in particular that of the Romansch language. I was first inspired in this direction by words uttered in my first meeting with Selina Chönz" (Carigiet 157). It then took him five years to produce the illustrations. Over that period, he made multiple visits to the village in the Engadin where Chönz lived. This village, called Guarda, alongside Chönz's Romansh words, became Carigiet's inspiration for the illustrations. Thus, the illustrations are a form of translation stemming from a specific environment, as well as from Chönz's words, as well as from the Romansh language in general—more specifically, what Carigiet perceived the Romansh language to be, that is, the Sursilvan idiom with which he was familiar.

Yet the (re)visualization of *Uorsin* did not end there. Once Carigiet had created the illustrations, Chönz altered certain parts of the text to better match the images. Once again, she had the symbol of authority. In other words, she transformed or translated her text to better morph with the illustrations. This is especially reflected in the length of the story since Chönz shortened it to fit in with Carigiet's illustrations: "*Il text original sto gnir scurzni da manü*" (the original text had to be substantially shortened) (Trüllmann). That Chönz made alterations to the text based on the illustrations is also apparent in the German version of *Uorsin*. In the published Ladin version, the reader finds many of *Uorsin*'s characteristics described in the written text, which is then used by Carigiet as inspiration for his illustrations—something we can see in the illustrations themselves. However, these descriptions are not present in the German version, where Chönz (who self-translated the story)

instead allows the reader to view these characteristics only through the book's illustrations. This is, on the one hand, due to the close interaction between images and text in picturebooks (O'Sullivan), but it could also be due to Carigiet's dominant position as the more well-known of the two contributors. Both on a macro and micro level, the illustrations and written text of a picturebook are always in conversation. When co-present in a work, they form separate parts of the whole and, thus, perform different functions. This double layer of intersemiotic translation is present in the process and product of the translation of *Uorsin*, as well as its sequels (as we will see below).

Another reason for looking at the interplay between writing and illustrations is because it raises questions regarding the singular ownership of the text (Nikolajeva and Scott 29). *Uorsin* is often attributed to Carigiet because, in comparison to the text, the images dominate the double page spread and because he was more well-known than Chönz at the time of the book's first publication. Yet in the volume's paratext, the two are given equal weight. Uorsin's cover identifies both Chönz and Carigiet as authors, and their names are both depicted in equal size (not giving prominence to either). However, in all versions of the preface of both the German and Romansh editions (except for the 1971 Romansh preface), Pult mentions that it was Chönz who approached Carigiet with the story not the other way around, as is often portrayed (Chönz, *Uorsin*, 1971, German edition). This shows that Pult is attempting to pin-point the ownership of the text and the source of the initial inspiration. There are two points to make regarding Pult's continued persistence. First, if translation is viewed as rewriting, there is no source to be found since (due to it being a never ending-process as described above) Chönz's inspiration came from somewhere and *Uorsin* was not created in a vacuum. She states that she was inspired to write *Uorsin* while she was a primary school teacher in Zurich, because she felt that the people living in the mountains had a lot to share with children growing up in the working-class neighborhoods of the city (Trullmann). Second, it was neither the verbal nor the visual alone that resulted in *Uorsin's* popularity: it was the iconotext as a whole. However, since Carigiet was much more well-known at the time, Pult's persistence can be seen as an attempt to raise Chönz's subordinate status and bring the two contributors onto an equal footing—in other words, a dual ownership of equal weighting.

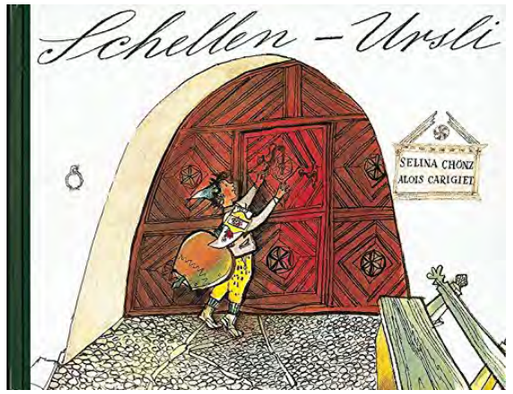
A Multilingual or Monolingual *Schellen-Ursli*?

As already mentioned, besides the intralingual textual transformations into other Romansh idioms, a German edition of the text was also published contemporaneously with the source text. This German version later became the one from which further translations into other languages were made (Pult, "Kastanien mit Schlagrahm" 50). In this section, I will discuss the translation of the text into German and whether the multilingual nature of the creation and publishing processes of the Romansh editions is also reflected in it.

As stated in the German edition's preface of *Schellen-Ursli*, the German text is a free translation of the original, written by Chönz herself (Schultze-Kraft 159). Initially, Chönz was not going to create the German version herself, but she was dissatisfied with the versions submitted by the two German authors approached for the translation (Pult, "Kastanien mit Schlagrahm" 54). That *Schellen-Ursli* (1945) is a self-translation by the author is also mentioned in the preface of the German first edition (1945): "*Die Autorin hat ihren romanischen Text frei ins Deutsche* übertragen" (the author translated her Romansh text freely into German). This gives Chönz's German version equal status to her Ladin version and shows the multilingual competence of the author.

The copyright page of the German first edition also mentions the other editions released in the four Romansh idioms, thus drawing our attention to the multilingual processes involved in the production of the Romansh and German editions of Uorsin:

> Von dem Buch "Schellen-Ursli" erscheinen unter dem Titel "Uorsin" im Verlag der Ligia Romontscha in Chur gleichzeitig zwei romanische Ausgaben: eine mit ladinischem und surselvischem und eine zweite mit surmiranischem und sutselvischem Text. (Chönz, Uorsin, 1945)
>
> From the book Schellen-Ursli, two Romansh editions were published under the title Uorsin by the publishing house Lia Rumantscha in Chur: one in Ladin and Sursilvan and a second in Surmiran and Sutsilvan.



Yet other than these instances, the linguistic diversity of Canton Graubünden and of the author is not reflected in the text itself. When talking about the multilingual competence of the author, we must not only keep in mind her ability to speak and write in both German and Romansh but also refer to her competence in both high German and Swiss German, or *Mundart*, since in Switzerland forms of diglossia also exist between these two varieties of German. *Schellen-Ursli* was written in standard German, and Swiss German is not used in any form within the German edition. A joint edition in German, containing a Swiss German and a high German variant, could have reflected the diglossic situation in Switzerland. Instead, it was left to the adult reader to translate the written high German into spoken Swiss German for the child if they wished to do so (Studer 91). This is the usual way such an "intralingual translation" is done in Switzerland, and only recently have Swiss German texts or translations into Swiss German been introduced on the Swiss literary market. However, this does not mean that the linguistic diversity also present in the German-speaking area of Switzerland is not at all present in the book: *Schellen-Ursli* just shifted multilingualism and the translation process elsewhere (i.e., to the role played by the adult reader).

Flurina and the Wild Bird and *The Snowstorm*: A Different Approach

Following the success of *Uorsin*, Chönz and Carigiet decided to publish a sequel titled *Flurina und das Wildvöglein* (1952), a story about Uorsin's sister, Flurina. Shortly after, *Der grosse Schnee* (1955), a story about the siblings set in the alpine winter, was also published. Originally, Chönz and Carigiet's work was not intended as a trilogy. *Uorsin* was written as a stand-alone story and only after the huge success of *Uorsin* did Chönz and Carigiet decide to create the other two books. In the case of the two sequels, however, the order in which the different language versions were produced is the opposite to *Uorsin*: Chönz first compiled *Flurina und das Wildvöglein* and *Der grosse Schnee* in German and then translated them into Romansh. Additionally, in comparison to the production of *Schellen-Ursli*, Carigiet describes the two sequels as "*Bilderbücher mit begleitendem Text*" (illustrated books with accompanying text) (Carigiet 63). After a brief discussion with Chönz about the overall plotline of the book, Carigiet created the illustrations based on his interpretation of the story, and only then did Chönz write the text to accompany the illustrations. Thus, there is a reversal here to the usual tendency to see illustrations in picturebooks as translations of the text. Instead, here the text becomes a transcript of the illustrations. In other words, the process of crowning and uncrowning, or influence (Oittinen, *Translating*; "The Verbal"), here unfolds in reverse order in comparison to *Uorsin.* This once again allows us to question the very notion of translation as a binary activity moving from one singular code into another singular code. In our case, in fact, we have an exchange—a retelling—and translation is especially not singular since the plotline influenced the illustrations and the illustrations influenced the text.

Furthermore, unlike *Uorsin*, in the case of both sequels, the Romansh and German versions were not published simultaneously. In fact, the Romansh versions of *Flurina* (1953) were published a year after the

German book (1952), and the Romansh versions of *Der grosse Schnee* (1955) were only released nine years after the German edition, in 1964 (Schultze-Kraft 160). The English (1953, 1961), French (1955, 1956), and Japanese (1954) translations of the sequels even preceded the Romansh editions. This delay between the publication of the German version of the sequels and their Romansh translations shows that, in this case, producing a translation into the Romansh idioms was not considered as important as having *Uorsin* immediately available in German. Since Chönz was bilingual and thus able to write in German, too, the Romansh text became superfluous to the publisher. This change in language reflects both the power relations between the minority and majority language and the status acquired by the German free translation of the first book. The translation process is thus reversed in the case of the sequels since the minority language, Romansh, is completely foregone in the initial publication and is only subsequently added.

Moreover, in the case of the Romansh editions of *Der grosse Schnee* (1955), the Ladin and Sursilvan versions were not published in a joint edition. Instead, they were published individually and titled *La Naivera* (Chönz's self-translation) and *La Cufla Gronda* (adaptation by Flurin Darms), respectively. The Sutsilvan and Surmiran versions were, however, still published in a joint edition. The first volume containing a joint edition of the Ladin and Sursilvan idioms was eventually published in 1980. This edition used Selina Chönz' Ladin version and Flurin Darms' Sursilvan adaptation.

Lastly, although the books were not originally envisaged as a trilogy, the sequels were clearly devised with *Uorsin* in mind, and the move to create a coherent trilogy was very deliberate. Except for the addition of small sketches alongside the main illustrations, the style remains the same, and several motifs are used throughout the trilogy. In *Uorsin*, the text and illustrations appear side by side: the text on the verso and the illustration on the recto, reflecting one another. Using Nikolajeva and Scott's typology for the wide diversity of word-image relationships in picturebooks, *Uorsin* and its two sequels fall into the symmetrical category. In other words, there is a mutually redundant nature of the interaction between the visual and verbal: "the words tell us exactly the same story as the one we can 'read' from the pictures" (Nikolajeva and Scott 14). In *Flurina*, this symmetrical format is kept, yet smaller black and white sketches also appear on the verso with the text. In *Der grosse Schnee*, these small black and white sketches occupy even more of the text page, showing sequences of movement that accompany the main illustration on the right page. These sketches not only depict the movement of the characters and plot but also draw the eye towards the main illustration on the recto. This shows a gradual shift from the text and illustrations having equal weight in the first book to the illustrations occupying more of the page, thus dominating the volume visually. Yet even though more illustrations have been added, the sequels maintain the overall format of symmetrical picturebooks.

Conclusion

Chönz and Carigiet's work shows that translation can be an integral part of a picturebook produced in a minority language setting even before this is translated into another language. We have seen this, first, in the adaptation of Ladin into the other Romansh idioms and, second, in the intersemiotic translation of the text into illustrations and vice versa. The adaptations into the other Romansh idioms are further textual representations of the multilayered nature of language and language politics surrounding minority language use, its promotion, and its relationship with the major language it is placed in relation with. In addition, the relationship between text and image brings questions surrounding authorship and originality to the fore. However, to give a full picture of this complex relationship between the verbal and visual, and of the process involved in translating a picturebook as a whole, more research can be done into the paratextual elements of *Uorsin* and its sequels.

From the role reversal between illustrations and text to the adaptations into Romansh idioms of *Uorsin* and its sequels, we can see that translation and language are not as binary as often suggested. The relationship between the so-called original and translation, and the target and source language, is much more fluid and complex. When translating a picturebook, not only may the illustrations and texts be translations of each other but the unity of words and images is translated with the intent of producing (rewriting) a new iconotext (Oittinen, "On Translating" 110). If the process of translating picturebooks is taken in combination with the presence of a minority language, it can provide new insights into areas that are often overlooked when discussing the translation of picturebooks between major national languages—since questions regarding concerns such as power relations, multilingualism, and authorship are more visible in such contexts. For this reason, more research needs to be done on the translation of children's literature in multilingual and minority language settings. Additionally, picturebooks are today one of the key genres where text and image interact. Thus, research on picturebooks in minority languages can both broaden the definition of translation and provide answers to wider questions concerning translation, language, meaning, and the history of publishing practices. This could be enhanced with research into Xavier Koller's film adaptation of *Schellen-Ursli* (2015) and what a shift from a Romansh speaking Uorsin to a Swiss German speaking Ursli means for the questions raised above.

Endnotes

1
Graubünden, also known as Grisons, is the largest and easternmost canton (or member state) of Switzerland.

2
Translated from the German Idiom.

3
A situation where a standard variety is used in formal situations and a low variety is used in familiar and everyday situations.

4
The publisher of the German trilogy was the Schweizer Spiegel Verlag, which mainly published cultural history publications. The Lia Rumantscha, the umbrella association for Romansh language and culture, published the Romansh editions.

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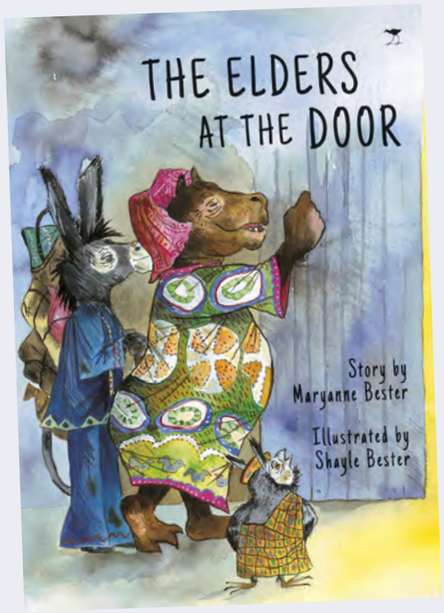
BOOKBIRD POSTCARDS

The Bester sisters first introduced Nguni cattle as "human" creatures for our indigenous children's literature in 2007 with The Cool Nguni (and subsequent titles). In The Elders at the Door, they have created a horned goat family living in old rural African style and superbly dressed. They should be—the father is a tailor. In the early morning, three strangers come knocking at the door. For their hospitality to be accepted, the family must choose one of the strangers: their names are Blessing, Wisdom, and Love (represented by grandly-dressed hippopotamus, owl, and donkey). The right choice is made, and all three are able to enter because "Where there is Love, there is also Blessing and Wisdom." Such a message is certainly worth thinking through, but the artwork carries this book. It is thoroughly and magnificently African, each spread having solidity, impact, and great dignity amongst the fun. In this picture book, you can admire the sartorial elegance of Africa with rich glowing colors to explore and enjoy. Also available in Afrikaans, isiXhosa, and isiZulu.

Jay Heale



The Elders at the Door
Maryanne Bester
Illus. Shayle Bester
Johannesburg, South Africa: Jacana Media. 2017. Unpaged.
ISBN: 9781431422739
(Picture book: ages 7–11)

Articles

Omne Vetus Novum Est Iterum: The Decline and Rise of Latin Translation in Children's Literature

Carl F. Miller

The article offers a concise overview of Latin translation in children's literature over the past 150 years, considering both its historical legacy and its future prospects. While Latin education in the Anglo-American world witnessed a precipitous decline in the latter part of the twentieth century, the Latin translation of contemporary children's literature has comparatively spiked in production over the past twenty years, including recent translations of books by Dr. Seuss, J. K. Rowling, and Jeff Kinney. The analysis considers: 1) the reverse dynamic of translation into (instead of from) a classical language; 2) the ways in which these works not only potentially teach Latin language skills, but how they also make evident the cultural and commercial politics of translation; 3) the question of whether these works are translated primarily for children, or whether they are instead intended as accessible Latin primers/entertainment for adults; and 4) the process by which translation into Latin affirms the critical and/or popular canonicity of a number of major children's authors and texts.

