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Transediting Literature: R.L. Stevenson's *A Child's Garden of Verses* in Polish

Abstract

This paper analyses the abridged Polish rendition of Robert Louis Stevenson's collection of poems *A Child's Garden of Verses*, entitled *Czarodziejski ogród wierszy* (1992, selected and translated by Ludmiła Marjańska), using André Lefevere's idea of translators and compilers acting as rewriters in cultural exchange. It argues that the manipulation witnessed in preparing the Polish collection can be described as a case of transediting, a notion usually applied to news translation not to literary translation. The article considers the interaction of translation, selection, illustrations and editing decisions (such as sequencing poems) in producing a volume that differs significantly from the original. It also considers the possible motifs of the transeditors, including the image of childhood and the child reader. Finally, it touches upon the issue of the impact of this transediting on the Polish reception of the volume.

Keywords: R.L. Stevenson, *A Child's Garden of Verses*, manipulation, transediting, image of childhood

1. Introduction: Rewriting and Transediting

In his influential study *Translation, Rewriting, and the Manipulation of Literary Fame* André Lefevere pointed out that “[t]he non-professional reader increasingly does not read literature as written by its writers, but as rewritten by its rewriters” (4), drawing our attention to how texts are constantly “recycled” in contemporary culture. He described translation as rewriting and manipulation according to the ideological and aesthetic demands of the target culture (5) and this view is largely accepted in contemporary descriptive translation studies, with the term “manipulation” treated descriptively, without an implication of negative evaluation. Of particular significance for the analysis to be presented here is that Lefevere sees rewriting being at work not only in translation but also in compiling, historiography, anthologisation, criticism and editing (9), all those activities being able to contribute to images of writers, works, periods, genres, even whole literatures (5).

This paper will examine how translation works together with selection, editing and illustration to create an image and interpretation of a literary classic for a new audience. The example to be considered is Robert Louis Stevenson's collection of poems *A Child's Garden of Verses* and its abridged Polish rendition *Czarodziejski ogród wierszy* from 1992.

The interest of contemporary descriptively-oriented translation scholars in manipulation understood as the target text's "departures" from the source text, and in its reasons going beyond differences between language systems, as well as its impact on the interpretation and reception of translated texts, highlights the fact that all interlingual transfer involves a degree of manipulation, since it rewrites the text for different readers, using a different language in a different cultural context (Oittinen 39), and that texts presented to the recipients as translations often depart in various dimensions and to various degrees from what Andrew Chesterman calls a default concept of a translation. In connection with his proposal of a model to describe varied profiles of translated texts Chesterman suggests that the "folk" default prototype of "a translation" is a text that has the same function and structure, the same (or very similar) style, represents the same text type, renders all the content of the source text, and has been prepared by a single translator, among other parameters (208).¹

Actual texts that are made available to recipients in the target language are often in less prototypical relations with their source texts, a very widely researched realm of that being film subtitles. Another non-prototypical example is news and political discourse translation (see an overview of research in Schäffner 870–874), where the production of a piece based on a different-language source is normally collaborative work, and commonly involves selecting information, omitting (cutting), adding explanations, summarising, reorganising, as well as choosing illustrations and their placement in relation to the text. In this sphere interlingual transfer is conceived as inextricably connected with other journalistic tasks, and texts are reshaped, synthesised, transformed – in short edited – to be useful and relevant for a new set of recipients. Schäffner's discussion (874–875) reveals many scholars' uneasiness about calling this process "translation," which strongly suggests some impact of an underlying concept of default "translation" along the lines of Chesterman's proposal. In some research on news translation the term "transediting" is applied to capture the complexity of the process (see Schäffner in its roots and the possible definitional problems). Following Chesterman's assumption, highlighted by his prototypical approach, that drawing a sharp line between "translations" and other kinds of rewritings is neither possible nor necessary from a descriptive perspective, I am still going to borrow the term "transediting" as a convenient shortcut for the particular kind of non-prototypical translation witnessed in the case of the verse collection to be analysed here. I am going to argue that Stevenson's *Garden* has been transedited into Polish, with interesting consequences for the reception of this book.

2. Robert Louis Stevenson's *Garden*

A Child's Garden of Verses (first published in 1885) includes 66 poems arranged in four sequences: "A Child's Garden of Verses," "The Child Alone," "Garden Days" and "Envoys," preceded by a poem in which the book is dedicated to Stevenson's nanny Alison Cunningham.² This "much-loved collection" (Dunnigan ix) is considered a classic piece of English-language literature for children; however, as is common in this "genre," it exhibits a dualism of address. It presents a reflection on childhood and on the necessity of growing up from an adult perspective, a feature which, as pointed out e.g. by Adamczyk-Garbowska (139), makes books for children also inspiring and intriguing for adult readers. There is also a dualism in the speaking persona: the collection's main strategy is "to relive childhood from an adult perspective" which makes the child voice of some of the poems speak with "a depth of thought usually absent from the average child" (Lawrence 179). The voice in some other poems, especially in the last sequence "Envoys," seems to be that of an adult. This ambivalence is also stressed by Fielding, who finds it unclear "whether the speakers of the poems are children rehearsing for adulthood, or the adult poet ventriloquising his lost past" (111).

