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## DATED TRANSLATIONS OF RUDYARD KIPLING'S "THE CAT THAT WALKED BY HIMSELF"

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**Abstract:** The existing Polish translations of Rudyard Kipling's *Just So Stories*, created in the early 20th century, seem faulty nowadays, mainly due to the loss of various stylistic features of the original. One possible explanation may be a generic absence: a lack of comparable prose style in Polish at the time. In my article I attempt to point out the drawbacks of the two Polish translations of Kipling's "The Cat that Walked by Himself." I also present my own, alternative, version.

**Keywords:** Kipling, stories, translation, children's literature, stylistic features, genre

### Introduction

"The Cat that Walked by Himself" is one of Rudyard Kipling's *Just So Stories*, first published in 1902. It is a collection of fanciful "origin stories" explaining a number of natural and cultural phenomena. "The Cat that Walked by Himself" tells the tale of how animals were domesticated and how the cat was allowed to live with humans while remaining wild. The stories were first created by Kipling for his children, especially for his eldest daughter Josephine.<sup>1</sup> Polish translations quickly followed: Maria Kreczowska's<sup>2</sup> version appeared as early as 1904; another translation, by Stanisław Wyrzykowski, was published some time before 1916 (the National Library of Poland holds only its second edition, dated 1916, which contains a selection of the stories). In 1921, an unsigned "literal" translation was issued in a series of foreign language study aid books – as

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<sup>1</sup> Cf. the British Library website.

<sup>2</sup> In later editions, the translator is identified as Maria Krzczowska.

I consider it non-literary, I will omit it from my analysis. Contemporary Polish editions usually combine stories translated by Kreczowska and by Wyrzykowski. “The Cat that Walked by Himself” tends to be presented in Kreczowska’s rendition.

In Polish literary tradition, there is no direct equivalent of the genre Kipling used for his stories: they lack a clear moral; they are not folklore-based; they do not claim to relate any real events. They are thus distinguished from *bajka* (fable), *baśń* (fairly tale) and *legenda* (legend), respectively. They aim at amusing their reader, the child. Kipling employs a mix of registers, bathos, parodies of different styles; he includes non-standard vocabulary and phrasing as well as onomatopoeia. He plays both on literary conventions and language. This style variation must have been surprising for the early 20th-century translators, as Polish children’s literature of that time, viewed mainly as a didactic tool, was stylistically impoverished by comparison.

When Kreczowska created her translation, Polish children’s literature was still dominated by Polish Positivism, which insisted on didacticism and cultivation of social virtues, such as diligence, frugality and readiness to sacrifice oneself for the common good. Artistic merit was less important. Fantastic elements were also systematically avoided, so as not to disturb one’s “simple understanding of the world” (cf. Deotyma qtd in Kuliczowska 1983: 49). Of course, the decision to translate the fantastic *Just So Stories* in itself transcends the prevalent thinking, but still quite a few of the translation omissions may be attributed to positivist ideas on children’s literature. Some of the weaknesses include: the flattening of style, the loss of numerous parody elements and humour as well as the lack of regard for euphonic qualities, which are especially prominent in “The Cat that Walked by Himself.”

Even though it is difficult to determine when exactly Wyrzykowski translated *Just So Stories*, the translation was most probably created after or during the “modernist revolution” in children’s literature, which happened from 1906 to 1909 (Kuliczowska 1983: 141). This Polish version must have been rather popular – by 1928 it had already four editions, so we can safely assume that the elusive first translation was not published much earlier than the second one. The modernist revolution introduced fantastic elements into Polish children’s literature for good; it also changed the way this type of literature was perceived – now it was treated similarly to literature for adults. Consistently with Modernism’s aesthetic tendencies, Wyr-

zykowski was more attentive to euphony and, at the same time, shifted the text into a higher register. Still, just as Kreczowska, he tended to overlook humour, parodies and stylistic shifts of the original.