Key words: Latin translation, children's literature, canonicity, Latin education, translation studies

When I mentioned to colleagues that I was working on a project involving Latin translation and children's literature, most assumed it was regarding the translation of classical and medieval works into English for contemporary children—and expressed surprise (even confusion) when they were told otherwise. The other frequent reaction I received while carrying Latin translations of *The Cat in the Hat* and *Winnie-the-Pooh* in public was amusement—most often stemming from the odd visual juxtaposition of the popular field of children's literature with the intellectually elite subject of Latin.

In fact, there is a rich history over the past 150 years of translating modern children's literature into Latin, an odd reversal of translating contemporary works into a presumably dead language. As the Latin translation of children's literature in most of the world has been comparatively limited in production, this study will focus on Western Europe and America, with the hope that this may encourage further research into Latin translation and its relationship to children's literature and education in a global sense. In addition, I will consider how trends in Latin education in the English-speaking world have influenced the production of Latin translation in English children's literature. Finally, this analysis will consider the target readership and translational intent of these texts, and speculate on the future of Latin children's literature commercially, culturally, and educationally.

From its time as the *lingua franca* of the Roman Empire, Latin has retained a privileged status in Western scholarship and culture. While it would decline as a spoken/vernacular language leading up to the fall of Rome, it would long stand as the written language of educational, ecclesiastical, and political matters throughout the Middle Ages and into the Renaissance. With the establishment of the earliest universities in the eleventh century, Latin grammar became the most foundational subject of the trivium (which also included logic and rhetoric), with Latin or "grammar" schools designated to instruct young children in the basics of the language. Czech philosopher and theologian John Amos Comenius, considered by many the father of modern education, stressed a balanced and sensory approach to children's learning of Latin that combined traditional written grammar studies with oral vernacular and pictorial examples (Thut 233). His *Orbis Sensualium Pictus*, generally regarded as the first modern picturebook, was published in 1658 with the Latin and German texts alongside each other. (It was translated into a Latin-and-English text the following year by Charles Hoole.)

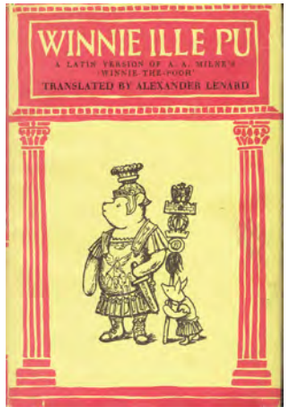
By the mid-nineteenth century, university instruction was gradually shifting from Latin to the vernacular in several Western nations, but familiarity with and childhood instruction in Latin was still near universal among the educated. Charles Lutwidge Dodgson, who would write *Alice's Adventures in Wonderland* (1865) and *Through the Looking-Glass* (1871), enjoyed an ongoing fascination with Latin and in fact owes his literary pseudonym to the language. Dodgson translated his middle and first names into Latin (Ludovicus and Carolus, respectively) and then anglicized them to create Lewis Carroll, perhaps the most internationally famous name in children's literature over the past century-and-a-half. Within weeks of the original publication of *Through the Looking-Glass*, there were several Latin translations made of Carroll's "Jabberwocky" poem, with numerous other translations to follow in the decades to come. The two most famous translations would ultimately be those of Carroll's paternal uncle, Hassard Dodgson ("Gaberbocchus" in 1872), and Augustus Vansittart, a noted Biblical scholar at Trinity College, Cambridge ("Mors Iabrochii" in 1881). Hassard Dodgson stands as a rarity in the Latin translation of children's literature—an individual with a primary interest in the latter subject instead of the former—while Vansittart's classical academic background would become the model for the field. Rather than liberalizing Latin translation, children's literature has generally demanded an even higher set of qualifications for such translation than many other forms of literature; consequently, in contrast to Lawrence Venuti's suggestion of the invisibility of the translator, the translators of Latin children's literature have tended to be highly prominent, and often critical conversation has focused as much on the individual translators as the translations themselves.

While Carroll's verse proved a consistent object of intrigue for classical scholars and translators, there were no full-length Latin translations produced of either Alice book in the nineteenth century, and only a narrow selection of adventure novels would be translated over the next fifty years in the United

Kingdom and America. Daniel Defoe's *Robinson Crusoe* was translated into Latin by both Francis William Newman (*Rebilius Cruso*) in 1884 and G. F. Goffeaux (*The Story of Robinson Crusoe in Latin*) in 1907. Meanwhile, Arcadius Avellanus translated Robert Louis Stevenson's *Treasure Island* (*Insula Thesauraria*) in 1922 and produced yet another translation of *Robinson Crusoe* (*Vita Discriminaque Robinsonis Crusoei*) in 1928.

By the end of the 1920s, Latin enrollment exceeded all other foreign language enrollments combined in US secondary schools, and the frequent translations of a popular schoolboy story like Defoe's novel are indicative of the pedagogical intent of these texts. In the preface to his translation, Newman (the brother of Cardinal John Henry Newman) stresses, "No accuracy of reading small portions of Latin will ever be so effective as extensive reading; and to make extensive reading possible to the many, the style ought to be very easy and the matter attractive" (v).[1] The following three decades would be highlighted by a more international trend in Latin translation for children: Henry Maffacini's 1950 translation of the Italian *Le avventure di Pinocchio* (*Pinoculus*) was joined by no fewer than five separate translations of the German *Der Struwwelpeter* from 1934 to 1960. Meanwhile, the first International Conference for Living Latin (officially titled *Congrès international pour le Latin vivant*) took place in Avignon in 1956, stressing the practical usage of the language and its relevance to contemporary texts.

In the midst of the international Living Latin movement, Alexander Lenard's 1960 translation of A. A. Milne's *Winnie-the-Pooh—Winnie Ille Pu*—would prove to be a paradigmatic event in the history of Latin translation of children's literature. Lenard was a Hungarian-born refugee physician living in Brazil who spoke twelve languages and had done work in the Vatican library during World War II, and his translation would become an unexpected cultural and commercial phenomenon. *Winnie Ille Pu* would spend twenty weeks on the *New York Times* best seller list, and to this day remains the only Latin text ever to appear on that list. Its success was heralded by a flurry of high-profile critical reviews: *The Christian Science Monitor* declared, "Even Caesar never took a country as large as America in two months' time;" the *New York Times* called it "the greatest book a dead language has ever known;" and *Time* Magazine wryly termed it "a Latinist's delight, the very book that dozens of Americans, possibly even 50, have been waiting for" (McDowell).

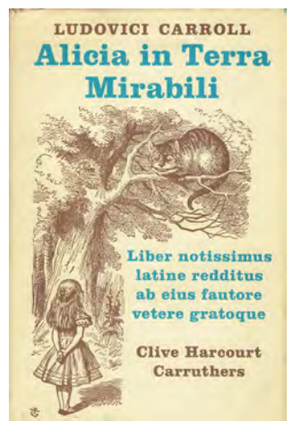


While the image on the front cover of Pooh as a Roman Centurion implies that this translation is in the classical Latin of the Roman Empire, Lenard is in fact culling from five centuries of Latin verse from the Middle Ages and the Renaissance. This is the case for most Latin translators of children's literature, as classical Latin verse generally does not rhyme and utilizes a quantity-based (rather than stress-based) prosody. With the gradual transition to medieval, ecclesiastical, and Renaissance Latin, verse in Latin would more closely reflect contemporary English poetic conventions, and the predominant influence of these later Latin periods is evident in many of the texts under analysis here. As a case in point, in translating Milne's nonsense poem, "Lines Written by a Bear of Very Little Brain," Lenard opens with the line "Dies ille, dies Lunae" (71)—an obvious allusion to the well-known thirteenth-century Latin hymn "Dies irae," with the opening line "Dies irae, dies illa" (There is here also the ironic gesture of aligning Milne's light-hearted verse with a medieval hymn whose title translates as "Day of Wrath").

The critical and commercial success of *Winnie Ille Pu* helped spur further production in the field, and it was followed in the next five years by notable Latin translations of Munro Leaf's *Ferdinand the Bull* (*Ferdinandus Taurus*), Beatrix Potter's *The Tale of Peter Rabbit* (*Fabula de Petro Cuniculo*), and Antoine de Saint-Exupéry's *Le Petit Prince* (*Regulus*). However, it would be Clive Carruthers' Latin translations of both *Alice's Adventures in Wonderland* (*Alicia in Terra Mirabili* [1964]) and *Through the Looking-Glass* (*Aliciae Per Specülum Transitus* [1966]) that would become the second truly notable achievement in the field that decade. In producing the first full-length Latin translations of Carroll's seminal texts, Carruthers would boldly confront concepts of linguistic equivalency, using his previous work in translating the Old Latin comedies of Plautus as a model for recreating Carroll's nonsense stories and verse in Neo-Latin. The acrostic poem on *Alicia in Terra Mirabili*'s back cover provides an instructive example of this, emulating Carroll's famous acrostic poem which concludes the Alice books by invoking her name (I have presented the accordant English translation on the right):

Animum adverte huic fabellae;
Pay heed to this little tale;
Licet scire mores hominum,
you may learn of the characters of human beings,
Introspectos oculis puellae
as viewed through the eyes of a little girl
Cui evenit mirum somnium,
who had a marvellous dream,
Indoles ineptas, ioca, gerras: –
their silly dispositions, jokes and nonsense: –
Aptum vitae hic compendium.
Here you have a fitting summary of life.

IN TERRA MIRABILI
IN WONDERLAND

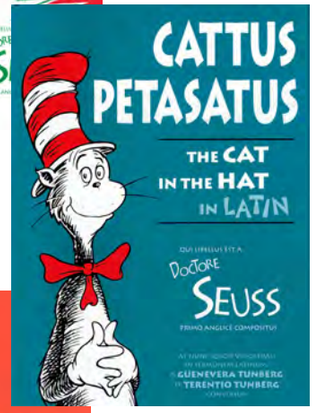


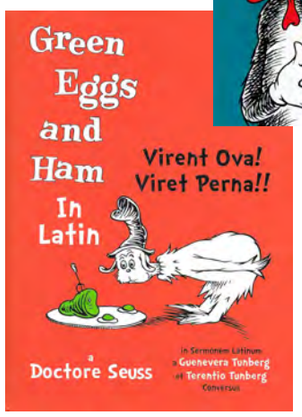
Despite the success of a number of Latin children's texts in the 1960s—and despite the initial momentum of the Living Latin Movement—Carruthers' books represent a veritable last stand for this brief golden age of Latin translation in children's literature. The decline of Latin studies and usage in the English-speaking world would be both sudden and significant. The Second Vatican Council, which concluded in December 1965, formally endorsed the celebration of Catholic Mass in local vernaculars instead of Latin, thereby depriving the language of its most reliable and expansive forum. Oxford and Cambridge Universities (institutions where instruction was once performed exclusively in Latin) both dropped their O-level Latin requirements that same year, while Latin enrollment in American secondary schools—which had peaked in 1962—dropped 79% in just over a decade (Kitchell).

Not surprisingly, Latin translation in children's literature also experienced a precipitous decline over the next few decades. Brian Staples' translation of Milne's *The House at Pooh Corner* (*Domus Anguli Puensis* [1980]), Bernard Fox's translation of E. B. White's *Charlotte's Web* (*Tela Charlottae* [1985]), and C. J. Hinke and George Van Buren's translation of L. Frank Baum's *The Wonderful Wizard of Oz* (*The Classical Wizard: Magus Mirabilis in Oz* [1987]) represent the most prominent translations of English titles to emerge in the next thirty years, although none of these texts would generate significant publicity or sales. Instead, the majority of notable Latin translations of children's texts in this time period would be Franco-Belgian comics—including Hergé's *Tintin*, Jacques Martin's *Alix*, and René Goscinny's *Asterix* (the latter of which had twenty-five volumes translated by Carolus Rubricastellanus)—popular texts that also earned praise for their contributions to language learning.

After over three decades of relative public indifference, the 1998 initiation of the first large-scale publishing series of Latin children's translations would prove to be a paradigm-shifting event. Founded in 1979 by Ladislaus and Marie Bolchazy, Bolchazy-Carducci Publishers focuses on Latin and Greek publications and instructional materials, but by the late 1990s, its founders became interested in pursuing Latin translations of Dr. Seuss's verse. They enlisted as translators Terence and Jennifer Tunberg, a pair of University of Kentucky classics

professors who would go on to found the Institute for Latin Studies in 2001. Their translation of *How the Grinch Stole Christmas!* (*Quomodo Invidiosulus Nomine Grinchus Christi Natalem Abrogaverit*) was published in 1998 and was followed by Latin translations of *The Cat in the Hat* (*Cattus Petasatus*) in 2000 and *Green Eggs and Ham* (*Virent Ova! Viret Perna!!*) in 2003. In contrast to the lukewarm reception of most Latin children's literature since the mid-1960s, each of Bolchazy-Carducci's Seuss translations would garner publicity in high-profile publications: *Grinchus* appeared on the front cover of the *Wall Street Journal*, *Cattus Petasatus* earned a half-page editorial in the *Chronicle of Higher Education*, and *Virent Ova! Viret Perna!!* was prominently reviewed in the *Washington Post*.



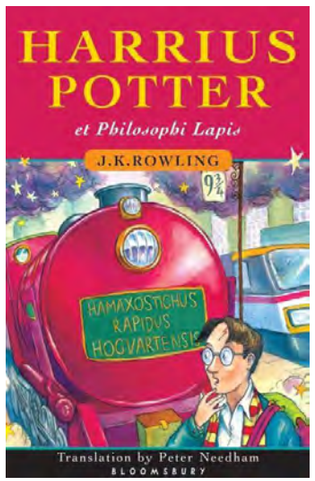


With the initial success of the Seuss translations, Shel Silverstein's *The Giving Tree* was also translated by the Tunbergs as *Arbor Alma* in 2002, while Richard LaFleur—the contemporary author of the well-known *Wheelock's Latin* textbook—was selected to translate Maurice Sendak's *Where the Wild Things Are* as *Ubi Fera Sunt* in 2015. While Bolchazy-Carducci's focus is on classical readers and instructional materials, their intended market for these children's books has been not only classicists but also consumers who normally would not buy Latin books—including those who want interesting coffee table books or avid Dr. Seuss collectors ("I suspect that a lot of them never read the book or even tried to," Marie Bolchazy admits). The popularity of the source texts was a huge factor in their selection, with the aim of these translations being—in Bolchazy's words—"the responsible popularization of Latin." This offers an unusual application of Venuti's insistence that "the aim of translation is to bring back a cultural other as the same, the recognizable, even the familiar" (18). Unlike in many works of translation, where an unfamiliar foreign text is familiarized by a vernacular language, in the case of Latin translation it is often the language itself that represents the cultural other for the target reader.

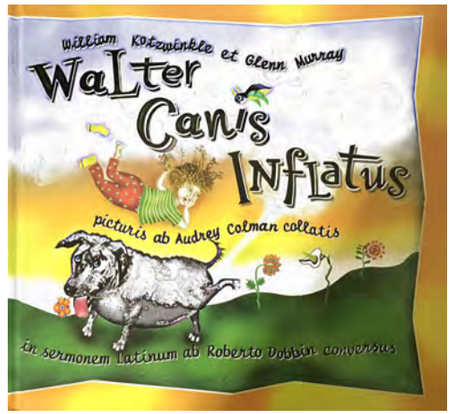
The efforts of Bolchazy-Carducci to popularize Latin through children's books have not been without complication. For example, when the Tunbergs decided to use "Invidiosulus" ("envious little wretch") as their translation of the word "Grinch," Dr. Seuss Enterprises would not grant permission unless the main character's original name was kept in the title, and the ensuing dispute held up production for six months.[2] In the end, the Tunbergs compromised with "Grinchus" while also keeping "Invidiosulus" on the front cover, and the resulting title translates somewhat bulkily as "How an envious little wretch, Grinch by name, stole the birthday of Christ" (Reardon 67).[3] Such negotiation applies usefully to Riitta Oittinen's emphasis that fidelity to the reader of the target text should supersede fidelity to the source text, but also to her observation that "the audiences of children's books may change in translation" (36). By the admission of both translator and publisher, *Grinchus* is a book that represents a highly challenging (if near impossible) read for small children. "We tried to create a fun Latin text," Terence Tunberg explains, but "the Latin is not baby Latin. The Latin is full-fledged Latin. It's not designed for beginning

students" (Reardon 71). Bolchazy, meanwhile, stresses that their linguistic commitment is to the classicists, and if given the choice they would not have these texts stocked in children's book sections. As such, the question emerges whether these books offer a dual address to adults and children, or rather, a single address to adults that is disguised as children's literature. To put it more plainly: if such texts are not being translated for children, do they cease to be children's literature?