Popular references to Stevenson's *Garden* often resemble the following one, found on the back cover of the Wordsworth Classics edition from 1994, describing the poems as "a masterly evocation of childhood from the pen of the author of *Treasure Island* and *Kidnapped*. They are full of delightful irony, wit and the fantasy worlds of childhood imagination [...]. But they are also touched with a genuine and gentle pathos at times as [the poems] recall a world which seems so far away from us now." The world of Stevenson's book is claimed to be "ordinary yet magical, bound by the rhythms of day and night, garden and bedroom; a sentient companionable world of sun and moon" (Dunnigan ix). The volume features toys, childhood games, nature's beauties and exotic journeys; "the child persona describes how he is able to use his imagination to transport himself to 'the pleasant Land of Play/to the fairy-land afar'" (Lawrence 161). According to Julia Reid "[s]peaking to adults as well as children, the volume articulates a yearning for the past, for the lost world of childhood imagination" (47).

But there are also decidedly darker places in this garden, with motifs of sickness (derived from the author's own childhood experience) and of solitude being quite prominent, the latter featuring in the title of the second sequence "The Child Alone." Reid points out that: "[t]he Arcadian 'delights' celebrated in the poems can perhaps be understood [...] as a release from the travails of the sick-room; Stevenson's portrayal of his mind's 'unnatural activity' also provides a darker reading of the child's imagination as morbid or pathological. [...] Childhood is beset, too, by shadowy 'night terrors'" (48).

Since illustrations are going to play an important part in the analysis of the Polish version, let us note that throughout the decades the original has inspired

many artists, whose pictures reflect the various possibilities of interpreting the collection, and sometimes also the influence of the stereotypical view of childhood as a time of joy, play and being sheltered, despite the dark atmosphere of some of the poems. The first illustrated edition from 1895 had Art-Nouveau-style drawings by Charles Robinson (1870–1937), which were highly appreciated and often reprinted, gaining him many further commissions – he illustrated, among others, Andersen’s tales, the Grimm brothers’ tales and *Alice’s Adventures in Wonderland* (cf. “Charles Robinson (illustrator)”). His pictures are very far from sentimental or Arcadian; many of them are highly stylised and more symbolic than purely depictive; they are also relevant for the present analysis because he did not hesitate to represent artistically some of those shadowy terrors haunting Stevenson’s child.

Crucial to this shadowy side of the *Garden* are pieces such as “The Land of Nod,” quoted in (1) below, and “North-West Passage,” a sequence of three poems describing how scary it is to go up from the living room to the bedroom, of which the middle one, “Shadow March,” is quoted in (2):

(1) “The Land of Nod”

From breakfast on through all the day
 At home among my friends I stay,
 But every night I go abroad
 Afar into the Land of Nod.
 All by myself I have to go,
 With none to tell me what to do –
 All alone beside the streams
 And up the mountain-sides of dreams.
 The strangest things are there for me,
 Both things to eat and things to see,
 And many frightening sights abroad
 Till morning in the Land of Nod.
 Try as I like to find the way,
 I never can get back by day,
 Nor can remember plain and clear
 The curious music that I hear. (Stevenson 1994, 39)

The uncanny atmosphere of “The Land of Nod” is brilliantly captured by Robinson’s phantasmal illustration (Stevenson 1994, 40). Let us note that dreams and phantasms in literature function as ways of confronting the unconscious and of experiencing the complexity of the self, especially its darker side (Slany 157–160). Furthermore, “children’s literature” sometimes also explores the motif of a child abandoning the Arcadian sphere and escaping for a while into the dream-projected sphere of horror (Slany 170).

As regards “The Shadow March,” let us note the frequency of expressions that evoke fear, which are underlined:

(2) "Shadow March"

All around the house is the jet-black night;
 It stares through the window-pane;
 It crawls in the corners, hiding from the light,
 And it moves with the moving flame.

Now my little heart goes a beating like a drum,
 With the breath of the Bogies in my hair;
 And all around the candle and the crooked shadows come,
 And go marching along up the stair.

The shadow of the balusters, the shadow of the lamp,
 The shadow of the child that goes to bed--
 All the wicked shadows coming tramp, tramp, tramp,
 With the black night overhead. (Stevenson 1994, 80)

Most adults today do not expect such an atmosphere in "children's literature," which reveals the prevailing image of childhood which influences the contemporary production and translation of texts for young recipients (Oittinen 41–42) to be that of a time of innocence, joy and security, which should be protected (Cross 16–17) from contact with undesirable models and from disconcerting visions of sad or fearful experiences. On the other hand, research on traditional folk tales and fairy tales suggests that the wide presence of horror in them, though questioned by many as inappropriate for young readers, represents the complexity of the human psyche and has a therapeutic aspect, as it helps in coping with fear by showing that others experience it too (Slany 51–52). Thus, the dark sides of Stevenson's *Garden* make the vision of the child's world complex and real, not filtered through the protectionist attitude.