Before I discuss the examples in order to point out which aspects of the Polish "The Cat that Walked by Himself" would profit from an attentive update, I would like to briefly touch upon the title of the translated collection. The version most often used is *Takie sobie bajeczki* (Just So Fairy Tales),<sup>3</sup> probably authored by Wyrzykowski – it is difficult to determine exactly due to the unknown publication date of his first translations. Only the first edition of Kreczowska's translation uses the title *Takie sobie historyjki* (Just So Stories). The "literal" translation was titled *Takie sobie opowiadania* (Just So Narratives). "Just so" is understood in all of them as deprecating the stories, rather than referring to their playful arbitrariness. The titles, which also use the diminutive Polish forms *bajeczka* and *historyjka* to refer to the stories, indicate the problems with the translations – their authors (at least by contemporary standards) look down on the text and thus readily give up some of its subtleties.

The stylistic features of "The Cat that Walked by Himself" I want to concentrate upon include: stylistic contrasts – usually juxtaposing pathos or fable-like narration against colloquialisms – and euphonic values, especially onomatopoeia and alliterations. Another important feature is the frequent repetition of certain keywords, phrases or entire sentences. This strategy is also Kipling's regular method to achieve bathos as well as comical effect. The stylistic contrasts and euphonic devices contribute to the language humour: some epithets are used purely for their sound, and a number of phrases borrowed from children's speech add lightness to the story.

## Examples and analysis:

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Hear and attend and listen; for this befell and behappened and became and was,  
O my Best Beloved, when the Tame animals were wild.

Already in the first sentence many characteristic features are present, which also appear throughout the entire story. The non-standard apostrophe gives

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<sup>3</sup> All literal back-translations by Jakub Głuszak.

the intended reader an unusual nickname. The alliteration of the [b] sound as well as the humorous contrast between the dignified *befell and behappened and became* and the simple *and was* produces a comic effect.

KRECZOWSKA:

Słuchaj, kochanie, i dobrze uważaj, bo to, co ci chcę opowiedzieć, działo się przed bardzo dawnymi laty, kiedy zwierzęta obecnie oswojone, żyły jeszcze w stanie dzikim.

(Listen, darling, and pay good attention, because what I want to tell you happened a very long time ago, when the animals which are currently tame lived in a wild state.)

Kreczowska gives up entirely on the humorous grandiloquence of the first sentence. Instead, her opening is quite stereotypical for any fable. The story time frame is further determined with *przed bardzo dawnymi laty* (a very long time ago). The energetic apostrophe is replaced with a slightly condescending admonition, while the alliteration disappears entirely. Instead of the beautiful and original *Best Beloved* nickname, the ordinary *kochanie* (darling) is used. All this makes the sentence safely quaint in contrast to the slightly risky, humorous bathos of the original.

WYRZYKOWSKI:

Posłuchaj, a uważaj pilnie, bo to, moje kochanie, było, stało się i wydarzyło w owe czasy, gdy swojskie zwierzęta żyły jeszcze dziko.

(Listen and pay attention, because this, my darling, was, happened and took place in those times when domestic animals still lived in the wild.)

Wyrzykowski also simplifies the opening sentence, but he does not entirely omit the verb sequence *befell and behappened and became and was*. Still, his version lacks alliteration and bathos.

GŁUSZAK:

Słuchaj, uważaj i nadstawiaj ucha! Albowiem przydarzyło, wydarzyło, zdarzyło i stało się to, o Najmilejsza moja, kiedy zwierzęta Oswojone żyły dziko.

(Listen, attend and pay attention! For this happened, occurred, befell and was, o my Nicest One, when the Tame animals lived in the wild.)

I try to retain the atypical character of the first sentence. Instead of alliteration, I use a series of similar words with the “-darzyło” part repeated, additionally echoed in the word *żyły* (lived). *Najmilejsza* (the Nicest One)

probably is less artful than the alliterated *Best Beloved*, but still more interesting than the plain *kochanie* (darling) – especially that its slight archaism matches the context; I speak of the reader as a female, as *Just So Stories* were originally intended for Kipling's daughter.

