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Doctoral thesis abstract: “Polish Translations of Gianni Rodari between 1954 and 2014 in the Light of Contemporary Translation Theories for Children”, supervisor: prof. dr hab. Hanna Serkowska

The following doctoral dissertation focuses on Polish translations of Gianni Rodari's works published in Poland between 1954 and 2014. The analysis of such translations is based on the comparison between the original text in Italian and the target text in Polish and also, when possible, on the comparison of translations of the same original text. I also present different solutions adopted by Polish translators of Rodari's work in order to solve translation problems and, in certain occasions, I compare them to other solutions adopted in other Polish translations of Italian children's literature of the twentieth century. The fragments chosen contain comical elements as well as portions of text particularly affected by purification such as those related to political themes, taboos (e.g. the theme of death), and fragments in which style plays a major role: those which contain repetitions, sentences characterized by unusual syntax as well as colloquialisms. In the last chapter I analyze three translations of short stories from the collection *Bajki przez telefon*: the 1967 translation by Zofia Ernstowa, the one by Ewa Dąbrowska (1996) and the one by Ewa Nicewicz (2012). In this chapter, purificatory, comic, rhyming and culturally specific passages were compared.

The purpose of this dissertation is to present and compare the solutions adopted in the translations of these difficult fragments, thanks to which it is possible to answer the following research questions: whether and how the Polish translations of Gianni Rodari's work reflect the translation norms of the time? I am using here the concept of translational norms, introduced by Gideon Toury. Translational norms are unwritten rules that most translators in a given culture and era adhere to. How strong is the influence exerted by the publishers on the final form of the translations? Which functions of the original text (entertaining, didactic, aesthetic) are most often preserved?

The analysis shows that, while certain translation norms, over time, cease to apply, other ones are always valid in children's literature. Both contemporary and past translations show the attempt to conform the language to the norms of the Polish literary style: the reduction of repetitions, the neutralization of unusual syntax, colloquialisms and dialecticisms.

In translations dating back to the 50s and 60s, certain fragments show a free approach in regards to the source text, the avoidance of some portions of text or the language softening of such parts when themes deemed, for ideological reasons, as „not suitable for children” are dealt with. This does not happen in the translations from the 21st century. From the analysis of three Polish editions of short stories from the collection *Bajki przez telefon* it is possible to observe the shift in the translation of culture-specific elements – even though in all translations appear solutions aimed at making the text easier to understand, the contemporary translations, however, in particular the 2012 translation by Ewa Nicewicz, present a strong degree of exotization. The state of poetry translation appears to be slightly different. Both *Wiersze* by Minkiewicz (1956), that is, translations of selected work from the first two collections of Rodari, and *Pinokio rymowany* by Mikołajewski (2002), a translation of the rhyming adaptation of *Pinocchio* are characterized by a free approach to the original text.

However, the dominant functions of the text in these translations are different - in Minkiewicz's case it is the didactic function, even more pronounced than in the original, while in Mikołajewski's it is the comic function.

Among Rodari's contemporary (post-1989) translations, decidedly higher quality can be observed in the case of two publishing houses: Muchomor and Bona. The latter are considered (Bona only in some studies) to be lilliputian publishing houses, which are characterized, among other things, by their attention to high publication quality. In the case of Rodari's translations, they cooperated with esteemed translators Jarosław Mikołajewski, Agnieszka Kuciak and Ewa Nicewicz.

Translators who worked on Rodari's texts clearly tried to maintain the dominating functions of such texts (mostly the comical function) and, notwithstanding the presence of translation difficulties, resorted to interesting solutions to do so.

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