Despite their prominent results translating picturebooks to Latin, Bolchazy-Carducci ultimately turned down the opportunity to produce full-length translations of J. K. Rowling's Harry Potter series (Bolchazy). Instead, Bloomsbury would commission Peter Needham—a Latin and Greek instructor at Eton for over thirty years—to translate the first two texts in the series: *Harrius Potter et Philosophi Lapis* (2003) and *Harrius Potter et Camera Secretorum* (2006). (Needham also translated Michael Bond's *A Bear Called Paddington* [*Ursus Nomine Paddington*] into Latin in 1999.) These translations have enjoyed the enthusiastic support of Rowling herself, an initial classics major at Exeter who liberally utilizes her earlier study in the original *Harry Potter* books—from an extended series of Latin spells to the Latin motto of Hogwarts School of Witchcraft and Wizardry: "Draco Dormiens Nunquam Titillandus" ("Never Tickle a Sleeping Dragon"). As a result, despite its comparative bulk, the Harry Potter series often offers a clearer application of classical Latin linguistics than many of the previously mentioned translations. Needham's choice of "Harrius" as the translation of "Harry," for example, stems from the "Arrius" name used by the Roman poet Catullus in a first-century BC poem—a humorous elegiac couplet in which the subject (Arrius) insists on putting an "h" sound in front of words, contrary to classical Latin pronunciation.

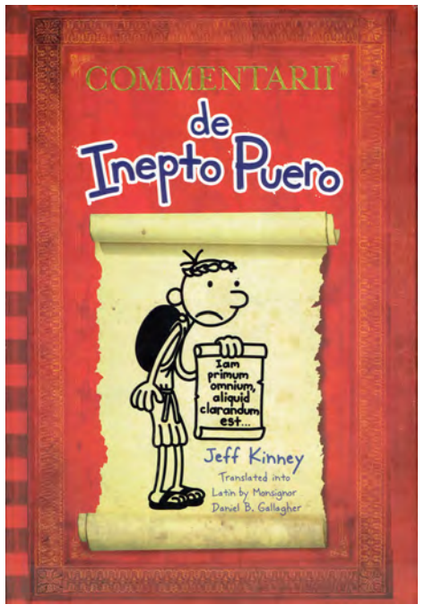


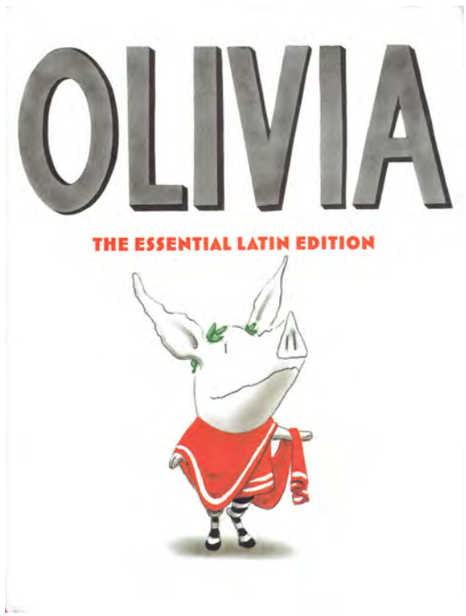
While most of the aforementioned titles translated into Latin form a veritable high canon of children's literature, there are seeming exceptions to this trend, as is the case with Robert Dobbin's 2004 Latin translation of William Kotzwinkle and Glenn Murray's *Walter the Farting Dog*. It is easy to suggest that Dobbin's *Walter Canis Inflatus* was produced purely for cultural shock value—a lowbrow story heavily reliant on scatology for both humor and narrative translated into the historic language of intellect. However, to do so ignores the similarities of *Walter Canis Inflatus* with the majority of previously mentioned titles: it stems from a proven commercial commodity (the English original reached the top of the *New York Times* children's best seller list), and its translator is a distinguished classicist (Dobbin would later translate the works of Epictetus for Oxford University Press). It is also one of the very few Latin children's translations that offer the original English text on the same page as the Latin translation, and online reviews of the book indicate that a number of children are reading the text with their parents. As such, Dobbin's *Walter Canis Inflatus* is likely (and ironically) the modern children's book in closest alignment with Comenius's *Orbis Sensualium Pictus* and its original employment of Latin alongside vernacular and pictures.



After the flurry of Latin translation of children's literature in the late 1990s and early 2000s, production has been steadily incremental over the past decade. New Latin translations have been produced nearly every year—highlighted by Amy High's translation of Ian Falconer's *Olivia* (*Olivia: The Essential Latin Edi-*

tion) in 2007, Mark Walker's translation of J. R. R. Tolkien's *The Hobbit* (*Hobbitus Ille*) in 2012, and Monsignor Daniel Gallagher's translation of Jeff Kinney's *Diary of a Wimpy Kid* (*Commentarii de Inepto Puero*) in 2015.





As is the case with Lenard's *Winnie Ille Pu* and several other Latin titles, both High's and Gallagher's translations feature their main characters in Roman garb on the front cover[4] (see Figures 8 and 9); whereas Göte Klingberg touches on the challenges of the modernization of the classics (56–57), contemporary translation into Latin is in effect an effort to classicize the modern. Like the Latin translations before them, these works feature eminent and high-profile translators: *Commentarii de Inepto Puero's* translator, Monsignor Gallagher, notably served as the Papal Latin Secretary for the Vatican for eight years under both Pope Benedict XVI and Pope Francis. And like many of the Latin translations of children's literature that have preceded them, the general public's engagement is with a familiar text in an unfamiliar language. In an opening note of appreciation to Gallagher, Kinney writes that he hopes that this translation will "bring *Diary of a Wimpy Kid* to life in a way that will help people all over the world gain a deeper appreciation of this wonderful, and vital, language."

Despite such global aspirations, there remain a number of questions to consider when gauging the long-term prospects for the Latin translation of children's literature. According to Emer O'Sullivan, "Comparative children's literature questions the system of children's literature, its structure of communication and the economic, social, and cultural conditions that allow it to develop" (190). With this in mind, one can reasonably ask whether bringing children into contact with Latin is equivalent to contact with other cultures, or whether it simply provides a glorified linguistic workbook. Slightly more cynical is the potential suggestion that Latin translation of children's literature is an unnecessary pedantic exercise, heavy on critical intrigue and low on practicality for children—in other words, that it is novelty literature instead of comparative literature. Or worse, that it is simply a joke to begin with, and that Lenard's *Winnie Ille Pu* is more akin to Frederick Crews's 2001 *Postmodern Pooh*—a humorous parody of academia and criticism—than to Milne's original *Winnie-the-Pooh.* Most extreme is the question of whether the current Latin translation of children's literature is actually an *anti*-comparative gesture, given that its source texts are generally well-established titles in English that have already proven commercially-profitable. Rather than diversifying the children's literature canon, does Latin translation simply reaffirm its existent borders?

In spite of this, there are a number of equally compelling reasons to seriously contemplate and encourage the confluence of Latin and children's literature. To begin with, it offers a complex negotiation of the high/low and elite/popular dynamics that have historically separated Latin and children's literature; perhaps the humor that many find in such juxtaposition is simply indicative of the continuing intellectual and academic marginalization of children's literature. In addition, it is crucial to address the ways that Latin translation usefully complicates existing translation methods and objectives for children's literature, as Bolchazy's stated goal of the "responsible popularization" of language rather than text makes evident. Furthermore, even if these texts are geared towards adults, they may still be responsible for stoking an interest in children and for encouraging communal language learning within the family. If so, it is worth considering the cultural and intellectual mediation that Latin offers between adult and child readers, making the elite accessible and the mundane enjoyable for both potentially uninitiated age groups. Viewed in this manner, the contemporary rise of Latin translation in children's literature may herald a comparative rebirth of classical education and influence for all ages in the English-speaking world, suggesting the possibility of more widespread distribution of these texts as educational material. At its most dynamic, such mediation affirms the contemporary relevance of both Latin and children's literature—a language ostensibly situated in the past and a literature presumably oriented toward the future—with a translational overlap that is as potentially significant and productive as it is surprising.

Notes

My sincere thanks to Micah Phipps for his vital role in the origination and development of this project. This paper was first presented at the Translation Studies and Children's Literature symposium in Brussels and Antwerp in October 2017, and my gratitude to Vanessa Joosen, Clémentine Beauvais, and Emer O'Sullivan for their feedback and suggestions for finalizing this article.

Endnotes

1. This is also made evident in Newman's subtitle for *Rebilius Cruso*: *A Book to Lighten Tedium to a Learner.*
2. Of course, such complication and controversy regarding names is in no way limited to Latin translation. For a more detailed analysis of the politics of this process, see Jan Van Coillie's "Character Names in Translation: A Functional Approach" (in *Children's Literature in Translation: Challenges and Strategies*, St. Jerome Publishing, 2006, pp. 123–139) and Yvonne Bertills' *Beyond Identification: Proper Names in Children's Literature* (Åbo Akademi University Press, 2003).
3. This title represents a minor aberration in the collective quality and cohesion of the Bolchazy-Carducci Seuss books, as the Tunbergs' translations are to be roundly commended for their precision, creativity, and (from a Latinist's perspective) entertainment value.
4. Gallagher's title also provides a clear allusion to Julius Caesar's first-century-BC narrative of the Gallic Wars, *Commentarii de Bello Gallico*, which is also one of the most commonly utilized primary texts in contemporary Latin education.

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BOOKBIRD POSTCARDS

Ten-year-old Furqan has decided it is time to shed his baby curls and get a flat-top haircut like his friend Marcus. When Furqan's father consents to his request for a flat top, they take the number 14 bus to Mr. Wallace's barbershop. Although he is excited for his new style, Furqan worries that his flat top will be flat like a pancake, Mr. Babo's drums, abuelita's tortillas, or even as flat as cousin Mary's skateboard. Daddy reassures him his flat-top haircut will look "fresh." This heartwarming, bilingual picturebook captures the loving relationship of a young Afro-Latino boy and his father as he negotiates his ethnic heritage through the Black male social practice of attending a barbershop and getting his first "fresh" haircut like older boys. First published in Malaysia, this picturebook offers a window for children around the world to experience the pride of Black hair and its significance in helping some youth negotiate their identities. In the author's note, Liu-Trujillo speaks to the possibility of this book as a space for cross-cultural learning so that two worlds can better understand one another.

Cheryl Logan

Furqan's First Flat Top/El Primer Corte de Mesita de Furqan
Robert Liu-Trujillo
Trans. Cynthia Muñoz
Oakland, CA: Come Bien Books, 2016. Unpaged.
ISBN: 9780996717809
(Picturebook; ages 5–9)

Kiska, a foutreen-year-old Aleut girl, followed a traditional life until the Japanese invaded a nearby island. In response, the U.S. military evacuated her village to Funter Bay, an internment camp over 2,000 miles from her home. Conditions at the camp are abysmal. Many members of the community sicken and die; others are cold and on the brink of starvation. Breaking traditional social mores that prevent girls from hunting, Kiska's efforts feed her community and help them endure the hardships of internment.

Well-researched, the book is based upon interviews of Aleuts who were interned and historical records. The end pages include primary-source photographs of Funter Bay Camp, discussion questions, and resources for further study, making them an invaluable source for teachers. This is a must purchase for every library collection.

Laretta Henderson

Kiska
John Smelcer
Fredonia, NY: Leapfrog Press, 2017. 157 pp.
ISBN: 1935248936
(Fiction; ages 13+)

Letters

Children's Literature in "Our Language"

Lydia Kokkola

The Torne Valley, "Our Language," and Our Literature

Most of the Finnish-Swedish border runs through the Bothnian Sea. Between Haaparanta on the Swedish side and Tornio on the Finnish side, the border continues its watery path upstream along the Torne River until it reaches Kengis, from whence the tributary Kassanniska marks the national boundary. The northern rivers freeze in the winter, enabling border crossings at any point along the 555.5 km stretch. This border came into existence in 1809, when Sweden was forced to cede land to Russia. From 1809 to 1917, Finland was a Duchy of Russia. As Finland celebrates one hundred years of Independence, this letter focuses its attention on the people of the Finnish-Swedish borderlands—the *Tornedalinger* (literally, "people of the Torne valley")—their language, and their literature.

The Tornedalinger number around 50,000. They are Swedish citizens, although their official language is Meänkieli, which literally translates as "our language." Meänkieli is a creole formed from Finnish and Swedish with some influences from Sámi. Originally, the term *Meänkieli* was dismissive, signaling the speaker's awareness that they were speaking "our" way, not standard Finnish. However, since Meänkieli is incomprehensible to Swedish speakers, it separates the minority from the majority culture. Meänkieli was not officially recognized as a language until 2002; prior to that, it was considered a dialect of Finnish. Less than half of the Tornedalingers speak Meänkieli, mainly due to repressive language policies that were enforced from the 1920s to the 1960s. For instance, children could be punished for speaking Meänkieli in the playground (Winsa, *Language Attitudes* and "Language Planning"). Since Sweden joined the EU, attitudes have changed: the National Minorities Act functions both as an apology for abuses in the past and as a plan to enable these minorities to flourish (Lag 2009). It emphasizes support for child language development, which has led to a sharp increase in publications of children's books. To date, publications listed as being in Meänkieli total around 160, of which about 90 are for children and 10 are dictionaries. The three main publishing houses—Förlaaki Kaamos, Meänkielen förlaaki, Barents Publisher—are small, desktop enterprises established by activists committed to promoting the language and culture. In addition, a few other companies have published translations.

In this letter, I venture to provide *Bookbird* readers with an overview of Meänkieli literature, most of which has been written and produced by parents who are politically active in their promotion of minority rights. The primary purpose of these books is to pass on the language—not only to the children but also to their parents and carers who, as a result of the repressive language policies, are not necessarily fluent speakers. They also endeavor to forge a sense of group identity.

Introducing Vocabulary through "Point and Say" Books

Given the need to teach and pass on the language, it is not surprising that many of the books focus on teaching vocabulary. For instance, Monika Pohjanen's *Meän Pikku Kirja* (Our Little Book, 2012) is a simple question-and-answer book that begins by asking "Who is this?" and continues, "It's a girl," followed by the same for a boy (2, 3). Thereafter, the question shifts to "Mikäs tama oon?" (What is this?), filling an otherwise blank verso, while the recto has a large painting of an object and the correct word (e.g., "Se oon äpyli" [It's an apple] (21). *Anna Peilaa Itteä* (Anna Looks in the Mirror, 2014) by Kerstin Tuomas Larsson and Isabella Jakobsson takes vocabulary teaching a step further as Anna's faulty pronunciation of the parts of her body she sees in the mirror are corrected by her mother in the replies. Mona Mörtlund and and Stina-Greta Berggård's *Ellin Leikkikaveri* (Elli's Playmate, 1993) is slightly more sophisticated. The plot resembles Eric Carle's successful *Where's Spot?* as Elli looks for her dog Nalle in various places around the farm. The simple question-and-answer format makes the story very easy to predict and recall.

Mörtlund has also written two books about Hanna, which are clearly intended to introduce children to the Meänkieli names of regionally specific flowers and birds. Some of the names are identical in Finnish and Meänkieli (e.g., *pöllö*, meaning "owl") but very different from the Swedish name the children will hear in school (*uggla*), and others belong exclusively to Meänkieli (e.g., *joukhaista*, meaning "swan," is *joutsen* in Finnish and *svan* in Swedish). Mörtlund's Hanna books, illustrated by Kerstin Nilimaa, are far less successful than her books about Elli because of the home-spun illustration style. Although the plot is dependent on the recognition of the different species, the rough watercolors make it hard to identify the various species; this undermines the overall quality of the story and its potential for vocabulary instruction.