The gloomy tone of some of the poems leads Lawrence to suggest that the *Garden* exhibits "also a Gothic intrusion of the underworld, which is present in Stevenson's other fictional works of the same period" (162), including *The Strange Case of Dr Jekyll and Mr Hyde*. Lawrence interprets the appearance of 'bogies,' 'fairies' and 'shadows' in the *Garden* (exemplified by "The Shadow March") "not only as ghostly reminders of Stevenson's mortality [...] but also as imaginative versions of the Scottish identity he wished to create for himself" (162). Thus, Lawrence sees the landscape of Stevenson's garden not as "that of a typical Victorian children's fairy tale but drawn from a much darker Scottish folk tradition in which 'fairies' were denizens of the underworld" (172), regarded as "spirits of the dead, fallen angels or as the souls of unbaptized babies," the implication being that "children had an affinity with supernatural creatures" (170). He also traces the "Scottish Gothic" in the characteristic ambivalences of this collection: a mixture of vigour and decrepitude, tension between the real and the remembered, alienation from childhood by virtue of distance and age, recollection leading to a fracturing of the self, and being haunted by one's double.

This last motif is particularly visible in the famous poem “My Shadow,” quoted in (3) below, where, as Lawrence argues, “the speaker playfully attempts to distinguish ‘the shadow’ from himself but the association becomes clear: metaphorically the shadow *is* the child, or what the child becomes when sickness takes control of his body” (176). In stanza 4 the child is dissociated from his shadow, which may be a representation of a split self or of the body parting with the soul, i.e. death. Let us note that the motif of losing one’s shadow was frequently explored in 19th-century literature as symbolic of one’s losing a part of one’s personality or of the dark side of psyche taking control over a human being (Kamińska-Maciąg); a vivid example is Hans Christian Andersen’s scary tale *Skyggen* (*The Shadow*) (Slany 149–151):

(3) “My Shadow”

I have a little shadow that goes in and out with me,
 And what can be the use of him is more than I can see.
 He is very, very like me from the heels up to the head;
 And I see him jump before me, when I jump into my bed.

The funniest thing about him is the way he likes to grow--
 Not at all like proper children, which is always very slow;
 For he sometimes shoots up taller like an india-rubber ball,
 And he sometimes goes so little that there’s none of him at all.

He hasn’t got a notion of how children ought to play,
 And can only make a fool of me in every sort of way.
 He stays so close behind me, he’s a coward you can see;
 I’d think shame to stick to nursie as that shadow sticks to me!

One morning, very early, before the sun was up,
 I rose and found the shining dew on every buttercup;
 But my lazy little shadow, like an arrant sleepy-head,
 Had stayed at home behind me and was fast asleep in bed. (Stevenson 1994, 42)

The closing poem of the collection, “To Any Reader,” quoted in (4), is also highly relevant to the above interpretation:

(4) As from the house your mother sees
 You playing round the garden trees,
 So you may see, if you will look
 Through the windows of this book,
 Another child, far, far away,
 And in another garden, play.
 But do not think you can at all,
 By knocking on the window, call
 That child to hear you. He intent

Is all on his play-business bent.
He does not hear, he will not look,
Nor yet be lured out of this book.
For, long ago, the truth to say,
He has grown up and gone away,
And it is but a child of air
That lingers in the garden there. (Stevenson 1994, 139)

It highlights the duality of readership, the duality of perspective, since the speaker here is definitely adult, and finally the motif of isolation and loss: the child of the past cannot be reached, is gone (almost as if dead), a child of air (almost like a ghost).

3. The Polish Version

The following part of the paper will investigate how this many-faceted collection has been rendered into Polish. Due to space limit the analysis will focus on several issues which can be viewed as representative of the general approach taken and interpretable in terms of manipulation.

The book was prepared by Nasza Księgarnia, the leading Polish publisher of literature for young children, established in 1921, working as a state enterprise during the communist period and privatised in the early 1990s. The profile of the publisher and the appealingly colourful, traditionally realistic illustrations abounding in floral motifs (by Anna Stylo-Ginter, b. 1934, specialising in children's books, cf. "Ilustratorzy Naszej Księgarni") indicate that the child reader is foregrounded. In the Polish translating tradition, children's poems are treated rather freely, as an inspiration to write creatively, and often domesticated in terms of versification conventions and cultural background (see e.g. Barańczak 2004 and the discussion in Szymańska 2015; Adamczyk-Garbowska 1988: 125–128). Interestingly, such an approach was not followed here. Ludmiła Marjańska (1923–2005), a reputed poet and translator, indicated in the book as responsible for both the selection and the translation of the poems, usually followed the source-text versification patterns and stanza structures, as well as the meaning, very closely. The Polish poems, and especially the illustrations, suggest that the cultural background was not intended to be greatly adapted – the children wear late 19th-century upper middle-class clothes, live in 19th-century British-style houses and play with old-fashioned toys. This approach seems to have been worked out by the team working on the Polish version; certainly it was not influenced by the source-text edition indicated as the basis for the translation, which was the 1985 Victor Gollancz edition featuring Michael Foreman's illustrations, completely different in style, and modernising the setting (cf. "Michael Foreman on illustrating...")

