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ADAPTATIONS IN THE AGE OF GLOBALIZATION

Abstract: This article investigates the concept of adaptation in the context of globalization and points to the considerable potential of research into contemporary adaptations. It provides an overview of selected theoretical approaches to the adaptation of children’s literature as well as presents adaptation from a historical perspective. Furthermore, it focuses on selected Disney adaptations of *Peter Pan* published in Poland at the turn of the 21th century. Of special interest in these Disney adaptations are pictures: identical in different editions, although the accompanying texts differ widely. The visual is thus “recycled,” whereas the textual modifies the style, depiction of characters, use of tenses and culture specific items. The article also introduces the category of *glocal adaptations*, that is, Disney adaptations retold by Polish verbal masters, such as Jeremi Przybora or Jacek Kaczmarski. Though examples of cultural homogenization, these adaptations are partly indigenized by well-known local figures and may be viewed as glocal texts, where the global and the local overlap.

Keywords: adaptation, globalization, glocalization, children’s literature translation, Total Product, Disney, Peter Pan

Adaptation – selected theoretical perspectives

Though a truly broad, multi-layered and culturally significant notion, adaptation appears to remain on the periphery of Translation Studies. However, as any unchartered territory it offers numerous possibilities for future research. Adaptation – considered a deformed, incomplete, quasi- or unfaithful translation – defies clear-cut definitions; therefore, it is sometimes frowned upon and overlooked by scholars. As Georges Bastin observed:

Generally speaking, historians and scholars of translation take a negative view of adaptation, dismissing the phenomenon as distortion, falsification or censor-

ship, but it is rare to find clear definitions of the terminology used in discussing this controversial concept (2001: 6).

This article investigates adaptations for children in the age of globalization in an attempt to offer an alternative perspective on the “controversial” phenomenon of adaptation within Translation Studies. The article consists of four parts. First, it provides an overview of selected theoretical perspectives on adapting for children. Second, it discusses adaptations for children in Poland, demonstrating how they functioned in the past and how they are functioning in the age of globalization. Third, it presents a textual analysis of selected Polish-language versions of global Disney adaptations. Finally, it offers conclusions on adaptation in the context of globalization.

Literature for children abounds in various adaptations, as texts for young readers are sometimes modified to make them more accessible. Such modifications are differently perceived by researchers of translated children’s literature. Gote Klingberg, for instance, claims that a text for children has already been adjusted to meet the needs of its addressees by the author of the original (“a degree of adaptation”), which is why further adjustments and simplifications in the new cultural context (“context adaptation”) are unnecessary (1978: 86). Thus, Klingberg seems to overlook what appears to be fairly conspicuous, i.e. the fact that some original culture-specific items will not be readily understandable for target readers. Riitta Oittinen (2000), in contrast, points to the active role of translators, who have the right to their own interpretations and textual transformations that will bring a text to life for new generations of readers. Inspired with functionalism, Oittinen’s liberal approach posits that even Andersen’s tales need to be adapted in order to survive (2000: 80).

Yet another perspective on adaptation has been proposed by Cay Dollerup. Having investigated the historical development of Andersen’s and Grimms’ fairy tales, he claims that they have merged into a new literary genre – the international fairy tale, which functions in the form of illustrated, shortened and simplified adaptations on a global scale, practically detached from the cultures in which the original texts were created (1999: x). These adaptations most frequently result from coproduction between publishing houses from various countries; they are produced by one publisher in several language versions at the same time, which lowers production costs. Such colourful, simplified coproductions are, according to Dollerup, a major medium for Grimms’ tales nowadays (1999: 275). Dollerup also notices that the roles of the agents responsible for the creation of tales have

changed. Illustrators have become responsible for narration and content to a greater extent than in the past; publishers decide which tales to present, while the role of the translator has diminished (1999: 275).