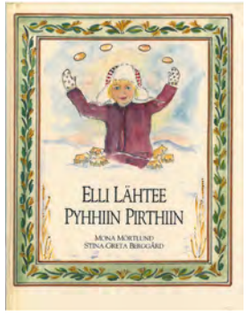
The Swedish term for this kind of vocabulary book, *pekbok*, literally means a "pointing book." It captures not only the content but also the expectation of a shared reading experience as adult and child snuggle up to share books designed for small hands to hold. These are not just books to read, they are the starting point for adult-child dialogue. They also support the language of the parents, whose own Meänkieli may be weak. Most children's literature in Meänkieli incorporates this sense of parent-child communication.

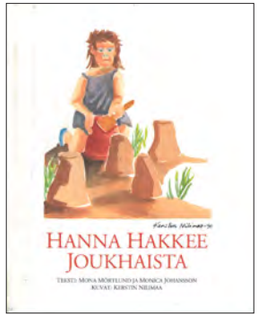
From Parent to Child: Literature by Parents and for Parents

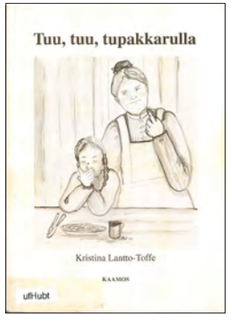
The earliest Meänkieli books were produced by parents for their own children. Aina Stålnacke's *Missa: Kertomus Liinan viishasta kissasta* (Missa: A story about Liina's wise cat, 1989) is a prototypical example of this kind of story. This low budget booklet from Förlaaki Kaamos is printed on ten sheets of A3 paper, stapled down the center. Each page contains a story about Liina's cat, Missa, illustrated with black and white sketches. The cover is illustrated with a family photograph of a young child, presumably Liina, stroking Missa. It appears to be a collection of family stories about a beloved pet, and it may well have been intended simply for entertaining close family and friends.

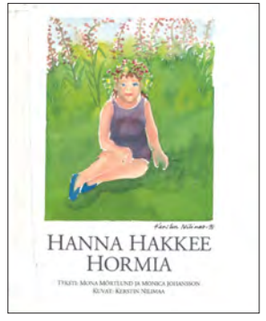
Although *Missa* is an extreme case, this homespun, low-budget production style is a common feature of works published in Meänkieli. The financial incentives for commercial publishers are low. My aforementioned criticisms of Mörtlund's books about Hanna also arise from the reliance on volunteer labor and low budget production. The stories themselves are quite clever in their allusions to classic Swedish children's literature, their introduction of specialist vocabulary, and their celebration of the flora and fauna on the Torne Valley region. *Hanna Hakkee Joukhaista* (Hanna seeks the swan), for instance, develops a regionally specific plot that resembles Selma Lagerlöf's *Nils Holgerssons underbara resa genom Sverige* (*The Wonderful Adventures of Nils* 1906–7; literally, "Nils Holgersson's wonderful journey across Sweden"). Lagerlöf's Nils is punished for teasing animals by being shrunk. He is so small he can fly on the back of a goose who introduces him to the landscapes of Sweden while teaching him to be kind to animals. Unlike Nils, Hanna's adventures are not a punishment: she willingly responds when a sparrow tells her that the magpie has stolen the swan's beak. Hanna sets out to return it before the swan dies. During Hanna's journey along the Torne valley, she meets different species of bird who guide her to the swan. The swan is so grateful that he flies Hanna home, enabling her to see the regional landscape as whole. While the story suffers from the poor quality of the illustrations, it does manage to introduce children to specific items of vocabulary in a meaningful context.

While it is easy to dismiss the books because they lack the professional finish of commercial literature, the level of grassroots commitment they evidence is impressive. These books reveal a community coming together to pass on their language and









culture. They are likely to have been written or illustrated by relatives or family friends. The illustrations are produced using the same materials that children use, which may encourage young readers to regard their drawings as being valuable as those of adults. The message that this is "our" literature—produced by us and for us—shines through each book.

Images of "Our Homeland"

Illustrations enable Meänkieli fiction to establish its regional specificity. The Torne valley's Arctic location with its extreme light changes, harsh winters, and fell landscape appear frequently, enabling these books to create a regionally specific homeland. In Mörtlund's Elli books, for instance, Berggård includes small details, such as the Swedish word *sockerbolaget* on an upturned box that serves as a table in Elli's playhouse in *Ellin Leikkikaveri* (Elli's playmate). (The word reveals that the box has been used for harvesting sugar-beet on the Swedish side of the border.) The sequel, *Elli Lähtee Pyhhiin Pirthiin*, is even more developed. *Pyhhiin pirthiin* is a Meänkieli specific term for visiting a newborn child. Newborns are *pyhä* (holy), and they make the *pirtti* (a log house) holy, too. The suffix *iin* indicates a movement towards something. Combined, *Elli Lähtee Pyhhiin Pirthiin* describes Elli travelling to visit the home of a newborn. The language, in concert with the illustrations, situates these very simple texts in a culturally specific environment. For instance, noticing that the snow has been cleared reveals that Elli's aunt is at home, and the hat they bring for the new baby is knitted according to a regionally specific design.

The homely settings of these short picturebooks allow for the inclusion of common Meänkieli vocabulary, contextualized in the everyday environments where it is predominantly spoken. This is the ideal, but it demands a great deal from community members to produce such works. A seemingly obvious alternative would be to translate good quality books which are already set in a Swedish environment.

Translated Fiction for Our Children

A few books written by Swedish authors have been translated into Meänkieli. They include some of Inga Borg's picturebooks about Plupp, an "invisibling" who lives in the Northern Fells of Sweden (see Kokkola [2016] for an overview). This child-like character lives in a traditional Sámi kota (a tent-like shelter formed from reindeer skins spread over logs) on shores of a fictitious lake. In each book, Plupp has a small adventure with an animal that is native to the region. The scenery, flora, and fauna of these books could as easily be a depiction of the border region as Sápmi proper. So far, a handful of these books have been translated into Meänkieli, starting with the ones that are most popular with tourists as they feature reindeer and elk (moose).

The most recent translation is *Max Balja/Pekan Palja* (Max's Bath) by Barbro Lindgren and Eva Eriksson. Lindgren and Eriksson have produced many books about Max, of which *Max's Bath*, from 1981, is one of the earliest. The appeal of these books largely lies in the counterpoint between the illustrations and the text. In the Meänkieli version, Daniel Särkijärvi, the translator, adds a Swedish text pointing out this feature to parents, suggesting that the book might be the site where "you and your child's shared journey towards shared fluency and a self-aware, linguistically rich future begins?" (30).

Politics in Meänkieli Literature and Literature as Politics

All children's literature is political: in its desire to inform and entertain the next generation, children's literature is both didactic and a form of social action. Minority language literatures often lay bare their political agendas simply because the authors lack experience of writing for children and the editors lack experience in guiding them. As a result, the political ideologies can take over the plot, as they do in *Poron Päivväkirja* (The Reindeer's Diary, 1998) by Ragnar Henriksson.

Although more associated with the Sámi, intermarriage and social proximity mean that reindeer herding is also part of Tornedalingers' cultural heritage. *Poron Päivväkirja* is narrated by a reindeer who is sometimes so confused he describes a poodle as "a strange sort of creature with pale woolly hair, a bit like a lamb but it barks like a dog. I guess it is a dog!" (11), but at other times he understands sophisticated human concerns. For instance, he learns that "Sweden has joined the EU, and this means that reindeer cannot be caught with a lasso or trapped. And only a vet can mark our ears. Oh dear! Now all the reindeer herders are training themselves as vets" (21). Five sentences later, he refers to television as a "cupboard" and is amazed by the stupid ideas men get from watching it. As these examples show, the main idea is not to tell an entertaining story but rather to comment on the situation for reindeer herders in the Torne Valley. The implicit assumption is that using an animal narrator will appeal to child readers, without a consideration of how this narrative perspective should restrict what is known. Being rounded up, lassoed, and ear-tagged are clearly stressful experiences for reindeer. While I offer no opinion on the EU directives on this topic, I find it unlikely that a reindeer would feel sad ("Oh dear!") that this were forbidden, and even less likely that the concept of belonging to the EU would be comprehensible.

Tuu tuu tupakkarulla (Come, come tobacco roll, 1994) by Kristina Lantto-Toffe, set in the era when the use of minority languages in public spaces such as schools was forbidden, is more successful. Elina and her sister are sent to a workhouse where they attend school in Swedish. After the first week, they are punished if they use Meänkieli. Even singing (the title is from a lullaby) is forbidden, and the outhouse becomes the only safe space where they can use their home language—making Meänkieli literally potty-talk! Unlike *The Reindeer's Diary*, the narrative perspective supports the telling of the story. When Elina first arrives at school and cannot understand Swedish, her inability to comprehend is incorporated into the plot. The reader never knows more than she could.

The above overview identifies the four main features of these books as they collectively endeavor to create a sense of Torne valley culture. They promote the learning of the heritage language and foster close relations between parents and children. This is done primarily through shared reading, but it is also linked to the darker history of the region recounted in *Tuu, Tuu, Tupakkarulla*, when children were separated from their parents and their home language. These are works of political activism produced by local people endeavoring to create a sense of the "we" who speak "our language."

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BOOKBIRD POSTCARDS

This collection of forty-two poems navigates the worlds of realism and magic realism and calls attention to the significant interplay of text and images, in which fantastic elements are interwoven with important realistic elements of everyday life. The intermingling of fairy, animal, and tall tales with scientific narratives will capture children's interests while nurturing their cognitive development. In addition, with its contextualization in the Arabic world and permeated by African fauna, Indian astrology, and Albanian folklore, this collection can promote social and cultural development at national and international levels. Both entertaining and educational, it affords a good source of wisdom and can be recommended as additional reading material in an elementary classroom program. The poet's ability to evoke reading and thinking awareness beyond entertainment is noteworthy.

Enkelena Qafleshi Shockett

Mbreti nga Qerreti
(The King from Qerreti)
Xhevat Syla
Prishtine, Kosovo: KOHA Junior, 2015. 79 pp.
ISBN: 9789951685245
(Poetry; ages 5–7)

BOOKBIRD POSTCARDS

This multi-award winning author delivers another impressive creation with an original legend circulated in the Kingdom of Cups: whoever climbs to the top of the tower in the square becomes the Hero. Each day, cups make the attempt, yet none of them succeeds. By day's end, the crowd disperses, hoping that their ambition will be fulfilled tomorrow. Yet for Cup Xiaoba, a cleaner, his daily ambition seems trivial. As night falls, all alone Xiaoba tidies up the messy square and, eventually, climbs to the top to polish the goblet, wondering as everyone does, will the Hero show tomorrow? In the final illustration, another day begins with the familiar call: where is the Hero?

Using light-colored backgrounds to highlight the line drawing of each cup's vivid facial expression and movement, this picturebook appeals to playful minds—both to scrutinize these anthropomorphized details and reconsider the traits of the Hero that each cup exhibits. With the surprising twist of Xiaoba's action, this humorously satirical, reflective story invites further thinking: who is the Hero? Or, how do we define a hero?

Bess Yu-Kuan Chen

杯杯英雄
(Where Is the Hero?)
Chao-Lun Tsai 蔡兆倫
Taipei, Taiwan: Taosheng Publishing House of Taiwan Lutheran Church, 2016. Unpaged.
ISBN: 9789864001064
(Picturebook; ages 6+)

I Am a Translator, a Transmitter of Culture

Anna Becchi

Some time ago, an article in an Italian newspaper dealing with translation started affirming that "in the rank of solitary professions … translators share the first place with lighthouse keepers." It is true. Someone who translates stays for hours in front of a PC, writing and thinking in apparent loneliness; however, while lighthouse keepers have only the wide blue sea in front of their eyes, translators have plenty of characters that fill their rooms and drag them into a myriad of different situations and countries.

Up until now, my characters have taken me to New York, North Carolina, Poland, Austria, and Germany; to the Dutch dunes; to Limburg; and even onto the moon! I wound up in a boxer-ring, on top of a diving board, in the middle of a football field, and on a sailing ship, and I discovered a lot of places and customs that I did not know earlier. In conclusion, every book I translated until now has made me travel and learn something new. And in my opinion, the readers, too, should get this opportunity.

But too often publishers and translators of children's books prefer to domesticate the stories written by foreign authors. "The tailoring of source texts to the perceived experience and requirements of the child reader in the target culture is a constant factor across the history of translation for children," Gillian Lathey points out (196). And, in fact, one of the main problems that translators of children's literature have to face is to decide between domestication and foreignization. In the existing theoretical studies, there are in this respect two radically different approaches: one theory propagates a maximal approximation of the target text to the source text, so that the translation has to be faithful, and the other suggests to take the target audience into consideration and adapt the text to the new context giving more liberty to the translator.

I am convinced of the fact that translators have a crucial role as cultural mediators. They are the ones who can preserve the local peculiarities that characterize the foreign books and show them to the readers, enriching their lives. But I also think that sometimes a compromise has to be achieved.

Of course, we can agree with Maria Nikolajeva when she writes that "a decision on an appropriate translation strategy must naturally be taken in each individual case" (287), but in my opinion, we should avoid to apply the so called ethnocentric model with increasing frequency. It is up to the translators to keep the cultural markers of the original texts in the translation, and it is up to the educators to encourage the young readers to familiarize with foreign cultures suggesting—for example, that they should find information about what they read in other books or on the Internet. Today you can really travel all over the world through google-maps and YouTube while staying behind your desk. And then, perhaps, one day the readers will feel the desire of packing their bags to go on a real journey to the places that have already become familiar to them through literature.

In a nutshell, the essential aspect in deciding if a text should be domesticated or not is, for me, the age of the target group. If the text is written for first-grade readers and its characters have funny names with particular meanings as well as relating puns, then even a localization of the text—which means a changing of the setting to a more familiar one—may be the most appropriate choice. It is quite evident for me that if you have to translate the names of the

characters, the setting of the book cannot remain in the foreign country because there would be a lack of authenticity that even a young audience would notice. Otherwise, someone could feel the same astonishment as Umberto Eco when he was a young boy in the 1950s and watched synchronized Hollywood films set in America in which, curiously, all the characters had Italian names (177).

In any case, if you localize a novel, you have to pay great attention and be extremely consistent. I once read, for instance, a book translated from French that had been localized in Italy and in which someone opened the window and still saw the Atlantic! A child probably may not notice such a mistake, but I think that we have to edit children's books with the same care that we would use for adults' books—despite the fact that such alterations would never occur in a novel for adults. Children's books of literary quality deserve the greatest respect, but unfortunately, this does not always happen.

To return once more to the issue of changing names in translated novels, I myself consider even more criticizable the decision to substitute only the more difficult and unusual ones. Aidan Chambers has referred to his experience as publisher of Peter Pohl's novel *Janne, min vän* (*Johnny, My Friend*) saying, "I was anxious that young readers should not be disconcerted by characters' names when I knew they would have to face other textual unfamiliarities of a fairly complex order. So my opinion, though reluctant, was that we should anglicize any names that were totally unfamiliar, but retain any that were readable and recognizable" (129). So Janne was renamed Johnny, but Chamber's Swedish consultant Katarina Kuick was against this strategy, arguing that it was time that English-speaking children got used to foreign names. The question is whether foreign names really make a difference for young readers and to what extent the number of foreign names has an impact on the readability of the text. I think that it is always a matter of age.

I should like to illustrate this by means of an example. When I translated a German series for children called *Liliane Susewind* by Tanja Stewner, I decided to localize it—mainly because of the funny and meaningful names of the characters and the not so peculiar setting. Furthermore, there was a part in the first book that made a localization absolutely necessary from the beginning. Liliane has a genial friend who loves Goethe and participates in a quiz about his works. For an Italian child of nine or ten years of age (this is the book's target group), this reference would be incomprehensible and some titles of Goethe's tragedies (like *Götz von Berlichingen*) also unpronounceable. So I substituted Goethe with a famous Italian poet of the same period, Leopardi, naming the easier titles of his works in place of Goethe's. Readability is of course an important aspect in the translations of children's literature, but often we underestimate the abilities of young readers. It emerges here quite clearly that a complete domestication and localization of a book seems necessary only if the age of the target group is low. In general, I am against domestication in books for older readers, although there might be single cases where it is preferable. Sometimes authors name, for example, types of candies or of other foodstuff that are not known in other countries. In such a case, I do not replace the name with that of an Italian type of candy, but I use a generic word; otherwise, I would sense the Italian name not fitting with the foreign setting. As I have already mentioned, you have to be very careful and consistent when you domesticate a text.