Several clues about the general approach are provided by the poem about the lamplighter, entitled “Latarnik” in the Polish volume. The translator and the illustrator presented the recipients with an obsolete activity and old-fashioned setting and the English surname of the lamplighter is kept (with the only footnote in the book concerning its pronunciation). On the other hand, as can be expected knowing the traditional Polish norms of translating for children, the Christian names of the children mentioned in the poem are domesticated.

It seems then that the collection was treated as a classic, without an attempt to modernise the setting or to adapt the formal features of the poems or their contents. Interesting and telling manipulation, however, occurs in the sphere of selection, supported by illustrations, showing that there was a certain general concept behind the collection. Out of the original 66 poems (leaving aside the dedication poem whose exclusion was quite obvious given its mainly biographical and historical significance), 35 were included in the Polish volume, naturally then we can ask whether there is some discernible principle of selection (leaving aside the issue of the translator’s individual taste). Taking into account the Polish title, which translates as *An Enchanting Garden of Verse*, with the significant addition of the word *czarodziejski* [‘magic/enchanting’], which evokes the fairy-tale convention, and the floral motifs dominant in the illustrations, it seems that the concept chosen to structure the Polish collection was the Arcadian garden of childhood imagination and play, leading to the backgrounding or eliminating of other aspects of the original. Let us look at some examples that support this hypothesis.

The Polish volume opens with “Do czytelnika” [‘To the reader’],³ a translation of “To Any Reader” (ex. 4), which in the original collection is the ending:

- (5) Tak jak mamusia patrzy co dzień
 Z okna, czy bawisz się w ogrodzie,
 I ty spójrz teraz: jakiś chłopiec
 Biega po ścieżkach, w piasku kopie.
 Już okna książki są otwarte
 I – jak w ogrodzie – wśród jej kartek
 Chłopiec się bawi, skarbów szuka.
 Lecz choćbyś w okno i zastukał,
 On nie usłyszy. Pochłonięty
 Zabawą milczy jak zakłęty
 I nie rozgląda się dokoła.
 Nic go z tej książki nie wywoła.
 Cóż, prawdę wyznam wam w sekrecie:
 Ten chłopiec dorósł, zniknął w świecie,
 Lecz dziecko, którym był za młodu,
 Zostało, nie chce wyjść z ogrodu. (1992; trans. Ludmiła Marjańska)

This radical reversal is certainly significant – it introduces at the very beginning the concept of the book being a metaphorical garden, and also sets the perspective –

the reader does not look backwards on an unattainable lost childhood but is invited to look forwards into the book that promises play and a search for treasures. No reference to a treasure hunt can be found in the English poem and it may be guessed that the translator introduced it as an allusion to *Treasure Island*, or simply as a conventional motif of children's literature. The boy from the Polish poem "milczy jak zaklęty" ['is silent as if enchanted'], which is a set phrase but also evokes associations with magic and fairy tales. As was mentioned, this poem can be interpreted as revealing the Gothic side of Stevenson's *Garden* – in the Polish translation there is a subtle shift blurring such an interpretation. The boy who has grown up did not simply "go away" as in the English original, with all the possible ambiguity of this word; the expression used in this line "zniknął w świecie" ['he disappeared in the world'] alludes to the Polish idiom *pójść w świat* ['to go out into the world'], which implies finding a new place for oneself, discovering wide prospects. There is nothing corresponding to "a child of air" here – the child is quite concrete. Another feature of this poem used for framing the collection is the figure of the mother: the last poem of the Polish volume is "Do mojej mamy" (ex. 6a), a rendition of "To my Mother" (ex. 6b):

(6a) Ty, mamó, czytasz moje wiersze,
 Jakby czas dawny wrócić mógł,
 Słyszysz w nich moje kroki pierwsze:
 Tupot maleńkich nóg. (1992; trans. Ludmiła Marjańska)

(6b) You too, my mother, read my rhymes
 For love of unforgotten times,
 And you may chance to hear once more
 The little feet along the floor. (Stevenson 1994, 131)

There is a change in modality here – instead of "you may chance to hear" in Polish we have "słyszysz" ['you hear']; consequently the mother seems to be able to connect with the child of the past much more easily than in the English poem. This effect is strengthened by "jakby czas dawny wrócić mógł" ['as if the old days could come back']. With Mother at the beginning and at the end, the Polish *Garden* seems much more secure than the English one.