## II

She picked out a nice dry Cave, instead of a heap of wet leaves, to lie down in; and she strewed clean sand on the floor; and she lit a nice fire of wood at the back of the Cave; and she hung a dried wild-horse skin, tail-down, across the opening of the Cave; and she said, "Wipe your feet, dear, when you come in, and now we'll keep house."

In this description of actions leading to the creation of a home, the repeated use of *and she...* plus the monosyllabic verb results in a specific rhythm, creates a fable-like atmosphere and emphasizes the mysterious character of the represented world. The Woman's command directed at the Man, which follows the description, is very colloquial, yet strong and slightly sardonic. It is also a bit arbitrary: things must be the way the Woman wants them to be. Thus, the myth of the woman as the creator and protector of the home is both reiterated and slightly parodied.

KRECZOWSKA:

I zaraz wyszukała ładną, suchą jaskinię i oświadczyła, że w niej będzie sypiać, a nie na kupie mokrych liści; następnie wysypała całe wnętrze jaskini suchym, miękkim piaskiem, a w głębi roznieciła ogień; zaś wnijscie do jaskini zasłoniła skórą końską, zawieszoną ogonem nadół i rzekła:

– Odtąd, mój kochany, musisz sobie wycierać nogi, wchodząc do mieszkania, bo zacniemy prowadzić porządny dom.

(And promptly she found a nice, dry cave and announced that she would sleep there and not on a heap of wet leaves; afterwards she sprinkled the entire interior of the cave with dry, soft sand and lit a fire inside; she covered the entrance to the cave with a horse-skin hung tail-down and said: "Since now, my love, you have to wipe your feet when you enter the flat, because we will start to keep a proper house.")

In the first part of the paragraph, Kreczowska loses the pathos of the description and the enumeration; thus, the Woman's command at the end of the paragraph has nothing to contrast with. No contrast is possible because the command is rendered in a different register: instead of the collo-

quial *dear*, the formal *mój kochany* (my love) is used; instead of an imperative verb, the modal verb *musisz* (you have to) is used rhetorically. As the words *odtąd* (since now), *do mieszkania* (the flat) and *porządny* (proper) are added, the text becomes longer and less authoritative. The translation refers to the bourgeois value of tidiness, which suggests that the value had already existed before the Woman mentioned it – while the original shows precisely the moment when this value is invented by the Woman’s sovereign decision. Thus, the parodist contrast, typical of the Woman’s portrayal by Kipling, is lost and the character is simplified: the original sorceress and housekeeper becomes nothing more than a housekeeper.

WYRZYKOWSKI:

Wyszukała ona piękną, suchą jaskinię, w której mieli sypiać, zamiast na kupie wilgotnych liści; dno jej posypała czystym piaskiem i zapaliła w głębi jaskini ogień, a u wejścia do jaskini zawiesiła ogonem na dół wysuszoną skórę z dzikiego konia, a potem rzekła:

– Wycieraj nogi, mój kochany, gdy wracasz do domu; a teraz możemy rozpocząć gospodarstwo.

(She found a beautiful, dry cave, where they were to sleep instead of a heap of damp leaves; she sprinkled its ground with clean sand and lit a fire in the interior of the cave, and at the entrance to the cave she hung a dried wild-horse skin tail down, and then she said: “Wipe your feet, my love, when you return home; and now we can start a household.”)

Wyrzykowski’s translation suffers from faults similar to Kreczowska’s: the narrator’s repetitions are lost, and the Woman’s line is less colloquial and resolute. With *a teraz* (and now), an effect similar to Kreczowska’s is created: a suggestion that the Woman and the Man can “at last” meet the pre-existing standard.

GŁUSZAK:

Wybrała śliczną, suchutką Jaskinię do spania zamiast kupy mokrych liści; i wysypała jej wewnątrz czystym piaskiem, i rozpałała w głębi Jaskini śliczne ognisko, i zawiesiła w wejściu wyprawioną skórę końską ogonem w dół, i oznajmiła: – Wycieraj nogi jak wchodzisz, kochanie, bo teraz będziemy prowadzić dom.

