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Translating Picturebooks examines the role of illustration in the translation process of picturebooks and how the word-image interplay inherent in the medium can have an impact both on translation practice and the reading process itself. The book draws on a wide array of picturebooks published and translated in a number of languages and made visible in the translation and adaptation of multimedia material and in turn, the impact of these interactions on the readers' experiences of these books. The volume also analyzes strategies translators employ in translating picturebooks, including issues surrounding culturally-specific references and visual and verbal gaps, and features a chapter with excerpts from translators’ diaries written during the process.

Highlighting the complex dynamics at work in the translation process and their implications for research on translation studies and multimodal material, this book is an indispensable resource for students and researchers in translation studies, multimodality, and children's literature.

This book offers new critical approaches for the study of adaptations, abridgments, translations, parodies, and mash-ups that occur internationally in contemporary children's culture. It follows recent shifts in adaptation studies that call for a move away from fidelity criticism, a paradigm that measures the success of an adaptation by the fidelity to the "original" text, toward a methodology that considers the adaptation to be always already in conversation with the adapted text. This book views children's literature in context and opens new avenues for the multilingual and multimodal exploration of literature for children.

This work attempts to differentiate translating children's literature as a specific area, similar to technical or scientific translations. The theoretical part deals with children's literature as such, its typical features and development; it also presents a range of three exemplary categories comprising specific children's literature translation problems.

The analysis section concentrates on the intentions of the readers of a book in translation, both the translator and the target-language readers.

Essay from the year 2012 in the subject Interpreting / Translating, grade: A (70%), City University London (School of Arts), language: English, abstract: In her dissertation "Children's literature translation problems to be adapted", essentially: the same; they can be described using the same concepts and can be arranged in the same categories" (1998, p. 36). However, there are a lot of specific translation problems in children's literature translation which could of course be grouped in broad categories, which also contain similar problems concerning adult texts translation but which have to be handled quite differently due to target group specific considerations. The following essay will argue this point choosing from a huge range three exemplary categories comprising specific children's literature translation problems.

This book is designed to prepare K-12 preservice and inservice teachers to address the social, cultural, and critical issues of our times through the use of multicultural children's books. It will be used as a core textbook in courses on multicultural children's literature and as a supplement in courses on children's literature and social studies teaching methods.

Children's literature delights in made-up words, nonsensical terms, and creative nicknames, but how do you translate these expressions into another language? This book provides a new approach to translation studies to address the challenges of translating children's literature. It focuses on expressive language elements, allusions, and stylistic devices that challenge special linguistic situations and that often require making assumptions about the reader's capabilities and without drastically changing the work. The text features effective strategies for both experienced translators and those who are new to the field, including exercises and discussion questions that are particularly beneficial for students training to be translators. This learner-friendly book also offers original contributions to translation theory in light of the translation issues particular to children's literature.

Children's classics from Alice in Wonderland to the works of Astrid Lindgren, Roald Dahl, J.K. Rowling and Philip Pullman are now generally recognized as literary achievements, or what Geoffrey Willis describes as "adult" literature. Dahl's contribution, Willie Wonka, is a translation into his own idiom of a social and political view of the textual tradition that is less nuanced (adult) literature. This volume attempts to explore the various challenges posed by the translation of children's literature and at the same time highlight some of the strategies that translators can and do follow when facing these challenges. A variety of translation theories and concepts are put to practical use, including Even-Zohar's polysystem theory, Toury's concept of norms, Vencuti's notions on foregrounding and backgrounding, and the seminal prototype of A.A. Milne's classic poems.

Topics include children's books translated from English, the importance of childhood images, the "revelation" of the translator in prefaces, the role of translated children's books in the establishment of literary canons, the status of translations in the former East Germany, questions of taboo and censorship in the translation of adolescent novels, the collision of norms in different cultures, the handling of "cultural intertextuality" in the Spanish translations of contemporary British fantasy literature, strategies for translating cultural markers such as juvenile expressions, functional shifts caused by different translation strategies dealing with character names, and complex translation strategies used in dealing with the dual audience in Hans Christian Andersen's fairy tales and in Salman Rushdie's Haroun and the Sea of Stories.