A closer look at the composition of the Polish volume reveals that of the 35 poems included in it 21 explore the motif of a child in a garden or more widely a child in contact with nature; nature is also the site of friendly magic and an incentive for youthful imagination, which is stressed by illustrations. To mention just two examples, the poem "Wszystko kwitnie" ['All is in Bloom'], a rendition of "Flowers," is accompanied by a conventional picture of fairies in white dresses and hennins, dancing among flowers and wild strawberries, while "Opowieść o piratach," a translation of "The Pirate Story," very much in line with the text, has an illustration showing children sailing in a basket across a meadow

whose greenery turns into sea waves. Seven poems show or suggest a child indoors, usually playing; naturally, the motif of play is also frequently present in the garden/nature group. Another motif represented in the Polish collection is that of venturing from home into a different, gaze-expanding space by travel – real (“Nad morzem” – “At the Seaside,” “Pożegnanie wsi” – “Farewell to the Farm,” “Z okna pociągu” – “From a Railway Carriage”) or imaginary (“Opowieść o piratach” – “The Pirate Story,” “Dokąd pływie łódka?” – “Where Go the Boats?,” “Podróże” – “Travels,” “Moje łóżeczko” – “My Bed Is a Boat”).

The sequencing seems to follow the cycle of the seasons: first we get most of the verses showing nature in bloom and children playing outdoors; poems that can be related to going on holiday, i.e. to summer, can be found in the middle of the volume (“Nad morzem” – “At the Seaside,” “Pożegnanie wsi” – “Farewell to the Farm,” “Z okna pociągu” – “From a Railway Carriage”); the last part mostly features the verses that show the child indoors and includes poems related to winter (e.g. “Zima” – “Winter-time”). It is interesting to note that “Książki z obrazkami” – “Picture Books in Winter,” which mentions “seas and cities, near and far” (Stevenson 1994, 92) is followed immediately by “Podróże” (a translation of “Travels”), which can then be interpreted as a child’s dream about exotic journeys inspired by picture books. All that indicates that the selection of poems and their sequencing (which is quite different from the sequencing of the original) were decided on very carefully, according to the translator’s and editor’s concept of the volume, in which the theme of Nature was obviously assigned a crucial role.

The only poem that mentions illness is “Kraj Puchowej Kołdry” [‘The land of a down-filled quilt’] (a rendition of “The Land of Counterpane”), placed in the “winter part” towards the end of the volume, which again indicates that the young readers’ experience of what happens in what season was taken into consideration. The poem shows a sick boy having to stay in bed and playing with his tin soldiers, imagining them in battle and himself a giant, so sickness is presented as alleviated by imagination and play. This is the last stanza:

(7a) I was the giant great and still
That sits upon the pillow-hill,
And sees before him, dale and plain,
The pleasant land of counterpane. (Stevenson 1994, 37)

(7b) A potem byłem chorym olbrzymem,
Co strasznie marznie całą zimę
I cieszy się, widząc przed sobą modry
Przytulny Kraj Puchowej Kołdry. (1992; trans. Ludmiła Marjańska)

Let us note that the Polish verse creates a more secure and warm atmosphere, applying concepts like *przytulny* ‘cosy’ (instead of the more general and insipid

word *pleasant*, whose most common Polish equivalent would be *przyjemny*), *puchowa koldra* 'down-filled quilt' and *cieszyć się* 'be happy.'

The only poem centred around sleep and dreams included in the Polish book is "Moje łóżeczko" ['My little bed'],⁴ a rendition of "My Bed is a Boat" (Stevenson 1994, 62), in which the boy dreams about a sea voyage and in the last stanza (ex. 8a) returns to the safe port of the morning. This poem features the nanny as a figure of security; interestingly, in the original she just helps the boy "to embark" in the first stanza, but in the Polish version she is also introduced into the last stanza (ex. 8b), as part of the image of the safe port:

(8a) All night across the dark we steer
But when the day returns at last,
Safe in my room, beside the pier,
I find my vessel fast. (Stevenson 1994, 63)

(8b) I pływam całą noc wśród mórz,
A rano słyszę głos niani,
Wiem, że mój statek zawinął już
Bezpiecznie do przystani. (1992; trans. Ludmiła Marjańska)

Penny Fielding points to an intriguing detail of this poem, namely that the boy imagines himself as a prudent sailor taking some food or a toy with him. The food, however, is, quite curiously, a slice of wedding cake, which she interprets as making the child simultaneously "charmingly naive" and "strangely anticipatory of an adult world which is both 'prudent' (an unchildlike world) and sexual" (111). In the Polish poem the stanza in question reads:

(9) Czasami, gdy opuszczam port,
Zwyczajem przezornych żeglarzy
Biorę na drogę ciastko lub tort,
Zabawkę lub co się nadarzy. (1992; trans. Ludmiła Marjańska)

The food is "ciastko lub tort" ['a cake or a *gâteau*']; the Polish word *tort* ['a *gâteau*'], valuable for the translator as it rhymes with *port*, lacks the connotations of the English "wedding cake" – it primarily evokes "birthday cake," so the possible sexual undertone of the original is not present. The translator probably did not consider this detail important enough to introduce the phrase *tort weselny*, which would require a different rhythmical pattern for the stanza.