(She picked a pretty, dry Cave to sleep in instead of a heap of wet leaves; and she sprinkled clean sand inside, and she lit a pretty fire in the interior of the Cave, and she hung a cured horse tail-down at the entrance, and she announced: “Wipe your feet when you come in, darling, for now we will keep house.”)

I use an enumeration similar to the one present in the original: *i* (and) plus a four-syllable verb, creating a repeated rhythmic pattern. The Woman's line is rather authoritative and colloquial (*jak wchodzisz* – when you come in).

### III

That very minute and second, Best Beloved, the dried horse-skin Curtain that was stretched tail-down at the mouth of the Cave fell down – woosh! – because it remembered the bargain she had made with the Cat, and when the Woman went to pick it up – lo and behold! – the Cat was sitting quite comfy inside the Cave.

In this sentence, bathos is created by contrasting the solemn tone of *lo and behold* with the very colloquial register of *quite comfy*. It is also important to note that the entire situation is repeated three times throughout the story, each time described with similar phrasing. This repetition further adds to the fable-like character and also to the humorous contrast created by the *quite comfy* phrase. Two exclamations separated by dashes and the omission of any verb suggesting the Cat's movement – he is first outside the cave, but then suddenly appears inside it – make the scene more dynamic.

#### KRECZOWSKA:

I wiesz, kochanie, zaledwie kobieta wyrzekła te słowa, gdy skóra, u wnijścia jaskini wisząca ogonem nadół, spadła z szelestem, przypomniawszy sobie o układzie, zawartym z kotem. A gdy kobieta poszła ją zawiesić, kot jednym susem skoczył do jaskini i wygodnie usiadł w jednym z kątów.

(And let me tell you, darling, as soon as the woman said those words, the skin, which hung tail-down at the entrance to the cave, fell down with a rustle, having remembered the deal with the cat. And when the woman went to hang it, the cat jumped into the cave in one lode and sat comfortably in one of its corners.)

Kreczowska's narration is more slowly paced and balanced. Instead of the atypical *That very minute and second*, a standard word is used – *zaledwie* (as soon as); the onomatopoeic *woosh*, separated from the rest of the sentence, is translated with the descriptive phrase *z szelestem* (with a rustle). The narration loses its dynamics to subordinate clauses and the description of the manner in which the Cat moved. The translator adds details to the narrative, such as *jednym susem* (in one lode) and *w jednym z kątów* (in one of the corners). The stylistic contrast is lost: the *lo and be-*

*hold* phrase has no counterpart, and the colloquial *quite comfy* is translated with the “transparent” phrasing: *wygodnie usiadł* (sat comfortably).

Wyrzykowski:

Tej samej minuty i sekundy – kochanie – szsz-yt! – i spadła zasłona z wysuszonej skóry końskiej, wiszącej ogonem na dół u wejścia do jaskini, bo przypomniała sobie umowę, zawartą z kotem; a kiedy kobieta wyszła, aby ją podnieść – patrz! – oto kot siedział sobie wygodnie w jaskini.

(That very minute and second – darling – shoosh! – and the cover made from dried horse-skin, which hung tail-down at the entrance to the cave, fell down, for it remembered the deal with the cat; and when the woman left to pick it up – look! – there was the cat, sitting comfortably inside the cave.)

Wyrzykowski is much better at rendering the dynamics of the narrative, but the stylistic contrast is still largely lost: *patrz* (look) is a poor substitute for *lo and behold*, being a standard, colloquial verb rather than an idiomatic phrase. On the other hand, this substitution is to some degree compensated by the dynamic use of the interjection *patrz!* (look!) paired with the *szsz-yt* (shoosh) onomatopoeia. The shift in the grammar tenses (the present tense is used for a moment in a past tense paragraph) further adds to the dynamism.