Translating for Children is not a book on translations of children's literature, but a book on translating for children. It concentrates on human action in translation and focuses on the translator, the translation process, and translating for children, in particular. Translators bring to the translation their cultural heritage, their reading experience, and in the case of children's books, their image of childhood and their own child image. In so doing, they enter into a dialogic relationship with the original and the target language that ultimately involves readers, the author, the illustrator, the translator, and the publisher. What makes Translating for Children unique is the special attention it pays to issues like the illustrations of stories, the performance (like reading aloud) of the books in translation, and the problem of adaptation. It demonstrates how translation and its counterpart takes precedence to can take over the transcreation and reproduction of the original author's intentions. Rather than the authority of the author, the book concentrates on the intentions of the readers of a book in translation, both the translator and the target-language readers.

Translating children's literature is a very specific field and it's translators are facing many challenges that are not present in adult books translations. However, existing literature on translation attends to the specifics of this subject only marginally. This work attempts to differentiate translating children's literature as a specific area, similar to technical or scientific translations. The theoretical part deals with children's literature as such, its typical features and development; it also presents general translation theory with specific methods and procedures. Afterwards it explores the area of translating children's literature itself, attempting to define specific challenges and to suggest appropriate strategies. The practical part contains the original English text and my translation of two chapters of Mrs. Piggle-Wiggle by Betty MacDonald.

Children's literature takes many forms - works adapted for children in antiquity, picture books and pop-ups - and now includes the latest online games and eBooks. This vast and amorphous subject is both intimately related to other areas of literary and cultural investigation but also has its own set of concerns, issues, and challenges. From familiar authors including Beatrix Potter and Roald Dahl, classic books such as Pooh, Alice in Wonderland, and The Secret Garden, to modern works including Harry Potter and Twilight, the study of the children's literary tradition provides an overview of the history of children's literature as it has developed in English, whilst at the same time introducing key debates, developments, and Figures in the field. Raising questions about what shape the future of literature for children should take, and exploring the crossover with adult fiction, Reynolds shows that writing for children - whether on page or screen - has participated in shaping and directing culture, society and childhood. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable. This book is part of a series which is concerned with teaching techniques and problems at a practical level, providing teachers with guidance and assistance in the
This book offers a historical analysis of key classical translated works for children, such as writings by Hans Christian Andersen and Grimms’ tales. Translations dominate the earliest history of written texts for children, and English stories translated from other languages have continued to shape its course to the present day. Daylath traces the role of the translator and the impact of translations on the history of English-language children’s literature from the nineteenth century onwards. Discussing each era with reference to children’s texts, as well as the interactions of cultural expressions between the local and the international, translators and editors, Abridgement, adaptation, and alteration by translators have often been viewed in a negative light, yet a closer examination of historical translators’ 'prefaces reveals a far more varied picture than that of faceless conduits or wilful censors. From William Caxton’s dedication of his translated History of Jason to young Prince Edward, the translator may be more imaginative and influential (Wren read English!). In Edgar Taylor’s justification of the first translation into English of Leif Eriksson’s Greenland Tales, a means of promoting children’s imaginations in an age of reason, translators have recorded in prefaces and other writings their didactic, religious, aesthetic, financial, and even political purposes for translating children’s texts.

On the first floor of the big house of the Moriyama family, is a small library, there, on the shelves next to the old books, live the Little People, a tiny family who once were brought from England by a beloved nanny. Since then, each generation of Moriyama-family children has inherited the responsibility of filling the blue glass jar with milk to feed the Little People and it’s now Yuri’s turn. The little girl dutifully fulfils her task but the world around the Moriyama family is changing, Japan is about to come to call the First Interstellar War.