Such detailed choices, sometimes probably induced primarily by the requirements of rhyme and rhythm, nevertheless introduce a more conventional imagery and a more secure atmosphere into the Polish *Garden*. A very telling case of such a shift, supported by a picture, occurs in the poem "Fairy Bread":

- (10a) Come up here, O dusty feet!
 Here is fairy bread to eat.
 Here in my retiring room,
 Children, you may dine
 On the golden smell of broom
 And the shade of pine;
 And when you have eaten well,
 Fairy stories hear and tell. (Stevenson 1994, 71)
- (10b) Chodźcie, zakurzone nóżki!
 Tutaj was nakarmią wróżki.
 Dostaniecie w moim cieniu
 Zamiast mleka i razowca
 Woń żywicy, pszczoł brzęczenie
 I złocisty blask janowca.
 Gdy pożywisz się na zdrowie,
 Wróżka bajkę ci opowie. (1992; trans. Ludmiła Marjańska)

There is a touch of mystery in this poem as to the speaking persona: for example Charles Robinson's illustration interprets it to be the voice of a witch luring children under her influence (which may perhaps be linked with the aforementioned Scottish vision of fairies). In the Polish rendition (ex. 10b), entitled "Zaproszenie sosny" ['An invitation from a pine tree'], *wróżka* ['a fairy godmother'], definitely not a witch, gives the children "the aroma of resin, the buzz of bees and the golden glitter of broom" "instead of milk and wholemeal bread" and tells them stories, but the voice is given to the pine tree, shown in the accompanying picture as shadowing the children, which brings out the idea that nature is a site of safety.

The Polish collection does not include the most "Scottish Gothic" and disturbing poems that were mentioned above, featuring supernatural creatures, phantasms and fear, i.e. "The Land of Nod" (ex. 1) and "North-West Passage" (ex. 2). Eliminating sad and disconcerting parts was not uncommon in the older Polish practice of translating children's literature; for instance Adamczyk-Garbowska mentions that in the first rendition of *Peter Pan in Kensington Gardens* the image of children's graves and of Peter as a grave-digger was omitted (156); similarly, Slany points out that in the 1950s it was common to rewrite traditional fairy tales to mitigate their cruel or horrifying aspects, deemed to have a negative influence on the child's psyche (16). The translator of the *Garden* also eliminated most of the poems from the "Envoys" sequence, probably judging them as too much rooted in the author's family and cultural background, and retaining only "To any Reader" (ex. 5) and "To my Mother" (ex. 6a), which were assigned the framing function, as was argued above. Thus, the Scottish and personal identity aspect of the original collection was eliminated, which is in fact unsurprising, as it must have been considered difficult to grasp and irrelevant for young readers in a different cultural context.

Let us mention several more examples of memorable verses from Stevenson's *Garden* that were not included in the Polish collection, which may potentially reveal the principles of selection. The translator eliminated the poems that have a "moralising" trait juxtaposed with irony, for example "Whole Duty of Children" (ex. 11) – overt moralising is not considered attractive to modern children and is not a part of modern pedagogy, while irony does not suit the Arcadian garden:

- (11) A child should always say what's true
 And speak when he is spoken to,
 And behave mannerly at table;
 At least as far as he is able. (Stevenson 1994, 19)

The exclusion of "System" (ex. 12), which is also a highly ironic poem, may be additionally attributed to the wish to avoid disturbing and difficult topics, such as poverty and social inequality:

- (12) Every night my prayers I say,
 And get my dinner every day;
 And every day that I've been good,
 I get an orange after food.

The child that is not clean and neat,
 With lots of toys and things to eat,
 He is a naughty child, I'm sure –
 Or else his dear papa is poor. (Stevenson 1994, 43)

The Polish volume also lacks a rendition of "Foreign Children" (Stevenson 1994, 59), which can be interpreted as showing the child persona taking a rather patronising attitude towards exotic cultures, calling some aspects of his own way of life "proper" – which would be considered improper from a contemporary pedagogic perspective – or as an ironic comment on such patronising (or perhaps even imperialistic)⁵ attitudes, but such an interpretation requires both an ability to recognise irony and some background knowledge that young readers in a different time and culture are usually not expected to have.