On the whole, I share the concern of Belén González-Cascallana, who in 2006 already warned of the consequences of "the ongoing process of internationalization," which she considered "bound to affect the strategies used by translators of children's literature in English, who are more and more likely to resort to a mere transfer of culture-specific items" (108).

The choice of the American translator of the Dutch novel by Sjoerd Kuyper, *Hotel De Grote L* (*The Big L Hotel*), to replace in one passage of the book the name of the Dutch amusement park Efteling with Euro Disney is a striking example of it. In my opinion, this is a completely superfluous change that deprives the reader of the chance to be informed about the existence of a particular Dutch park.

When I had to translate the Dutch novel *Negen Open Armen* (*Nine Open Arms*) by Benny Lindelauf, I was convinced of the importance of keeping the words in Limburgish that the author had inserted into the text in order to preserve its local flavor. It was very difficult for me to find an Italian publisher interested in this wonderful book, and it took me nearly ten years. The publishers who refused it objected that

it was a far too localistic story that would not appeal to the taste of young Italian readers. Its later success in Italy—the book was nominated for the prestigious Premio Strega Ragazze e Ragazzi and inserted into the most important Italian lists of the best children's and youth books of the year—seems to have proved me right in the end.

In conclusion, we can say that globalization has had a paradoxical outcome in children's literature: a radicalization of the ethnocentric model of translation and an increasing tendency towards domestication. The result is that instead of becoming familiar with the unknown, the readers are pushed to ignore it and to think that everything is identical to what they already know—a far cry from Paul Hazard's visionary idea of a Universal Republic of Childhood, in which children would perceive everywhere "the world as a place without borders, with their books freely transcending all linguistic and political boundaries" (O'Sullivan 9). This is an idea that was shared also by Jella Lepman, who saw books as bridges between disparate countries and cultures and, therefore, as a fundamental means of promoting peace in the world.

Unfortunately, as observed by Emer O'Sullivan, "since the late twentiethth century, a different type of internationalism has prevailed in children's literature, this time not as an idealistic postulate but rather as the result of global market forces. It is generated by multinational media companies that manufacture products for children all over the world" (9). Books, too, are now considered as products that have to adapt to a global market and cannot, thus, show any local marker. It is my conviction that translators should fight against these consequences of globalization and be more aware of the importance of their role as transmitters of culture. The visions of Paul Hazard and Jella Lepman are still inspiring, and we have to remember that if people do not get familiar with foreign cultures, freedom and tolerance will always be threatened.

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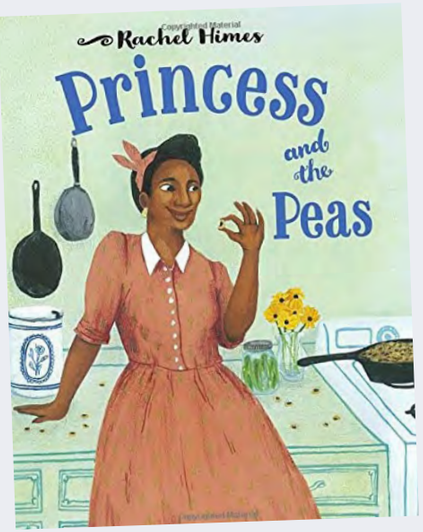
ANNA BECCHI is a translator from German, Dutch, and English into Italian; a scout for Italian publishers; and a literary agent of some of the most important German publishers for children. Up until now, she has translated over twenty novels for children and Young Adults and has opened the door to success for numerous foreign books in Italy. At the moment, she is working on a new Italian version of Jella Lepman's autobiography, *Die Kinderbuchbrücke* (*A Bridge of Children's Books*).

BOOKBIRD POSTCARDS

In a delicious spin-off of the classic fairy tale "The Princess and the Pea," Rachel Himes weaves a tale filled with southern American hospitality. Ma Sally is the best cook in Charleston County, South Carolina, USA. When her only son, John, decides to get married, Ma Sally determines that his prospective wife "will have to cook as well as me." She sets out to find a wife who can cook the best black-eyed peas by inviting all eligible single ladies to her house. She advises them that the best cook will marry John. After many failed cooks, Ma Sally finally finds the perfect bride, Princess. However, Princess determines that before she accepts John's marriage proposal, he must also demonstrate his worthiness to deserve her hand in marriage. Himes' author's note explains that she always wondered why the princess "needed to be sensitive enough to feel a single pea" through many layers of mattresses. Thus, she created a story that shared important values: "love, family, and community." The beautiful illustrations incorporate a variety of media—including acrylic, watercolor, and collage. This humorous tale is sure to be a favorite with readers.

Ruth McKoy Lowery



Princess and the Peas
Rachel Himes
Watertown, MA: Charlesbridge, 2017. Unpaged.
ISBN: 9781580897181
(Picturebook; ages 5–8)

ViVaVostok: Literature for Children and Young Adults from Central and Eastern Europe in the German-Speaking Area

Katja Wiebe

The Funding Program and Its Aims

The current literature for children and young adults from Central and Eastern European countries is little known in German-speaking regions. It is the aim of the funding program ViVaVostok to change this. Since 2012, it has been helping children's book authors from Central and Eastern European countries to present their work in German-speaking areas. It offers financial support to organizers who introduce their audience to literature from Central and Eastern Europe. ViVaVostok invites young readers to discover new worlds, to meet foreign authors and illustrators in person, and to be enchanted by as yet little known literature. Last but not least, the events and information offered are supposed to encourage the translation and publication of these works in German.

Origins of ViVaVostok

With the collapse of the Iron Curtain, the contacts between German-speaking children's literature and the literatures of Central and Eastern Europe and of the Balkans eroded. Previously, there had been regular dialogue, often resulting in translations; beginning in the 1990s, however, this exchange gradually decreased and eventually ceased completely. Apart from a few reeditions of classics, there were hardly any translations into German of children's literature from Poland, Romania, Slovenia, or the other countries. The children's literatures in Central and Eastern Europe had to reinvent themselves after the end of communism or socialism and to look for new topics, contents, and forms for their texts. They also had to build an independent market because the often state-controlled book market no longer existed. For a long time, there simply were not many books that would have qualified for translation.

With the new millennium, the situation changed. A young generation of authors and illustrators began to publish within evolving book markets and a lively literary scene. This renewal, however, remained largely unnoticed in German-speaking countries. To gain a better overview over the recent developments, the Robert Bosch Foundation, together with the International Youth Library, launched a survey of the current children's literatures in the Czech Republic, Hungary, Poland, Russia, Slovenia, and Ukraine. The study traced the respective developments in picturebooks, children's books, and young adult literature over the course of the past twenty years. It analyzed the changing structures of the post-socialist children's book market; scouted for noteworthy

and representative books, authors, and illustrators; and identified relevant institutions and contact partners. This research brought to light the newest developments of Central and Eastern European children's literature. But it took personal encounters to revive the disrupted cultural exchange: It was decided to invite Central and Eastern European authors and illustrators with their books to Germany, Austria, and the German-speaking regions of Switzerland. In collaboration with the International Youth Library, the Robert Bosch Stiftung developed the funding program ViVaVostok, which supports intercultural children's book projects by providing information, logistic backing, and help with financing.

ViVaVostok in Action

Focusing on children's literature from Central and Eastern European countries, ViVaVostok promotes readings and workshops at literary festivals, schools, libraries, and book fairs with engaging children's book authors and illustrators from Croatia, the Czech Republic, Poland, Slovakia, Ukraine, and other countries. The financial support covers both professional fees and travel expenses, and it may include funds for hiring interpreters, chairs, performers, and musicians. Given that these readings and workshops are always intercultural, featuring non-germanophone guests, translators, and interpreters play an important role: The projects mainly present literature that has not yet been translated into German. This way, ViVaVostok prides itself on providing new translations of selected passages to acquaint the German public with picturebooks, children's books, or young adult novels hitherto unheard of.

Initially, the greatest challenge usually is that event organizers often do not even know who to invite—because the illustrators and authors, though successful in their home countries, do not yet have an international reputation. This is why the International Youth Library, with its linguistic know-how and intimate knowledge of children's literature in the Central and Eastern European countries, volunteered to offer consulting. For each project, the staff compiled a list of books on different topics as well as for different target groups, and added information about authors and illustrators. The cost and financing plans for the various projects are also handled by the International Youth Library.

ViVaVostok Projects Up Close

ViVaVostok has not only supported important children's literature festival and events drawing large publics but also smaller projects of school libraries and others. It also aims to reach beyond the urban centers and include more rural areas, where readings and literature workshops for children with international artists are rare.

Selected projects

Since 2013, Brandenburg has hosted the annual International Picture Book Festival entitled "The Dark and the Light" with the support of ViVaVostok. The festival has embodied the idea of bringing together geographic and cultural neighbors through illustrated children's literature over the years. During the one-week festival, the German-Polish border region becomes a meeting point for Czech, German, Lithuanian, Polish, and Russian illustrators who enjoy artistic exchange and offer workshops to children.

A fine little project was realized in 2014 in the northern rural region of East Frisia: The small elementary school Völlen put together a project week on the topic of "Feeling foreign" and invited two Slovenian children's book authors and illustrators. The children discussed the picturebooks and stories by Neli Kodrič Filipić and Damijan Stepančič, painted, and played with the artists.

The year 2014 also marked the creation of a new festival in Berlin that was exclusively dedicated to children's literatures from Central and Eastern Europe. Named "viva literatura," it invited five illustrators from the Czech Republic, Estonia, Hungary, Poland, and Russia to present their books in Berlin libraries and to creatively introduce school groups to their ideas and stories through hands-on activities. This was repeated in 2016 with artists from Georgia, Lithuania, Poland, Russia, and Ukraine.

Apart from many wonderful longer-lasting library and school projects or festivals, there exists also productive collaboration with universities. In 2015, the Institute for Slavic Studies of the University Hamburg introduced a combined translation and event project called Socialist Childhoods: Literary Explorations of Poland, Russia, and Slovenia. Students translated texts by children's book authors Aneta Górnicka-Boratyńska, Natalya Nusinova, and Janja Vidmar during a full term. They then

Berliner Bücherinseln 2013. The Polish illustrators Monika Hanular and Malgorzata Gurowska. Photo: Berliner Bücherinseln

The European Children's Book Fair Saarbrücken 2016. Finissage with artists from Ukraine. Photo: European Children's Book Fair.

Keyvisual: Logo ViVaVostok. Copyright: Svjetlan Junaković

LiteraTOUR Geretsried 2014. Author Joanna Olech from Poland. Photo: LiteraTOUR

Rheinisches Lesefest "Käptn Book" 2012. Illustrator Iwona Chmielewska from Poland presents her book.
Photo: Sebastian Frankowski

Socialist Childhoods University Hamburg 2015. Program flyer, with the authors in the background. Foto: Universität Hamburg

Viva literatura Berlin 2014. Workshop with the Russian illustrators Zina Surova and Filip Surov. Photo: Viva literatura

Viva literatura Berlin 2016. The Russian illustrator Anna Morgunova at the workshop. Photo: Bernhard Ludewig

Viva literatura Berlin 2016. Illustrator-team Romana Romanyshyn and Andriy Lesiv at the workshop. Foto: Bernhard Ludewig

Viva literatura Berlin 2016. Painting and crafting at the workshop. Foto: Bernhard Ludewig

White Ravens Festival 2014, International Youth Library. Children's poet Radek Maly from Tschechien and translator Mirko Kraetsch. Photo: IJB

White Ravens Festival 2016. Author Daria Wilke and Katja Wiebe (ViVaVostok). Photo: Marlene Zöhrer

White Ravens Festival 2016. Author Kätlin Vainola and translator Kaja Ziegler. Photo: IJB

White Ravens Festival 2016. Picturebook *Lift* by Kätlin Vainola. Photo: Marlene Zöhrer

organized readings for the three authors in Hamburg libraries and schools, taking on themselves the roles of interpreters and moderators. The project—which not only introduced unknown children's books from Poland, Russia, and Slovenia to a German audience but also allowed students to gain their first professional experiences in the intercultural and literary domain—was awarded the University Prize of the City of Hamburg.

While facilitating many events aimed at young audiences, ViVaVostok also wants to promote the professional dialogue about children's literature from Central and Eastern Europe. Panel discussions offer a valuable forum for this kind of exchange: At the International Picture Book Festival in Brandenburg in 2014, illustrators Gabriela Cichowska (Poland) and Kęstutis Kasparavičius (Lithuania) debated with Nikolaus Heidelbach (Germany) on the topic of (self) censorship in picturebooks. In the same year, the Danube Festival in Ulm featured a panel discussion between the Ukrainian artists Taras Prochasko (author), Oleksandr Havrosh (author), Romana Romanyshyn (illustrator), Andriy Lesiv (illustrator), and Natalka Sniadanko (author and journalist), exploring the impact of the Ukraine-Russia conflict on literature for children and young adults.

Finally, ViVaVostok also initiated a few socio-political events: At the Frankfurt Book Fair in 2013, Russian publishers critically discussed the Russian laws on the protection of children and minors and the impact of censorship on the Russian children's literature scene together with German experts on Eastern Europe (Russian Children's Literature Under Pressure). Also at the Frankfurt Book Fair, artists and critics from Estonia, Latvia, and Lithuania looked at the ways in which Post-Soviet memory in the Baltic States ranged from nostalgia to moral condemnation (The Soviet Past in Baltic Children's Literatures).

Conclusion: Results and Successes of ViVaVostok

Since 2012, more than five hundred events related to children's literature have been realized thanks to ViVaVostok in Germany and Austria. One hundred thirty-one children's book authors and illustrators from Belarus, Bosnia-Herzegovina, Croatia, the Czech Republic, Estonia, Georgia, Hungary, Latvia, Lithuania, Poland, Romania, Russia, Servia, Slovakia, Slovenia, and Ukraine have delighted children and adults with their books, exchanged with colleagues, and taken the impressions from their reading tours back home. The organizers have built a vast network and remain in contact through ViVaVostok. The ground has been laid for more intercultural readings.

The German-speaking book market has also begun to pay more attention to children's books from Central and Eastern Europe. Several projects have led to the publication of children's books from Poland and the Czech Republic in German; the "new" literatures have gained more faith and support among publishers. Overall, the number of children's books from Central and Eastern Europe is growing in the German-speaking book market.

Apart from these achievements, ViVaVostok itself has evolved and broadened its scope. It does not only fund and promote events but also provides information about new children's literature in Central and Eastern Europe. ViVaVostok's website serves as an information platform, and social media help spread the information about projects, events, or feature interviews with or portraits of children's book illustrators and authors. With this range of offerings, ViVaVostok wishes to continue promoting children's literatures from Central and Eastern Europe well into their promising futures.