GŁUSZAK:

W tej samej sekundzie i chwili, Najmilejsza, wyprawiona skóra końska, która wisiała w wejściu ogonem w dół, spadła z głośnym szumem – prask! – pamiętała bowiem o umowie zawartej z Kotem, a kiedy Kobieta podeszła, by ją zawiesić – czy dasz ty wiarę! – Kot już się rozgościł wewnątrz Jaskini.

(That very second and moment, the Nicest One, the cured horse-skin, which hung tail-down at the entrance, fell down with a loud rustle – snap! – for it remembered the deal with the Cat, and when the Woman came to hang it – would you believe that! – the Cat had already made himself comfortable inside the Cave.)

I aim at preserving the dynamic character of the scene. I substitute [*w*] *tej samej sekundzie i chwili* ([t]hat very second and moment) for [*t*]hat *very minute and second* – the original phrase *minute and second* serves purely a rhetoric purpose, rather than designating any precise time, and *w tej samej minucie i sekundzie* (that very minute and second) would sound awkward in Polish, giving an out-of-place sense of a precise time measurement. I think that the wording *czy dasz ty wiarę* (would you believe that) is

emphatic enough and produces a strong contrast with *rozgościć się* (make oneself comfortable) – though, admittedly, this word is less colloquial than *comfy*.

#### IV

warm white milk

*Milk* appears eight times in the story; seven times it is further qualified as *warm white milk*. Such an alliterative, constant epithet with a strong rhythm turns into a refrain, as well as a proper noun. This strategy emphasizes the milk's magical nature and the mythical character of the entire scenery.

KRECZOWSKA:

*białe, ciepłe mleko; ciepłe mleko; ciepłe, białe mleko* (white, warm milk; warm milk; warm, white milk)

Kreczowska not only loses the alliteration, but also uses the epithet inconsistently.

WYRZYKOWSKI:

*ciepłe, białe mleko* (warm, white milk)

Wyrykowski consistently uses the form *ciepłe, białe mleko*, which lacks any strong alliteration.

Whenever *warm white milk* is used in the original, I translate it as *bardzo białe mleko* (very white milk). This phrase is alliterated with a double [b] and [m] (also a bilabial consonant). Unfortunately, the milk is no longer warm – which must have been all the more tempting for the Cat – but I think that keeping the euphonic values is well worth the trade, as it helps to build a magical image of the world. Further, the bright whiteness of the milk also points to its high quality.

#### V

walk in the Wild Wet Woods by one's wild lone

This phrasing is used a couple of times in the text, first in the opening paragraph, where it describes all the wild animals, who *walked in the Wet Wild Woods by their wild lones*. Next, it refers to the Cat: *And he went back*

*through the Wet Wild Woods waving his wild tail, and walking by his wild lone* (used three more times in very similar sentences); additionally: *Cat went far and far away and hid himself in the Wet Wild Woods by his wild lone*; and finally – at the very end of the story – *Then he goes out to the Wet Wild Woods or up the Wet Wild Trees or on the Wet Wild Roofs, waving his wild tail and walking by his wild lone*. As can be seen, the similar grammar phrasing is repeated, as well as [w] and [ł] consonants. This onomatopoeia might evoke sounds made by splashing puddles and mud in the Wet Wild Woods. While such a long alliterative sequence might be difficult to recreate in Polish, it is worth trying to save it at least partially.

KRECZOWSKA:

I wszystkie te dzikie zwierzęta chodziły po wilgotnych, dzikich lasach, samotnymi, dzikimi ścieżynami.

(And all those wild animals walked the lonely, wild paths in the damp, wild woods.)

*pomknął w stronę wilgotnych, dzikich lasów i przechadzał się po dzikich ścieżynach, wywijając dzikim ogonem – repeated four times*

(he ran towards the damp, wild woods and strolled on the wild paths, waving his wild tail)

ukrywał się w wilgotnych, dzikich lasach, po dzikich, samotnych ścieżynach  
(he was hiding in the damp, wild woods, on the wild, lonely paths)

I wówczas pędzi do wilgotnych, dzikich lasów, lub wdrapuje się na wilgotne, dzikie drzewa i wilgotne, dzikie dachy, i wywijając dzikim ogonem, biega po dzikich, wilgotnych ścieżynach.