The translator probably wanted some humour in the collection, since she chose to include the poem entitled "Kiedy dorosnę" ['When I'm grown up'] (ex. 13a), a rendition of "Looking forward" (ex. 13b):

- (13a) Kiedy nareszcie będę dorosły,
 Po męsku załatwię ważną sprawę.
 Powiem chłopakom tonem wyniosłym:
 "Niech nikt nie rusza moich zabawek!" (1992; trans. Ludmiła Marjańska)

- (13b) When I am grown to man's estate
 I shall be very proud and great,
 And tell the other girls and boys
 Not to meddle with my toys. (Stevenson 1994, 31)

Humour also seems to play the key role in the Polish version of “My Shadow,” the “Gothic” poem about a child haunted by his shadow (ex. 3). Charles Robinson’s illustration seems to follow this interpretation, the “haunting” quality being suggested by the multiplication of the same image at the bottom of the page. The Polish poem and its illustration choose another interpretation, that of a child curious about a natural phenomenon, playing and experimenting with it – the verse is accompanied by five pictures of a very energetic boy wearing a vividly red suit, jumping or taking different poses and exploring the changing shape of his shade. Let us only quote stanzas 3 and 4 of the Polish version:

- (14) Wstałem kiedyś wczesnie rano,
 Zanim jeszcze wzeszło słońce,
 By zobaczyć krople rosy
 Na kwitnącej jerychonce,
 A mój cień, ten śpioch, ten leniuch
 Czy myślicie, że też wstał?
 Został w domu i spokojnie
 W moim łóżku dalej spał!
- Czasem biegnie tuż przede mną
 I nie mogę go dogonić,
 Czasem depcze mi po piętach
 I wciąż muszę myśleć o nim.
 Tak się przy mnie trzyma blisko!
 Czy się boi zostać sam?
 Ja się tak nie trzymam niani,
 Przecież trochę wstydu mam. (1992; trans. Ludmiła Marjańska)

Here, the translator opted for shorter lines than in the original, which makes the Polish version more dynamic than the English poem. Additionally, the original stanzas 3 and 4 are reversed, giving the sequence quoted in (14) above, as a result of which the fragment about parting with one’s shadow, being the finale of the original and hence particularly noticeable, is moved earlier, and thus likely to receive less attention. In the resultant Polish stanza 3 the boy jokes patronisingly about the shadow, using the informal words *śpioch* [‘sleepyhead’] and *leniuch* [‘lazybones’]. The more jocular and emotional tone of the translation is also suggested by the exclamation mark at the end of stanza 3, absent in the original stanza 4. The change in the arrangement of stanzas leads to the punchline of the translation being the fragment jocularly suggesting the superiority of the

boy over the shadow which is afraid to stay on its own, which shifts the focus of the poem.

The last example, which I find particularly intriguing, is “Auntie’s Skirt,” a very sensuous poem, capturing in a compact image a child’s fascination with sound and graceful movement:

(15a) Whenever Auntie moves around,
Her dresses make a curious sound,
They trail behind her up the floor,
And trundle after through the door. (Stevenson 1994, 36)

(15b) Gdy tylko niania się poruszzy,
Szelest jej spódnic wpada w uszzy.
I choć zniknęła już za drzwiami,
Śunie po ziemi ich aksamit. (1992; trans. Ludmiła Marjańska)

The Polish version “Spódnice niani” [‘Nanny’s skirts’] (ex. 15b) is even more sensuous, with the frequent /s/ and /š/ sounds (underlined) iconically representing the movement and sound of the textile. I find this verse poetically most appealing of the whole Polish collection and it is not at all surprising that the translator wanted to include it since Polish provides such rich resources to achieve in this case striking sound effects. Curiously enough, however, the auntie is replaced with a highly unrealistic image of a nanny wearing a velvet dress with a train, the attire of a lady. Did the translator (or the editor) sense an improper decadent fin-de- siècle sexual undertone in the boy’s fascination, and decided that the figure of a nanny, conventionally associated with elderly women in Polish, would be less risky in this respect? If an additional factor involved in decision-making was the wish to limit the number of non-child characters in the volume, *mama* (Mum), who appears in several poems, would be equally handy in terms of the number of syllables needed, and more believable in terms of the apparel.

4. Conclusion

As has been demonstrated by the above analysis, the relationship of the Polish collection with the original is far from that of prototypical translation: in addition to subtle shifts in detailed aspects of particular poems, significant manipulation occurred through the selection and arrangement of poems. If the original collection is treated as an integral literary work, its elements interacting in offering varied possibilities of interpretation, some of which have been discussed above, the far-reaching intervention in this integrality through selection eliminated some of those possibilities and foregrounded others. The vital role of omission, rearrangement and illustration in creating a new integrality of the Polish collection,

structured around the motif of an Arcadian garden, the wonders of nature and the cycle of seasons, supports the claim that even though much less frequently than journalistic texts, literary texts are sometimes also transedited rather than translated in the prototypical sense, in order to accommodate the requirements and expectations of the target system.