Translated by Nikola von Merveldt

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@vivavostok on *facebook* and *instagram*

SPONSORED ARTISTS

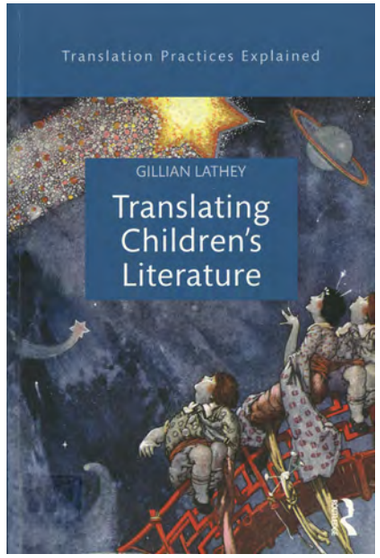
POLAND: Jan Bajtlik, Katarzyna Bogucka, Wojciech Bonowicz, Paweł Beręsewicz, Iwona Chmielewska, Gabriela Cichowska, Agata Dudek, Piotr Fąfrowicz, Aneta Górnicka-Boratyńska, Małgorzata Gurowska, Monika Hanulak, Marta Ignerska, Roksana Jedrzejewska-Wróbel, Jona Jung, Piotr Karski, Grzegorz Kasdepke, Tomek Kozłowski, Ewa Kozyra-Pawlak, Grażyna Lutosławska, Anna Onichimowska, Joanna Olech, Paweł Pawlak, Joanna Rusinek, Michał Rusinek, Joanna Ruszczyk, Piotr Socha, Marcin Szczygielski, Elżbieta Wasiuczynska, Jozef Wilkoń, and Aleksandra Woldańska-Płocińska.
RUSSIA: Ivan Alexandrov, Anastasia Arkhipova, Stas Azarov, Tatyana Kormer, Sergey Lukianenko, Olga Monina, Anna Morgunova, Natalya Nusinova, Igor Oleynikov, Dmitriy Ozerskiy, Natalya Petrova, Nikolay Ponomarev, Svetlana Prudovskaya, Sasha Sidorcova, Zina Surova, Andrey Usachev, Stanislav Vostokov, and Daria Wilke.
UKRAINE: Volodmyr Arenev, Anastasia Denysenko, Sashko Dermanskiy, Oleg Gryshenko, Natasha Guzeeva, Oleksandr Havrosh, Andriy Lesiv, Ivan Malkovych, Halyna Malyk, Zirka Menzatyuk, Taras Prokhasko, Romana Romanyshyn, Maryana Savka, Kateryna Shtanko, Natalka Sniadanko, Olena Staranchuk, and Lesya Voronina.
CZECH REPUBLIC: David Böhm, Pavel Čech, Jaromir 99, Daniela Fischerová, Daniela Krolupperová, Michaela Kukovičová, Radek Malý, Vratislav Maňák, Galina Miklínová, Iva Prochazková, Jaroslav Rudiš, Mileda Rezková, Petra Soukupová, Lukáš Urbánek, Dagmara Urbanková, and Chrudoš Valoušek.
SLOVENIA: Tadej Golob, Neli Kodrič-Filipič, Vinko Möderndorfer, Matjaž Pikalo, Barbara Simoniti, Damijan Stepančič, Peter Svetina, Janja Vidmar, and Goran Vojnović.
GEORGIA: Ia Bakhtadze, Ana Chubinidze, Khatia Chitorelidze, Sonja Eliashvili, Giorgi Jincharadze, Tamta Melashvili, Tatia Nadareishvili, and Eka Tabliashvili.
LITHUANIA: Ieva Babilaitė, Kestutis Kasparavičius, Lina Dūdaitė, Sigutė Chlebinskaitė, and Justinas Žilinskas.
ESTONIA: Piret Raud, Kätlin Vainola, Ulla Saar, and Kertu Sillaste.
CROATIA: Kašmir Huseinović, Andrea Petrlik Huseinović, Sanja Pilić, and Sanja Polak.
LATVIA: Rūta Briede, Anete Melece, and Juris Petraškevičs.
HUNGARY: Zsolt Adamik, Reka Hanga, and Mari Takács.
RUMANIA: Livia Coloji, Irina Dobrescu, and Cristiana Radu.
SLOVAKIA: Gabriela Futová, Juraj Šebesta, and Katarína Slaninková.
SERBIA: Dejan Aleksić, Vesna Aleksić, and Gordana Timotijević.
BOSNIA-HERZEGOVINA: Toso Borković, Šimo Esić, and Adnadin Jašarević.
BELARUS: Ales Kudritski and Artur Klinau.

Reviews

Books on Books

Compiled and edited by Jutta Reusch and Christiane Raabe

CHRISTIANE RAABE is the director and **JUTTA REUSCH** is the head of the library services of the International Youth Library in Munich, Germany.



TRANSLATING CHILDREN'S LITERATURE.
By Gillian Lathey. Routledge, 2016, 161 pages.
ISBN: 978-1-138-80376-3

The translation of children's literature is a field of growing complexity and is of interest to anyone working with books or with children, especially researchers and students of children's literature or cultural studies, editors, and publishing houses. The more this field of international importance comes into the foreground, the more urgent the specific questions concerning translation of books for children seem to appear. Gillian Lathey, a renowned scholar in the field of translation of children's literature, recognized these challenges and addressed the most relevant in her book *Translating Children's Literature.*

Lathey's experience as a judge of the Marsh Award for Children's Literature in Translation and as the Director of the National Centre for Research in Children's Literature at Roehampton University London gives her the appropriate status to discuss not only the role of the translator in the field of books for children but also the process of translating literature aimed at children. Her study *Translating Children's Literature* (2016) builds on her previous book, *The Role of Translators in Children's Literature: Invisible Storytellers* (2010). The author has thus been consolidating the position of translation of children's literature in the academic field of translation studies. The publication of this study within the series *Translation Practices Explained* seems to testify that translating for children has been ranked among the translation fields that deserve special attention. Today, more than ever, translation for non-adult audiences requires specialization in all media, including the audio-visual and electronic ones. Accordingly, the challenges that translators of various types of texts for children have to face lead to the acknowledgement that they should be helped in their aspiration to become successful translators in their special sector.

In order to facilitate these complex endeavors, Lathey addresses all types of students of translation, including self-learners. She empowers them by pointing to various aspects of books for children, particularly to the fluidity between adult and non-adult fiction, and by stressing the inherent dual address of most books aimed at children. According to her, conveying this adult-child duality may be the particular challenge of translating children's literature. However, in order to give a broader insight into the issues of translating for children, the author complements her analysis and conclusions with the expert opinion of others—such as scholars, critics, authors, illustrators, and translators. For example, she quotes Jill Paton Walsh's consideration of translation for children and compares passages from Roald Dahl's short story for adults *The Champion of the World* and its version for children, *Danny: The Champion of the World.*

Lathey's study is particularly significant as it examines translated texts from all five continents and refers to works written in more than ten different languages. Readers will not only learn about the features of the translation of children's classics like Milne's *Winnie-the-Pooh or Collodi's Pinocchio*, but they are also offered excerpts from several texts in both the source language and the target version.

However, this work is not only a scholarly study but also a practical guide assisting future translators or those desiring to improve their translation skills. It offers exercises, discussion points, and further readings. Such a didactic apparatus containing various types of helpful practical suggestions as well as implicit and explicit advice to readers presents an invaluable stimulus for effective work. It will also encourage students to read widely across children's lit-

erature to consider in a responsible way the themes discussed and to properly prepare for the challenges confronting translators.

Translating Children's Literature can, therefore, be seen as essential reading for anyone working on the translation of children's literature internationally and as an empowering text for further studies of translation of children's literature on national levels.

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STORIES FROM ASIA: THE ASIAN CHILDREN'S LITERATURE COLLECTION.
National Library Board Singapore, 2016, 204 pages.
ISBN: 978-981-09-6506-8. Distributed only by the National Library of Singapore, not for sale.

Stylishly produced with high-quality, this beautifully designed book was created as an introduction to The Asian Children's Literature Collection of the National Library of Singapore. This ambitious book accomplishes that role. Recognized by the United Nations Educational, Scientific, and Cultural Organization (UNESCO) for its significance, this collection has resources of 24,000 volumes developed over the past half century. Quality photography provides visual introduction to the collection, exhibits, and its displays, as well as accurately featuring books that are three-dimensional. A soft palette of colors gives background to the text while maintaining readability, and the color scheme serves as an organizer for the chapters.

The introduction, written by Ruth Wong Yeang Lam, focuses on the "Power of Stories" and is organized around "Values in Asian Tales" and how the books introduced exemplify those values. Books that originate from Asia, as well as books published in Western countries (predominantly the United States and United Kingdom) but have stories that are set in Asia, are intermingled.

Chapter 1 serves as an overview to the research development at the Asian Children's Literature Collection at the National Library of Singapore, including a focused section on "Asian Cinderellas" followed by one on "Literature from the Different Regions." Chapter 2, titled "Folktales in Asia," is divided into motifs and structural organization such as "Stories within Stories." Chapter 3 is titled "Foreign Perspectives of Asia" and explores the impact of missionaries and colonizers and their interpretations of the foreign lands about which they wrote. Chapter 4 returns to "Highlights of the Asian Children's Literature Collection" and includes sections particularly unique in Asian literature: handmade books, toy-books, woodcut-books, paper-cut images, and accordion binding. A special feature includes the story of how the move of a publishing house of toy books saved their collection from destruction during World War II. Chapter 5 features the "Rise of the Asian Child"—sorting books by region, introducing some bilingual books and multicultural literature particularly focusing on immigrants, and providing a discourse in diversity. A handful of profiles of authors and illustrators are featured in the final chapter.

A particular value of the book is its introduction to works that may have been previously overlooked. Many researchers of Asian books for children will be pleased to discover previously unknown or lesser-known books that have merit—much like a treasure hunt through pages filled with book covers, photographs, and inside spreads. Many of the books are historical and, therefore, out of print; however, it is possible to order some of the titles through online bookstores, thus experiencing works we would not have otherwise known.

Each book is described for its merits, without critical attention to the book's role in today's world. Of the historic collection, many books were published in an era when non-Asian writers were telling the stories and often illustrating them. This book will help identify key works that are worthy of research studies today, but it will be up to readers of the original books to consider what each book represents in terms of cultural authenticity, writing "own stories" and other matters of the representation of Asians.

Perhaps what may be of the most value in this volume is the opportunities it offers for researchers to use the cited resources to consider what needs to be involved in analyzing books for and about children in Asia. For example, who is the intended audience of these books—an Asian child living in Singapore or another Asian place, an Asian child living in a Western country, or a non-Asian child? What do researchers need to consider in analyzing the perspectives and portrayals of such books? What do historical representations mean in today's world?

The only way to obtain this book is to be fortunate enough to be gifted a copy by the National Library of Singapore. At present, it is not available for sale. Perhaps in the future, it will be available as a digitized copy, or the information will be made available online through the library's website.

JUNKO YOKOTA
National Louis University, Chicago
In consultation with FUMIKO GANZENMÜLLER

SHOJO MANGA: TEXT-BILD-VERHÄLTNISSE UND NARRATIONSSTRATEGIEN IM JAPANISCHEN UND DEUTSCHEN MANGA FÜR MÄDCHEN.
[Text-Image Relations and Narrative Strategies in Japanese and German Manga for Girls].
By Kristin Eckstein. Series: Studien zur europäischen Kinder- und Jugendliteratur / Studies in European Children's and Young Adult Literature ; 2.
Universitätsverlag Winter, 2016, 272 pages.
ISBN: 978-3-8253-6538-7

In Germany, Manga have carved themselves a niche in the comic culture. The new millennium saw the development of a new genre—the German Shōjo Manga for adolescent girls and young women—inspired by the formal aesthetics of Japanese comics, featuring complex coming-of-age stories of female protagonists in dystopian or real-life German settings, and mostly drawn by female artists.

Kristin Eckstein gives an overview of research in Japanese and Western comic and literary studies—which largely ignore Manga, and especially Shōjo Manga, even though they have long established themselves as trendy media of pop culture. The few studies on Shōjo Manga focus mainly on socio-cultural, pedagogical, historical, or art-historical aspects, which do not pay closer attention to the aesthetics or narrative questions.

Eckstein sets out to remedy this situation: She analyzes and compares visual and verbal represen-

tational practices, formal aesthetics, and thematic aspects of Japanese and German Shōjo Manga based on current theoretical approaches developed by narratology and studies of intermediality. Her corpus consists of more than fifteen series and individual volumes, selected from various subgenres of Japanese Manga in German translation or originally German Manga, all published after 2000. Rather than elaborating a new comic or manga theory, Eckstein aims to understand where German manga follow Japanese models and where they adapt and creatively transform them.

Following an introductory chapter, Chapter 2 relates the history of girls' manga in Japan based on seminal authors and their works. It also traces the introduction of manga into the German comic market and the commercial success of their German counterpart, the "Germanga," and specifically of Shōjo Manga in the new millennium. Moreover, the chapter gives an introduction to the themes, motifs, and subgenres of girls' manga. It shows, for example, how the characters are given psychological depth through specific visual language or interior monologues. It presents the following specific genres: "drama and romance" (usually set in high school or university), "boys love" (male homosexuality portrayed as a form of "female" pornography), gender bending/crossdressing (ways of experimenting with gender boundaries), or "fantasy" and "magical girl" (female super heroines transcending the genre boundaries). They all focus on interpersonal relationships and are aimed at a readership of twelve- to eighteen-year-old teenage girls.

Chapter 3 presents the analytical core of the study: It offers descriptions and comparisons of text-image relationships and narrative strategies in Japanese and German Shōjo Manga. Drawing on a semiotics, Eckstein begins by analyzing the verbal and the visual narrative separately.

The first subsection looks at visual information: By comparing and contrasting panel formats, shots and perspectives, human figures, visual metaphors, spatial signs, backgrounds, and coloring, Eckhart identifies the commonalities and difference between Japanese and German girls' manga. The second subsection investigates verbal information (speech balloons, lettering, typography, onomatopoeia) and its functions in Shōjo Manga within the context of comic-conventions. The third subsection takes the two together and analyses the interaction between text and image—looking at induction, focalization and narrative stance, the visualization of time, and the question of whether the Shōjo Manga is more verbal or visual in nature. Eckstein argues that due to the intermedial narrative complexity, irritating shifts in time and space, and very specific decoding methods, Shōjo Manga present a greater challenge to readers than Western mainstream comics.

A final subsection is dedicated to intertextual references in humoristic skits, parodies, quotes, or self-referential criticism in Japanese Shōjo Manga. The network of intertextual, intermedial, or metafictional references to themselves, other mangas, or specific subgenres seems to be especially dense in German manga.

Two digressions explore the motif of gender-bending as a potential deconstruction of gender stereotypes, and the subgenre of "Boys-Love Manga" as an attempt to reconfigure the "male gaze" as a "female gaze."

Eckstein comes to the conclusion that the German manga are heavily indebted to their Japanese models in terms of formal-aesthetic representational practices. But she notes a variation on the story-level: While early German manga simply incorporated contents of Japanese comics and come across as amateurish, newer "Germanga" have developed their own plot lines and narrative devices. The scenarios are no longer stuck in a Japanese setting but have arrived in the West; the characters seem authentic-realistic. The coming of age shows in the German character's actions rather than in the epic monologues typical of Japanese manga. Germanga can thus no longer be disqualified as mere imitations of Japanese models as they have undergone a "cultural paradigm shift from enthusiastic imitation to creative adaptation."

With this instructive and inspiring study, Kristin Eckstein succeeds in making a completely new, overlooked corpus of texts available and in tracing the development of this young genre. Her analyses help us understand the fascination for this medium among young German female readers: the playful engagement with narrative conventions and the experimental approach to identities, which previously had been less present in German than in Japanese manga.

LUCIA OBI
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TONG NIAN MEI XUE: GUAN CHA YU SI KAO / 童年美学: 观察与思考
[The Aesthetics of Childhood: Observations and Reflections]
By Fang Weiping. Hai yan chu ban she, 2016, 212 pages.
ISBN: 978-7-5350-6890-3

This book is a collection of Fang's essays, book critiques, and interview transcriptions, including two transcripts of oral reports given as a judge of the fourth Feng Zikai Chinese Children's Picture Book Award. As a prominent scholar of children's literature in China, Fang gives the reader an analytical view on the development of children's literature in China over the past thirty years. The current challenges that children's writers and publishers are facing are also made clear as his criticism unfolds.

The book has two sections. The fourteen articles in the first section cover a wide range of subject matter—such as Fang's criticism of the lack of truthful representations of different childhoods, particularly difficult childhoods, or his strong opposition to materialistic values in children's books. In his analyses of some popular award-winning books in China, Fang criticizes the gap between the writers' perception of childhood and the true one in reality. He is concerned that the current market-oriented publishing trends may diminish the artistic quality of children's literature. The second section of the book contains twenty-two articles that are mainly critiques and short comments on bestsellers and popular works of different writers (both Chinese and Western). His critiques tend to avoid negative comments but are bold enough to offer constructive criticism.

Fang's main argument centers on the literary portrayal of a "new reality" in China as the country has experienced drastic political, social, and economical changes. In his view, children's literature has the task of documenting and representing the different childhoods under this new reality. Although some children's books have already addressed the topic of different life experiences from various social backgrounds, Fang criticizes that the "true spirit" of childhood is not faithfully depicted. It is the aesthetics of childhood as opposed to the "fake childhood" that Fang intends to illuminate. His critique of three popular and award-winning Chinese young adult novels identifies the distorted representation of what he calls the "true childhood."