(And then he hurries to the damp, wild woods, or climbs damp, wild trees and damp, wild roofs, and, waving his wild tail, he runs on wild, damp paths.)

While Kreczowska's translation is generally elegant and the repetitions of sentences as well as phrases are kept, many stylistic features of the original are not reproduced. In particular, the euphonic values are lost – *wilgotne, dzikie lasy* (damp, wild woods) is only semantically faithful to *Wet Wild Woods*, while *przechadzanie się samotnymi, dzikimi ścieżynami* (strolling on the lonely, wild paths) is hardly an equivalent of the concise and original *to walk by one's wild lone*. Furthermore, *przechadzać się* (to stroll) is a poor verb choice (it suggests a dignified walk through a park rather than a wild cat's gait) and is used inconsistently.

WYRZYKOWSKI:

i wałęsały się swemi własnymi dzikiemi drogami po wilgotnych, dzikich lasach  
(and they loitered on their own wild roads through the damp, wild woods)

znów odszedł w wilgotne, dzikie lasy, wymachiwał swym dzikim ogonem  
i przechadzał się po swych dzikich drogach – repeated 3 times

(he left again into the damp, wild woods, he waved his wild tail and strolled  
on his wild roads)

I odszedł precz w wilgotne, dzikie lasy i wymachiwał swym dzikim ogonem,  
i przechadzał się swemi dzikiemi drogami.

(And he left away into the damp, wild woods and waved his wild tail, and  
strolled on his wild roads.)

ukrywał się tak długo na swych dzikich drogach, w wilgotnych, dzikich lasach  
(he was hiding for that long on his wild roads, in the damp, wild woods)

Wtedy idzie w wilgotne, dzikie lasy, lub na wilgotne, dzikie drzewa, albo na  
wilgotne, dzikie dachy, i wymachuje swym dzikim ogonem, i przechadza się  
po swych dzikich drogach.

(Then he goes into the damp, wild woods or on damp, wild trees, or on damp,  
wild roofs, and waves his wild tail, and stroll on his wild roads.)

Wyrzykowski retains most of the repetitions, but loses a lot of the euphonic values. There are some alliterations of the consonant [v] (*wałęsać się, własnemi, wilgotnych, wymachiwać* – loiter, on his own, damp, wave), but unlike the original, the [v] does not create any onomatopoeia. Additionally, similarly to Kreczowska, Wyrzykowski uses the word *przechadzać się*, as well as *drogi* (roads), which creates a similar problem – there are no roads in the woods.

GLUSZAK:

i łąziły te zwierzęta gdzie je poniosło po Dzikiej Dżdżystej Puszczy  
(and those animals rambled wherever they wanted through the Wild Rainy Forest)

wrócił do Dzikiej Dżdżystej Puszczy, i łąził gdzie go poniosło, wywijając swoim  
dzikim ogonem – repeated 4 times

(he returned to the Wild Rainy Forest and rambled wherever he wanted to,  
waving his wild tail)

skrywał się przez długi czas w Dzikiej Dżdżystej Puszczy tam, gdzie go poniosło

(for a long time he was hiding wherever he wanted to in the Wild Rainy Forest)

Chadza wtedy po Dzikiej Dżdżystej Puszczy, albo po Dzikich Dżdżystych Drzewach, albo po Dzikich Dżdżystych Dachach, i łązi gdzie go poniesie, wywijając swoim dzikim ogonem.

(Then he walks through the Wild Rainy Forest, or on Wild Rainy Trees, or on Wild Rainy Roofs, and rambles wherever he wants to, waving his wild tail.)