After four years of Trump, America seems set to return to political normality. But for much of the rest of the world, that normality is a horror story: 75 years of US-led wars, invasions, CIA-sponsored coups, election interference, stay-behind networks, rendition, and weapons testing all in the name of Pax America, the world’s police. If you are not an ally of the US, in this ‘normality’, your country can find its democratic processes undermined and its economic wellbeing conditioned upon returning to the

Since its emergence in the seventeenth century as a distinctive cultural system, children’s literature has had a culturally inferior status resulting from its existence in a netherworld between the literary system and the educational system. In addition to its official readership—children—it has to be approved by of adults. Writers for children, in fact, are constantly under the threat of having their works dismissed or condemned. Most initial criticism of children’s literature remains based on negative assumptions about the nature of children. This book introduces the major works and debates in Chinese children’s literature within the framework of China’s revolution and modernization. It demonstrates that translated children’s books play a central role in the development of Chinese children’s literature. This volume examines the place of literature in the EFL classroom and contains suggestions for activities designed to stimulate an interest in literature among the students. Both beginners and advanced classes are catered for, and there is a section on the place of literature in the curriculum, and suggestions on the way in which texts should be chosen and courses structured in order to evoke the most positive and interested response from pupils.

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Beyond Babar: The European Tradition in Children's Literature examines in depth eleven of the most celebrated European children's novels in substantial, critical essays by well-known international scholars. This work on Kipling as a case study, Walsh discusses texts such as Kim, The Jungle Books, the Just-So Stories, Puck of Pook's Hill, and Rewards and Fairies, re-evaluating earlier work on Kipling and the child's voice. The translation of cultural markers for young readers; the translation of the modern picture book; dialogue, dialect and street language in modern children's literature; read-aloud qualities, wordplay, onomatopoeia and the translation of children's poetry; Retranslation, retelling and reworking: The role of translation for children within the global publishing and translation industries. This is the first practical guide to address all aspects of translating children's literature from commentary on techniques and strategies of children's writers within cultural and linguistic differences of languages and texts. Each chapter includes a set of questions and exercises for students. Translating Children's Literature is essential reading for professional translators, researchers and students on courses in translation studies or children's literature.

Create a character named "Red Hood" for a children's book. A teenage fish with issues. A suicidal, Shakespeare-quoting teenage fish with big ambitions; April doesn't have an easy time of being a goldfish, not least because she is in fact a red fish. A teenager plagued with angst and boredom, April spins round and round in her tank, dreaming of exotic trips and exciting meetings, while philosophising Hamlet style on life's big questions. But how will she ever escape from her glass prison? And where to? Outside, a black cat is waiting for her and a battle of wits ensues. Who will pull off the ultimate April fool? AUTHOR: Marjolaine Leray was born in 1984 in a small village in the Loire-Atlantique. She attended the Duperre School of Art in Paris and now works as a graphic designer and illustrator. SELLING POINTS: Marjolaine Leray's iconic red scissors are back! The prequel to the best-selling and much reviewed Little Red Hood " Exceptionally clever, witty and oh so stylish! " Huge cross over adult/teenage gift appeal illustrated

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This landmark volume is the first to bring together leading scholarship on children’s and young adult literature from three intersecting disciplines: Education, English, and Library and Information Science. Distincted by its multidisciplinary approach, it describes and analyzes the different aspects of literary reading, texts, and contexts. This book is tailor-made for situations of reading and across disciplines. It considers perspectives on readers and reading literature in home, school, library, and community settings. Part two introduces analytic frames for studying young adult novels, picturebooks, indigenous literature, graphic novels, and other genres. Chapters include commentary on literary experiences and creative production from renowned authors and illustrators. Part three focuses on the social contexts of literary study, with chapters on censorship, awards, marketing, and literary illustrations. The singular contribution of this Handbook is to lay the groundwork for colleagues across disciplines to redraw the map of their separately figured worlds, thus to enlarge the scope of scholarship and dialogue as well as push ahead into uncharted territory.