He points out that fake child characters that construct false ideas of childhood can be easily detected in many books: The children often think or act like adults; they are too cunning or premature in their conceptions about the world. Some are too self-centered, particularly those spoiled whiners who complain about everything. And there are those perfect children who handle adversity with composure like actors on stage. Fang indicates that children's subjectivity and agency should not be wrongly embodied in their self-absorbed world. Instead, true childhood should be most evident in children's imaginative and free-spirited nature, their desire to participate or to change the world in their own ways. As he states, "in children's literature, we should see the aesthetics in children's games, their attitudes in their actions, and the culture in their power" (6).

Fang suggests that to capture the "truth," writers need to progress from searching for "what to write" to learning "how to write it." He gives an overview of the development of children's literature in China to illustrate his point. When China's Cultural Revolution was officially ended in 1976, a new era began for literature—described by scholars as the "New Period Literature." This period also provided children's book authors a chance to experiment with different topics and contents. Although political restrictions seemed to have been lifted, minds were not set free immediately. Writers were still searching for "what to write" and experimented little with "how to write it."

Yet, it was quite clear that they were determined to emancipate themselves from the old traditions. Subverting the old and limited ways of narration, writers searched for new topics and new writing styles. As a result, strong individualities emerged, but most works published at that time were short stories or series of short stories. Fang calls the 1980s an explorative and passionate era, when writing was purely for writing's sake. Children in this new period were also given more subjectivity and stronger agency in the stories as the didactic contents were gradually dismissed.

In the 1990s, however, the commercial pressure changed the book market, and children's literature became a commodity. More series like Narnia and long novels were published. Although writers felt the market pressure, they tried to maintain the aesthetic values or artistic levels to create good stories. In the 2000s, China's appetite for modern children's books became immense and almost all the award winners from the West have found their way into the Chinese book market. This indicates, on the one hand, a more liberal attitude to children's books and more opportunities for writers as well. On the other hand, the market demand could dictate the writing and publishing of children's books. Fang expresses his concern about the market-driven mass literature. For instance, an unprecedented market strategy is emerging as more and more famous or popular writers establish their own "writer's studios" and sign contracts with publishers to form a business relation that ensures the market success. Fang points out that since market demand is not always in line with writers' creativity and aesthetic values, writing for the market might sacrifice the quality of the writing. Moreover, the influence of popular culture on children's cultures cannot be ignored since books of high popularity are prone to be adapted for the screen, such as the Harry Potter series. Since children's books are at the base of this cultural industry chain, its aesthetic, ethical, and artistic qualities need to be carefully examined. Writers and publishers should shoulder the cultural responsibility while scholars should play a vital role in giving critical reviews for writers to reflect on their own writing, particularly the hidden ideology of materialistic values.

Overall, the book is very useful for researchers who would like to obtain a general overview of children's literature in China, with some in-depth analysis. The theoretical basis of the book poses no difficulty for new scholars to follow and its application to analyzing Chinese children's books is invaluable. This is particularly the case because Fang always combines his book analyses with observations and reflections on China's educational and cultural phenomena, as his book title indicates. Readers will appreciate this contextual knowledge about China. Fang's opinions are straightforward yet carefully built. His readable critiques and insightful sentiments make this book also approachable for readers in general.

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VERJÜNGTE ANTIKE: GRIECHISCH-RÖMISCHE MYTHOLOGIE UND HISTORIE IN ZEITGENÖSSISCHEN KINDER- UND JUGENDMEDIEN.
[Rejuvenated Antiquity: Greek-Roman Mythology and History in Contemporary Media for Children and Young Adults]. Edited by Markus Janka and Michael Stierstorfer. Series: Studien zur europäischen Kinder- und Jugendliteratur / Studies in European Children's and Young Adult Literature; 5. Universitätsverlag Winter, 2017, 392 pages. ISBN: 978-3-8253-6715-2

Markus Janka and Michael Stierstorfer, the editors of the collection of essays *Rejuvenated Antiquity*, were inspired by the intensive reception of antique mythology in twenty-first-century popular culture to study this "hybridized arsenal of narratives, characters, settings, and objects" originating in classical Greek and Roman mythology. They do so by drawing on interdisciplinary methods of children's literature scholarship and Classical reception studies and by examining the contemporary appropriations for young readers along the lines of content and plot, aesthetics, ethics and philosophy, didactics and media. The essays are grouped into four sections: "Myth, History, and Didactics," "Postmodern Myth Bricolage as Work on Myth," "Myth and Film," and "Roman History Reloaded."

Wilfried Stroh opens the first section by tracing the history and influence of the comic epic *Battle of Frogs and Mice*, from its origins as a parody of the heroic epic to a classic textbook and one of the most popular children's books in Europe. In his conclusion, Stroh calls for the resurrection of this forgotten story in children's literature. Ernst Seibert identifies the quest for the father as the central theme of the Telemachus story—a theme that recurs in the modern adolescent novel and was already present in earlier literary genres such as the Mirrors for Princes and the Robinsonade. Based on research in the sociology of reading, Anita Schilcher and Michael Stierstorfer argue that texts of lesser literary ambition, such as the Percy Jackson series, can productively be used in school settings to teach meta-literary understanding. Laura Zinn looks at the ways in which Classical motifs are interwoven with motifs of the protagonists' everyday school life in current children's literature. Sabine Anselm shows how intertextual references to the discourse on Classical heroes are used in children's literature to critically engage with ideas of heroism that can be examined and debated in the classroom.

The second section features detailed analyses of many works for children and young adults, which show how the myths of Antiquity are eclectically varied, parodied, revised, criticized, undermined, modernized, and trivialized in the postmodern age. This happens across media, from individual books to series (both books to films), film versions of books, comics, and visual narratives. Cross-writing, intertextuality, and intermediality are the hallmarks of this corpus. Markus Janka and Michael Stierstorfer see the new millennium fascinated by Ovid and drawing on the narratives of transformation in *Metamorphoses* as an inspiration for postmodern children's literature. They look at how the motif of fragmented families is transformed in these new narratives and come to the surprising conclusion that postmodern children's literature actually reduces Ovid's innovative potential by streamlining the mythological family constellations to align with more conservative values. Bettina Kümmerling-Meibauer analyzes how the narrative strategies of the unreliable narrator and intertextual references to Classical pretexts create ambivalences that heavily rely on the "metaliterary awareness of its readers." Petra Schrackmann and Aleta-Amirée von Holzen describe the strategies of variation, rewriting, and critique of myths as a way of questioning the present in the genre of Urban Fantasy, such as in the series Cronus Chronicles. Ludger Scherer traces the reception of the character of Helena in children's literature, ranging from edutainment-formats to biofictions and pseudo-feminist rewritings. Felix Giesa and Karsten C. Ronnenberg draw on Blumenberg's concept of the "Work on Myth" to analyze how contemporary comics use their verbal and visual narratives to transform and adapt myths. Saskia Heber and Michael Stierstorfer examine how Cornelia Funke reconfigures the generic units of myths from Ovid's *Metamorphoses* in her Ink-trilogy.

In the third section, "Myth and Film," three essays explore the reception of Antiquity in films for children. Reinhold Zwick offers a historic survey of the "sword-and-sandal" films from the 1950s to 1970s as well as the return of the gods and demigods of Antiquity in recent films, such as *Hercules* or *Wonder Woman*. Volker Müller reconstructs the history of multimedia adaptations of the myth of Atlantis and shows how they exploit the story for bricolage. Hanna Paulouskaya looks at adaptations of the Heracles myth in Soviet animated films and observes how the Greek hero is transformed into "good 'Soviet' heroes, who incarnate the virtues of honesty, courage, friendship, and helping the weak."

In the fourth section, the contributions of Katarzyna Marciniak and Rüdiger Bernek look at the intermedial reception of the historical figure of Marcus Tullius Cicero, Roman orator, philosopher, and politician. Rüdiger Bernek analyses the historical novel *Imperium* by Robert Harris as a crossover novel that uses the age of the late Roman Republic as a parable and mirror of modern-day struggle between power and morals. The last chapter offers an entertaining piece on the reception of Classical

Rome in Asterix comics. Building on models of civilization theory, Heinz-Peter Preußer contrasts the atavistic, omnipotent, untamed, and thus child-like behavior of the Gauls with the adult world of the Romans, bogged down in capitalist and bureaucratic mechanisms. This makes the comics ideal reading for children and young adults and the perfect medium for rejuvenating Antiquity.

This multifaceted collection of essays successfully charts promising lines of enquiry both in terms of content and methodology. All works discussed are thoroughly presented and summarized so that readers can easily follow the argument even without having read all primary texts. Thanks to the broad spectrum of approaches featured, the book will equally appeal to scholars of literature and culture as to scholars and professionals in education.

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KULTURELLE AUSTAUSCHPROZESSE IN DER KINDER- UND JUGENDLITERATUR: Zur Genrespezifischen Transformation Von Themen, Stoffen Und Motiven Im Medialen Kontext.
[Processes of Cultural Exchange in Children's and Young Adult Literature]
Edited by Gunda Mairbäurl and Ernst Seibert. Series: Kinder- und Jugendliteraturforschung in Österreich; 17.
Praesens Verlag, 2016, 234 pages.
ISBN: 978-3-7069-0858-0

In this seventeenth volume of the series Children's Literature in Austria, the editors present thirteen contributions from the twenty-sixth annual conference of the Society for Children's Literature Scholarship held in Vienna. The first section unites three plenary lectures, which open up different avenues into the question of processes of cultural exchange in children's literature. The second section features essays focusing on specific aspects of the topic. The third and final section presents individual works, some of them with didactic impulses.

Andrea Weinmann sets the stage by asking about the influence of foreign-language children's literature on the development of German-language children's literature. She comes to the interesting conclusion that historiographies of books for children and young adults in Germany have to include translations if they want to be representative and innovative. Instead of limiting studies to works originally written in German, scholars should rather look at all works published in German.

In her contribution, Emer O'Sullivan explores the problem of cultural adaptation in translations and addresses the question of what remains "untranslatable." Thanks to the "so-called globalization," formerly untranslatable aspects can be "defused and do not always need to be 'domesticated'." Even an excellent translation need not completely eliminate foreignness. It should be ambitious enough to "welcome" the original in the target language and to let the reader experience its diversity.

Ernst Seibert sets out to define the culturally and literary autonomous character of Austrian children's literature by asking how and why this concept has been used in scholarship—especially in comparative studies with German children's literature. Reviewing the development scholarship on Austrian children's literature, he shows how the particularism has been used at times as an ideological front.

Susanne Blum and Jana Mikota open the second section with their joint analysis of novels for young readers written in exile by Austrian authors and German writer Erika Mann. They advance the hypothesis that all texts that took shape in exile address questions of cultural identity, explore the paradoxes of assimilation, or look at how images of the Self and of the Other overlap. All novels revolve around a child or young adult protagonist. The topic of "interculturality" thus proves to be far from new in German-speaking children's literature, and some of these authors are well worth rediscovering.

The Austrian "victim narrative" ("Austria as the alleged first victim of National Socialist aggression") in Austrian literature for young adult is the topic of Kerstin Gittinger's essay. How and when could this conviction be questioned and transformed? Gittinger looks at how the celebration of resistance in Austrian young adult literature could possibly have served the "falsification" or simplification of a complex historical period, for example, by veiling the behavior of passive followers and conformists.

Anna Stemman analyzes how the themes of interculturality, otherness, and identity are treated in recent books for young adults. How do they portray the process of integration in public and urban settings? The literary cityscape offers many metaphors for inclusion, marginalization, and exclusion as well as for transitional situations in the lives of adolescents.

Hajnalka Nagy investigates the motif of the travelling child into foreign countries in contemporary travel literature for children and young adults. She wants to know whether recent books live up to their promise to transmit respect towards other cultures, how they use curiosity and irritation, how they address their colonial heritage, and whether they critically reflect or avoid paternalistic, colonially conditioned ways of seeing. Nagy challenges authors to face their own "otherness" and to reflect their own colonial mechanisms.

Christina Ulm approaches the present with the universes of "future fiction" and post-apocalyptic dystopias by drawing interesting parallels to relevant films. She convincingly argues that the futurist realities or fictitious cultures of future centuries are less about the future than about the present—whose faults, smoldering conflicts, and scenarios they engage with by using clever and subversive literary practices.

The third section regroups essays presenting individual works. Sarolta Lipóczi talks about authors of Hungarian literature, such as Agota Kristóf or Zsusza Bank, and about their works for children. Nadine-Maria Seidel critically assesses recent novels whose protagonists are Afghan children: *Born Under a Million Shadows* by Andrea Busfield and *The Boy Who Found Happiness* by Edward van de Vendel and Anoush Elman. Wolfgang Biesterfeld looks at the Flying Dutchman as a literary figure and stereotype, asking whether newer incarnations succeeded in evading the underlying anti-Semitic and anti-Arab attributions of earlier versions.

Based on the picturebook version of *Eric* and other works, Jasmin Schäfer examines how Shaun Tan approaches the topic of foreignness. Her contribution is a welcome counterpoint at the end of these very original, diverse conference proceedings of thoroughly researched papers. While some of the works discussed in the volume are mostly well-intentioned, Shaun Tan achieves true artistic mastery and intellectual integrity. Tan's work perfectly illustrates how the processes of cultural exchange can be adequately portrayed: by presenting an authentic narrative about migration, exile, and escape from different perspectives and true to both their comic and dramatic nature without obscuring their potential for conflict or open questions—and all of this sustained by an optimistic and kind attitude.

SIBYLLE WEINGART
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Translated by Nikola von Merveldt

Focus IBBY
56.1/2018

By Liz Page

LIZ PAGE is Executive Director of the International Board on Books for Young People (IBBY)

International Children's Book Day 2018: The Small is Big in a Book

A children's book signifies respect for the greatness of the small. It signifies a world that is created anew each time, a playful and beautiful seriousness, without which everything, including children's literature, is just empty busywork.

Every year on or around April 2, activities to celebrate International Children's Book Day take place around the world as we remember Hans Christian Andersen and his wonderful world of stories. Each year since 1967, an IBBY National Section sponsors the special poster and message to the children of the world. In 2018, the materials are from the IBBY section in Latvia. The two Latvian 2018 Andersen Award nominees have produced the materials for ICBD 2018: Author Inese Zandere wrote the message, and Kestutis Kasparavičius designed and illustrated the colorful poster.

The 2018 ICBD materials can be ordered from the Latvian IBBY section or downloaded from the IBBY website.

Three Voices Celebrating Tayo Shima 1937–2017

Tayo Shima was an extraordinary woman. She influenced and encouraged everyone she met. Three women, who themselves are extraordinary, reflect on Tayo's friendship and what it meant to them.

Leena Maissen

Tayo Shima was special, but what exactly made her so unique? She was a beautiful and courageous woman; caring, charming, and cheerful; informal, yet with a refined sense of style and a great sense of enjoyment and fun; independent, inspiring, generous, and considerate. It was a privilege to know her as a friend and to work with her. I was very fond of Tayo.

Tayo came into contact with IBBY in Tokyo in 1986—the first IBBY world congress to be held in Asia. Tayo was an expert on historical picturebooks, which she collected for her comprehensive research library of children's books, her Musée imaginaire. As an eye-opener across many cultures, Tayo shared her treasures and knowledge worldwide through exhibitions and publications, using the possibilities of the Internet early on.

When Tayo was elected to the IBBY Executive Committee in the nineties, and especially when she became President in 1998, we worked very closely together, promoting the ideals of IBBY worldwide. While in Tokyo, I got to know many wonderful Japanese colleagues—first and foremost, Chieko Suemori—and accompanied Tayo to meet representatives of the Japanese IBBY sponsors such as the Asahi Shimbun, Nissan, and Yamada, whom she had convinced of the importance of children's books and reading. Above all, Tayo introduced me to her friend Michiko, the Empress of Japan. Tayo had encouraged the Empress to write herself and translate poetry by Michio Mado. The Empress consequently became a loyal supporter of IBBY and has remained so ever since. One of the high points in Tayo's and my life was the participation of Empress Michiko in IBBY's 50th Jubilee Congress in Basel in 2002. Tayo's words in her opening speech of that Congress fifteen years ago remain her testament:

The information-centered world threatens to render meaningless the uniqueness of the individual in daily life. The benefits of tradition for each individual appear to be gradually vanishing in the onslaught of advanced technology. The events in our world often reveal only the dark and pessimistic side of people, but we must believe in their goodness and positive potential. Books are an inexhaustible source of nourishment to the spirit. And people are hungering for books all over the world. This is the miracle we believe in.