The factors that probably induced the transediting of Stevenson's *Garden* into the Polish *Czarodziejski ogród* have already been identified in the course of the analysis. To summarise, let us point out that a tendency to filter texts through the protectionist attitude to childhood and children, and to eliminate elements that may be considered inappropriate, disturbing, incomprehensible or controversial by adults in the particular culture and time is identified by translation scholars as one of the decisive factors in the practice of translating for children in many countries (e.g. Oittinen 39–41; Borodo 20–21). The Polish transediting team (into which I include the illustrator) seemed to have followed the usual assumptions about what is appropriate and appealing to the child addressee, and about what adult buyers of books find acceptable and tempting. Their work projects the image of childhood (Oittinen 41–42) being a joyful, secure and mostly sunny time of play and of being fascinated with a beautiful idyllic world, with the "Gothic" definitely banned. Consequently, it seems that the child reader has been given priority and the role of the adult recipient has been reduced to the "controller," not a potentially interested addressee.

The Polish rendition does not seem to have gained much popularity, which is not surprising since on the Polish market translated children's poetry is much less prominent than prose (Adamczyk-Garbowska 43), one of the reasons being undoubtedly the very strong position of domestic poetry for children in the Polish literary polysystem. However, there is an interesting comment in an article by Bogumiła Staniów, reporting on the results of a survey about formative reading experiences. One of the respondents listed *Czarodziejski ogród wierszy* among the favourite books of their childhood, describing it as follows:

rozbudza wyobraźnię, tej książki nie czyta się od początku do końca, do niej się zagląda, odwiedza się ją, spaceruje się po niej [...] jak w ogrodzie, każda stronica żyje, płynie, huśta się, pada w niej deszcz i świeci słońce [...]. (Staniów 4)

[it stimulates your imagination, this is not a book to be read from cover to cover, you look through it, visit it, walk through it [...] like in a garden, every page is alive, flows, swings, there is rain and sunshine in it]. (trans. I.S.)

It is also significant that in the entry about Stevenson in the very solid Polish compendium *Słownik literatury dziecięcej i młodzieżowej* [A Dictionary of Literature for Children and Teenagers] (Tylicka and Leszczyński 372) we find the following reference to the *Garden*:

[...] opublikował zbiór wierszy dla dzieci *Czarodziejski ogród wierszy* (1888, wyd. pol. 1992), zawierający krótkie wiersze liryczne, wspomnienia z dzieciństwa, świetnie oddające dziecięcą ciekawość świata, wyobraźnię i czar dziecięcych zabaw.

[he published the collection of verses for children *An Enchanting Garden of Verses* (1888, Polish edition 1992), including short lyrical poems, childhood memories, perfectly reflecting children's curiosity about the world, imagination, as well as the charm of childhood games]. (trans. I.S.)

The use of the Polish title and the interpretation provided suggest that only the Polish volume was taken into account, and the original was probably not consulted.

Both those mentions confirm my analysis: through transediting, Stevenson's *Garden* has been reshaped into an unambiguously Arcadian, idyllic and enchanting place, much more secure and sunny than the original, even though not devoid of some reflection and nostalgia. On the theoretical plane it is worth pointing out that not only the average reader but also the specialists in literary studies who compiled the dictionary overlooked the information indicated in the book, namely that *Czarodziejski ogród wierszy* is a selection from a larger work, and assumed that it represents very closely the functions and atmosphere of the original. This is a very interesting indication of the functioning of the aforementioned idealised default notion of translation in the actual reception of translated literature.

If *Czarodziejski ogród wierszy* has somehow influenced the perception of Stevenson's works on the Polish market (which is unlikely since it had one edition only) it certainly corresponds to *Treasure Island* rather than to *Dr Jekyll and Mr Hyde*. As was already mentioned, this kind of shift, eliminating the darker side of the original, is not uncommon in children's literature, whose intercultural transfer is greatly influenced by the current views on what is proper and desirable for young recipients. In this case it is unusually clear that the shift has been achieved jointly by translation, selection, illustration and edition, which confirms the power and impact of Lefevere's 'rewriters,' some of whom we could name transeditors.

Notes

- 1 Hejwowski (24–27) uses a similar notion of "a prototypical translation," defining it as one aimed at maximal equivalence in terms of the interpretation evoked in the mind of the recipient.
- 2 There are some editions of selections from the volume which abandon the division. See e.g. <http://www.gutenberg.org/ebooks/19722>
- 3 Back translations of the Polish titles are provided only when there is a significant departure from the original title. All the Polish poems are quoted from

Stevenson 1992, which is unpaginated, so references to page numbers are skipped.

- 4 The use of a diminutive form in this title brings our attention to the issue of diminutives in the whole collection, since this is a significant stylistic feature licensed by the Polish tradition of translating children's books and highly indicative of the assumptions made by the translator about the language expected in such literature and suitable for young readers (see. e.g. Adamczyk-Garbowska 113–115). An analysis of this aspect of the Polish *Garden* cannot, however, be undertaken here for reasons of space.
- 5 On the impact of imperial ideology on British children's literature and toys of that time, reflected also in Stevenson's *Garden*, see Kozaczka.

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