The study of children's literature and culture has been experiencing a renaissance, with vital new work proliferating across many areas of interest. Mapping this vibrant field, this book presents 49 original contributions, each taking one of the book's three substantive themes as its point of departure. From Aesthetics to Young Adult, a multidisciplinary cast of scholars explores the vocabulary central to the study of children’s literature. Following the growth of his or her work, each author traces its branching uses and meanings, often into unfamiliar disciplinary territories. Award-winning novelist Philip Pullman writes about the expert English illustrator Peter Hunt and the German science fiction writer Peter Huchel. Cultural scholar Peter Hunt addresses Margaret Michaelis’s Children’s Literature. Psychologist Hugh Crago examines Story, librarian and founder of the influential Child Lit literary Michael Joseph investigates Liminality. In the spirit of Raymond Williams’s seminal Keywords, this book is a snapshot of a vocabulary of children's literature that is changing, expanding, and ever unfinished.

This is the first comprehensive, interdisciplinary survey of children’s literature to be published in the US in over a decade. It brings together leading scholars from 10 countries to address children’s literature as a literary art form and provide an international perspective on its history and evolution. This work not only provides a synthetic account of what has been achieved in the field, but also makes us fully aware of all the textual, visual and cultural complexities that translating for children entails. The book has had problems in finding a book that attempted an up-to-date and comprehensive review of the field. Gillian Lathey's Reader does just this. Dr Piotr Kuhiwczak, Director, Centre for Translation and Comparative Cultural Studies University of Warwick.

The book Post-Socialist Translation Practices explores how Communist and Socialism, through their hegemonic perspective, found expression in translation practice from 1917 to the collapse of the Soviet empire. Based on extensive archival research in the archives of the Communist Party and on the interviews with translators and editors of the period the book attempts to outline the typical and defining features of the Socialist translatorial behaviour by re-reading more than 200 translations of children's literature and juvenile fiction published in the Soviet Federist Republic of Yugoslavia (SFRR). Despite the variety of different forms of censorship found in all Socialist republics, it is clear that Socialism translated literature in accordance with certain cultural and linguistic rules, especially where the Soviet model tried to impose itself, purged the translated texts of the same or similar elements, in particular of the religious presence. The book also traces how ideologically manipulated translations are still uncritically reprinted and widely circulated today.

True North: Literary Translation in the Nordic Countries is the first book to focus solely on literary translation from, to, and between the Nordic tongues. The book is divided into three main sections. These are novels, children's literature, and other genres — encompassing drama, crime fiction, sagas, cookbooks, and music — although, naturally, there are connections and overlapping themes between the sections. Halldór Laxness, Virginia Woolf, Selma Lagerlöf, Astrid Lindgren, Mark Twain, Henrik Ibsen, Henning Mankell, Janis Joplin, and Jamie Oliver are just some of the authors analysed. Topics examined include particular translatorial challenges;
translating for specific audiences or influencing audiences through translation; re-translation; the functions of translated texts; the ways in which translation can change a genre; the creation of identity through translation; and more. As is clear from this list, many of the theories proposed and findings discussed here are also relevant to the wider field of translation studies, as well as to literary studies more generally, it is time for the world’s growing Nordicmania to influence the field of translation studies, and for translation to take its place as a relevant and essential issue in our understanding of the Northern countries. The varied chapters in this book will contribute to these stimulating and critical conversations.

This book explores the topic of ideological manipulation in the translation of children’s literature by addressing several crucial questions, including how target language norms and conventions affect the quality of a translation, how translations are selected on the basis of what is culturally accepted, who is involved in the selection of what should be translated for children in the target culture, and how this process takes place. The author presents different ways of looking at the translation of children’s books, focusing particularly on the practices of intralingual and interlingual translations as a form of rewriting across a selection of European languages. This book will be of interest to Translation Studies and children’s literature scholars, as well as those with a wider interest in the impact of ideology on culture.