Basel, November 2017

IBBY Jubilee Congress, Basel 2002. Left to right: Tayo Shima, Leena Maissen, Liz Page.

Patricia Aldana

Tayo Shima was a kind of magician. Whenever she would look at you with her huge, beautiful eyes and make a suggestion, always prefaced by the word "perhaps," you would feel compelled to do as she suggested. Brilliant, unique, beautiful, and very charismatic, Tayo played an essential role in helping IBBY through the years of transition between Leena Maissen's tenure as IBBY Director and today—but never in any obvious way. Also, from the outside, she always seemed to be a crucial link between IBBY and Japan. At one time, Japan was by far the most important donor to IBBY's activities. And today, the very special relationship between IBBY and Japan continues.

Tayo was also a marvelous curator; an historian of the art of illustration and children's books; a wonderful, loving grandmother; and a person of strong moral and ethical convictions. Once, in Tokyo, I met a young woman who worked in an important museum and who had known Tayo since she was a child. She confessed to me that as a child she had been terrified of her because she seemed so unconventional. But now, as an adult, the person she most wanted to become was someone just like Tayo—a perfect tribute.

IBBY will miss her, and those of us who knew her will miss her terribly. But, as she would say, "perhaps" we can grow to be more like her with all her graciousness and charm.

Toronto, November 2017

Chieko Suemori

I knew the time was approaching, but I did not believe it until the time really came. Tayo Shima passed away on November 27, 2017, in Tokyo. She was so thin and beautiful in her white coffin; her daughter had made her up so nicely. Many people came to bid Tayo farewell at the ceremony, which was held at the Catholic church near to her home in Tokyo. And it was good that all her family were there, even her husband, who was getting old and in a wheelchair. He bravely received all Tayo's friends, who had gathered from everywhere in Japan.
I was asked by her family to give a memorial address after the funeral Mass, which I was happy to do as I owe her so much in my life—in happy days as well as in sad days—so I read from Leena Maissen's memoriam. Tayo was so courageous and made people go forward. I am so grateful to her that she dragged me into IBBY! I have enjoyed being part of IBBY enormously, and I still do with the many friends I have made over the years.

Iwate-ken, December 2017

Tayo Shima, Patsy Aldana, and Chieko Suemori exploring Tayo's extensive collection in 2012.

Celebrating Ten Years of Friendship between IBBY Netherlands and IBBY Uruguay

The IBBY-Uruguay National Section, a legally incorporated, not-for-profit civil association, was founded in 1993. Since then, the organization has developed permanent activities aimed at stimulating a love of reading in children and young people and the training of mediators.

For many years, our National Section has received financial support from IBBY Netherlands, including the payment of our annual membership dues to IBBY International. But this relationship goes much deeper than an economic contribution. Strong bonds of friendship have united us since the beginning, and the entire IBBY Uruguay membership shares a sense of affection, concern, and unconditional support for our friends at IBBY Netherlands.

This year marks ten years of our "bund-of-friendship," and we feel it appropriate to celebrate this milestone with a brief history of the activities we have been able to carry out thanks to the support and generosity we have received.

Animarse a leer

During the period of 2007 to 2009, IBBY Uruguay ran the *Animarse a leer* project, which encouraged reading in public schools that serve children from Montevideo's more vulnerable social areas, by donating books and offering workshops to ninety teachers who are responsible for almost 2,000 children. This project was carried out in two stages and was funded by the IBBY-Yamada Fund and the Dutch National Section.

Animarse a leer was the motto suggested to teachers in these public schools. They were offered two indispensable elements to encourage reading: new books selected by experienced mediators, and theoretical/practical support for teachers. A multidisciplinary team from IBBY Uruguay provided the series of workshops aimed at teachers.

The main objective of this project was to open instructive and experimental paths for teachers to become active proponents of reading, while stressing the teachers' role as mediators between books and children.

The Early Childhood Reader: Preparing for Tomorrow (Pilot Project in CAIF Centers)

In July 2010, this new reading promotion project was presented to IBBY Netherlands. The project was conceived as a contribution to encourage individual development through the promotion of reading as a means of multiplying opportunities and reducing social inequality. The pre-school children who attend these Centers come from families experiencing situations of poverty, social vulnerability, and in many cases, physical and emotional abuse. They have little opportunity for exposure to reading and, therefore, even less opportunity to develop reading habits in the future.

The first stage of this project was implemented in the CAIF Abuelo Ubaldo Center. With the help of IBBY Netherlands, a library was created in a space provided by the CAIF Center. Shelves, furniture, carpets, cushions, etc. were purchased. A collection of one hundred recreational children's books, selected by experts, was donated. Educators and others who work with children were trained in the importance of reading and its promotion. Children were exposed to books and literature in enjoyable situations. Communication and interaction between children and their peers and adults, in or outside of the library space, was encouraged. Writers and illustrators were also invited to give talks to the children. A home lending system for parents and children was implemented, and the results of this were evaluated.

The second stage replicated the project in another CAIF Center: La Esperanza. In the third stage, owing to interest shown by parents, grandparents, and other adults involved with children, workshops were implemented for those adults as well as for the children. An evaluation of the project was made in the fourth, and final, stage.

Read Together

In March 2014, the Institute of Information (FIC), together with IBBY Uruguay, implemented the project "Read Together" with children of the Pájaros Pintados Children's Center of the Children

and Adolescents Institute of Uruguay (INAU).

In 2015, thanks to support from IBBY Netherlands and the IBBY-Yamada Fund, IBBY Uruguay held a series of workshops with parents, grandparents, and teachers in different educational facilities. This project was called "Winning over parent readers: bonding with children through reading." There was always an adult mediator acting as the link between children and books. When there is a good introduction to reading, there is always an aspect of affection—hence the importance of forming pleasant reading spaces.

Although school is the principal environment for fostering reading among children and awakening a sense of pleasure in it, the family unit is also one of the most important mediating agents between childhood and books. If reading is encouraged from early childhood, it will generate an experience that will last a lifetime. Children establish emotional and cognitive bonds with the people who read to or with them.

In order to achieve the proposed objectives, a space was created within the educational center (library, classroom, children's club, etc.) that brought together children, families, and books and stimulated the families' bonds with children through reading and generating dialogue in a new space.

Project for the Promotion of Reading with Incarcerated Mothers:
"Reading with Mum: Literature as Potential Life Experience"

In 2017, during the second semester, the project "Read Together" was completed. This project was then adapted for promoting reading amongst mothers who are in prison. Through the promotion of reading, we hope to achieve an affective and emotional change in both the children and their mothers that will foster social inclusion and develop feelings of belonging, thus improving their quality of life and making them happier. We wish to contribute to the improvement of affective bonds between mothers and children who attend the Painted Birds Center, and to strengthen the physical and emotional development of those children.

Unfortunately, the implementation of this new initiative has been delayed because the penal system has transferred women to a larger facility, where authorization for access by members of IBBY Uruguay is still in process.

IBBY Uruguay is deeply grateful for the unconditional support it has received for more than ten years from our friends at IBBY Netherlands.

Adriana Mora and Susy Stern
IBBY Uruguay

Enjoying the "Read Together" project

Winners of the Biennale of Illustrations Bratislava 2017

Grand Prix
Ludwig Volbeda, Netherlands: The Birds

BIB Golden Apple
Narges Mohamadi, Iran: I Was a Deer
Maki Arai, Japan: Dandelion
Ji-Min Kim, South Korea: Hide & Seek
Ana Desnitskaya, Russia: The Old Russian Home
Daniela Olejníková, Slovakia: The Escape

BIB Plaque
Hanne Bartholin, Denmark: A Story about You, a Story about Everything
Ofra Amit, Israel: So-So, Go-Go and Sunny
Mirocomachiko, Japan: Beasts Smelling
Israel Barrón, Mexico: Bestiary of Mexican Fantastic Beings
Romana Romanyshin and Andryi Lesiv, Ukraine: Loudly, Softly, in a Whisper

Honorary Mention for Publishers
Alhadaek Group, Lebanon: See You
Litara Foundation, Indonesia: A Playground in My Wardrobe
Pages and Stationery Limited, Ghana: Ant and Sugar
Gang Design/Mrs. Jurek, Poland: Psie-kusy (Remix Your Dog)

The jury comprised:
Ali Boozari (Iran), Fanuel Hanán Díaz (Venezuela), Victoria Fomina (Russia), Yukiko Hiromatsu (Japan, chair), Akoss Ofori-Mensah (Ghana), Ľubo Paľo (Slovakia), Kamila Slocinska (Denmark), Tanya Sternson (Israel), and Senka Vlahovič (Serbia).

The Children's Jury Award went to Peter Uchnár from Slovakia for Búbeli of Bojnice.

Photo: Jeroen Kamphoff

Miep Diekmann (1925–2017)

At the beginning of July, Miep Diekmann, one of the best-known children's book authors in the Netherlands, passed away. For me personally, she was the most important author after World War II. As a child, I was impressed by *Marijn bij de lorredraaiers* (Marijn and the Smugglers, 1965), a historical novel about slavery in the Netherlands Antilles at the end of the seventeenth century. As a young reader, I admired Marijn, the protagonist, and his little sister, Oeba, who had the courage to protest against slavery and their white advocates with their unseemly superiority complex. I did not understand that both characters represented the author's view of the inequalities between white and black people until much later. When I became a children's book scholar, I got to know her much better; I discovered that social involvement was her trademark, not only in her books, but also in her fight for an adequate acknowledgement for children's literature. She always defended both the professionalization of the children's book sector and the academic study of children's literature.

Among children's book authors, she was one of the first who argued that academic research was of the utmost importance for the development of the literary system. For this reason, the board of the Dutch IBBY-section has named the biennial award for the best master thesis on children's literature in the Netherlands and Flanders the Miep Diekmann Award. Although it took her a lot of effort, she was present at the award ceremony the first and second time the prize was awarded. Both times, she held an impressive speech about the relevance of academic research on children's literature. I will never forget the passion and the energy of these two speeches.

In 1970, Miep Diekmann was awarded the Dutch State Prize for children's literature, even though what I consider to be her best book was not yet published: *De dagen van olim* (The days of olim, 1971). With this adolescent novel, she moved away from the conventional children's book with its strong emphasis on pedagogical content. In *Een land van waan en wijs* (A land of illusion and wisdom, 2014), the most recent history of Dutch children's literature, I wrote about this book that sexuality, the relation between men and women, the imbalance between black and white, and the search for one's own identity are the most important motives. The narrative is cleverly structured, full of dramatic scenes, and written in a language rich in imagery. Thanks to, among other things, the dual perspective of an adolescent and an adult woman, the novel is an intriguing example of crossover literature about coming of age.

Nurtured by the years she lived in the Netherlands Antilles, by the observed inequalities between men and women, and between black and white, her plea for equal rights for every individual has become a red thread in her oeuvre. Because of her effectiveness in her fight against injustice in her books, but also beyond them, the jury of the State Prize called her "the Cassandra of children's literature":

> Even when Miep Diekmann had never written a book for young readers and she had only focused on her work about literature—articles, reviews, interviews, quotes, and lectures—even then an honoring would have be justified. She is the Cassandra of children's literature. She yells where others impassively mumble, she swears where others kindly protest, she never stops warning. She warns against spiritual destitution, leveling down, commercialization, government, old-fashioned ethics, torpor, and, most of all, indifference.

She is evidently a key figure in postwar Dutch children's literature. She was active in the *Vereniging voor Letterkundigen* (the Association of Writers), she promoted the foundation of *de Werkgroep Jeugdboekenschrijvers* (the Workgroup of children's book authors), she held a plea for more children's books awards as well as for an academic chair for children's literature, and she coached children's book authors from countries behind the Iron Curtain and the Netherlands Antilles. She was against the distinction between literature for girls and boys, and she was of opinion that writing for children was less different from writing for adults than people used to think. Last but not least, Miep Diekmann was an advocate of books that combined social involvement with a literary form. In her own books, she paid as much attention as she could to the psychology of her characters and poetic language. Her poetry for very young children was considered to be groundbreaking because of the free verse and the everyday language she used, and also because her toddlers were many times more willful than the toddler in conventional children's books.

In 2006, Diekmann was nominated by IBBY International as an Honorary Member, an international decoration that was never before received by someone from the Netherlands. On the basis of her activities and efforts to promote children's literature in the Netherlands and abroad, the distinction was more than justified.

With the passing of Miep Diekmann, children's literature loses one of its most colorful authors and advocates. We will miss her.

Helma van Lierop-Debrauwer
Professor of children's literature at Tilburg University in the Netherlands
President of the Dutch IBBY section

IBBY Congress 2018

The 2018 IBBY World Congress will take place in Athens, Greece, from August 30 to September 1, 2018. The Congress is being organized by IBBY Greece and will be held in conjunction with the festivities surrounding the celebration of Athens as the UNESCO World Book Capital for 2018. The theme is "East meets West around Children's Books and Fairy Tales."

The congress website is active and is constantly being updated with the latest news: www.ibbycongressathens2018.com

Calls

Themed Issue: Negotiating Agency, Voice and Identity through Literature

Bookbird: A Journal of International Children's Literature seeks contributions for a themed issue on agency, voice and identity. In a fast-changing world, where power is becoming more and more oppressive and undemocratic, agency, voice and identity are the very life elements that can sustain us. Our sense of agency—our ability to assert our identity, exert our voice and make a difference in the world—is closely related to our drive to live, act and hope. Citizens who contribute to, and receive from, their local and global communities, strive to have a voice in issues that matter and to be part of decision-making processes that are of importance. Such empowerment comes from developing a strong sense of identity.

Borrowing from Moje and Lewis' definition of agency (2007), we perceive people with agency as being empowered to make their identity, ideals, perceptions, and beliefs visible and actively tapped to enhance personal, cultural, and social aspects of their life experiences. One important way in which people do this, is by sharing their stories. Experiencing acts of agency through reading offers powerful ways to learn about other members of our local and global communities as well as consider the potential for our own agency. When it comes to conceptions of child agency, we espouse Marah Gubar's "kinship model" (2016). Instead of regarding adults' agency as the norm and then thinking of how children's agency is different or lacking, the kinship model starts with the assumption that all people, young and old, are akin in their never-ending negotiations of agency and power.

We seek manuscripts that address the notion of agency as perceived and nurtured across various countries and cultures, both within literature and through the sharing of literature. In doing so, we invite a broad spectrum of possible connections through themes that address: (1) Personal agency, a strong sense of self and the potential of one's own voice and actions; (2) Social agency, taking a stand for and/or with friends and community members; or (3) Cultural agency, speaking up and taking action in support of one's culture (Mathis, 2016). The following subthemes are offered as suggestions in addition to ones you may have in mind:

- Critical questioning of children's and young adult literature, in terms of who and to what extend has a voice and is able to exert agency
- Finding voice and identity in and through poetry, biographical texts, historical fiction, science fiction, or other genres
- Literary demonstrations of children having a strong voice and/or taking a stand in social issues
- Examples of sharing books with readers that promote a strong sense of identity, agency and voice and/or engaging young readers in critical discussions around such issues
- Analysis of textual and visual representations of young characters who negotiate their gender, ethnic, cultural, linguistic, religious, or racial identities
- LGBTQ characters' voice, agency and identity in children's and young adult literature
- Children developing identity through interpretive and imaginative play and interactions around literature
- Children as problem detectors and problem solvers in books, and/or children being inspired by literature to address problems
- The power of story in light of developing identity, voice and agency
- Conflicts within literary works that focus on voice and identity
- Focus on a particular author or illustrator in revealing books that build identity and agency
- "Voice" as an author's craft and its relation to identity and agency
- Comparative approaches to agency, voice and identity across literary works from different cultures
- Translation, transfer and reception issues that pertain to agency, voice and identity
- Controversial, challenged or banned texts in relation to agency, voice and identity

Full papers should be submitted to the editors, Petros Panaou (ppanaou@uga.edu) and Janelle Mathis (janelle.mathis@unt.edu) by August 1, 2018. Bookbird submission guidelines can be found at www.ibby.org/bookbird.