I imitate the original's euphonic values by translating *Wet Wild Woods* as *Dzika Dżdżysta Puszcza* (Wild Rainy Forest), with an onomatopoeic sequence: [dʒ]-[dʒ dʒ]-[ʃ tʃ], and *walked by his wild lone* as *łaził, gdzie go poniosło* (he rambled wherever he wanted to), with the consonant [w] repeated three times. These sequences are not as long as Kipling's, but I think they may connote rain and wetness. Unfortunately, I have not been able to find a satisfying equivalent to *walked by his wild lone*, an original idiom invented by Kipling. My idea – *łaził, gdzie go poniosło* – has a proper euphony, but it does not constitute a new idiomatic phrase.

## VII

always and always and always

This phrase is used no less than thirteen times in the story. This type of emphasis seems to be borrowed from children's language, as children sometimes tend to repeat a phrase many times over. At the same time, it is something of a magical spell, which fits in with the supernatural character of the world in the story.

KRECZOWSKA:

po wiek wieków (till the last age)

raz na zawsze (once and for all)

The phrase *po wiek wieków*, used by Kreczowska in most cases, lacks lightness and is exalted in a fashion typical of fables. On the other hand, *raz na zawsze* is colloquial and its use disturbs the characteristic repeatability.

WYRZYKOWSKI:

po wszystkie, wszystkie czasy (for all, all time)

The phrase *po wszystkie czasy* (for all time) is stylistically similar to the one employed by Kreczowska. The repetition of the word *wszystkie* (all) brings it closer to the original, but only superficially so – while Kipling's repetition reminds us of a language used by children, here it seems only mechanically added, especially when its context – the exalted *po wszystkie czasy* – is considered.

GLUSZAK:

*zawsze, zawsze i zawsze* (always, always and always)

This phrasing is consistently used in order to imitate the original childish emphasis.

## Summary

In my translation I aim at recreating the original stylistic variation, humour and euphonic values, which were largely lost in Kreczowska's and Wyrzykowski's modernist translation. It is difficult to determine if the modernist translators intentionally decided to "flatten" their style or if this flattening resulted from their inability to confront a new literary genre, which did not have its Polish counterpart. The changes introduced into the Polish translations of "The Cat that Walked by Himself" seem consistent with the literary epoch. Kreczowska changed the story into a familiar fable – while free from the overbearing, positivist didacticism, it also lacks many artistic qualities and the story is largely reduced to a plain narrative of the events; as if the translator aimed at making the language "transparent." Wyrzykowski pays more attention to these artistic qualities, but still in a limited way: his pathos, unlike Kipling's, is not countered with parody, in keeping with early modernist aesthetic tendencies. Both translators tend to use conventional fairy-tale language, for instance *przed bardzo dawnymi laty* (a very long time ago) in Kreczowska's first sentence or *po wiek wieków* (till the last age) in Kreczowska's and *po wszystkie czasy* (for all time) in Wyrzykowski's closing paragraph.

Using Lawrence Venuti's terminology, I could classify Kreczowska's and Wyrzykowski's translations as submissive (1995: 308), while I would consider mine more resistant. Venuti describes the differences between these two types of translation mostly in ideological terms: a resistant translation opens up the target language culture to the source language

culture values, increasing cultural pluralism and respect towards other cultures. A submissive translation, on the other hand, conforms to the expectations of target language users, thus closing its culture to foreignness and practicing a “cultural narcissism.” Such a characterization is of course true, but I would claim that a resistant translation is often simply more interesting than a submissive one.

It took time for texts akin to *Just So Stories* to appear in Polish children’s literature: Jan Brzechwa’s and Julian Tuwim’s children’s poetry, published in 1938, use euphony and other artistic features typical of Kipling. They also lack didacticism. Prose stories took even longer: Stefan Themerson’s most famous collection, *The Adventures of Peddy Bottom*, was first published in English and in Polish as late as 1958. I should probably add that other Polish translations of children’s literature share a similar plight. For instance, similarly to the Polish *Just So Stories*, Irena Tuwim’s rendition of *Winnie the Pooh*, also published in 1938, is a case of domestication, and as such it has been widely discussed by translation scholars (cf. Kozak 2009; Kokot 2000).

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