Similarly, Irena Socha observes that contemporary children's literature is increasingly filtered through a culture other than the source culture (2002: 210). For instance, as many as forty titles of children's books from New Zealand were published in Poland in 1996, the majority adapted from children's world classics (Socha 2002: 211). To provide another example, Russian adaptations accessible to Polish children in 1999 were predominantly adaptations of Andersen and the Brothers Grimm, while the very same year saw Russian fairy tales translated for Polish readers from Italian (Socha 2002: 210). What is more, many of such adaptations function as anonymous texts, with the name of the original author omitted. According to Socha, we are currently witnessing changes in the perception of children's literature: instead of collections of texts anchored in concrete cultures and written by concrete authors, we are offered simplified, anonymous and culturally neutral adaptations – products of the “global mega-culture” (2002: 210–211).

Introducing the concept of Total Product, Michał Zając sheds even more light on the phenomenon of global adaptations (2000). The term denotes a network of closely interconnected texts and products created as well as licensed by a global corporation such as Disney. The Total Product thus consists of a cinema film whose premiere is synchronized with the launch of related gadgets, computer games, toys, groceries, clothes and translated picture books, usually available in several different formats. For instance, Zając mentions ten different book editions accompanying the film *Pocahontas* published in Poland in the mid-1990s with the print run of around a million (2000: 171–172). These texts and products function according to the “everything sells everything else” formula, effectively attracting potential purchasers' attention. Since practically every Disney animated feature film is accompanied by several book adaptations, such adaptations have constituted a considerable part of children's literature available on the Polish market since the early 1990s.

Adaptations for children – the past and the present

It should be noted that the first Disney book adaptations did not appear in Poland in the 1990s, but half a century earlier, right before World War II, in Irena Tuwim's translation published by the Przeworski publishing house. Interestingly, the names of popular Disney characters were polonized, a strategy unthinkable today. For instance, in Tuwim's translation Donald Duck was renamed as Kiwajko (which is possibly a reference to his waddling gait), Huckleberry became Traf (which might stand for "a stroke of luck") and Pluto's name was changed into Apsik (the Polish for "Ati-shoo!") (Disney 1938). In the late 1940s, the translations of such Disney titles as *Snow White*, *Three Little Pigs* and *The Magic Flute* briefly appeared again, for the last time in socialist Poland. It is worth mentioning here the intriguing translation history of *The Magic Flute*. Illustrated in the Walt Disney Studio and published in 1947 with the information: "written by Władysław Broniewski on the basis of Walt Disney's text," this adaptation sank into oblivion, only to emerge in 1987, this time with Polish illustrations and the surname of Disney in small print on the book cover. It was republished in 1991 with changed illustrations, and the name of the translator/adaptor was given as that of the author. The Disney story was thus wholly absorbed by Polish children's literature. These early Polish Disney adaptations constitute one of the missing pages in the history of children's literature translation in Poland, still awaiting in-depth analyses.

While for the last two decades adaptations for children have usually been associated with illustrated and shortened versions based on animated films and children's classics, in the 20th century numerous relatively liberal translations, which could also be referred to as adaptations, appeared. One example is *Kubuś Puchatek* (1938), Irena Tuwim's version of *Winnie-the-Pooh*, perhaps the most famous Polish translation ever created for children in Poland. A less obvious example would certainly be the adaptation of Edith Nesbith's novel *Five Children and It* published under the title *Dary* (Gifts) by Biblioteka Dzieł Wyborowych in 1910. Created by an anonymous translator, it omits numerous parts of the original as well as modifies the chronology of events. Maria Morawska's translation of *Alice in Wonderland* from 1927 may serve as yet another intriguing example: it contains a large number of transformations and additional comments introduced by the translator and absent from the original. Due to these changes, the image of the protagonist is significantly distorted. Alice is no longer

a brave and independent little girl we know from the original; instead, she becomes helpless, apprehensive, self-critical and ashamed of herself, as if entangled by the translator in a web of restraining warnings and reprimands (cf. Borodo 2005). Another interesting (and probably little known) adaptation is *My Friend Mr. Leakey* by J.B.S. Haldane, published in 1947 by the Książka publishing house and, according to the title page, “adapted by Jan Stefczyk.” Here the order of chapters was modified and many excerpts were polonized. One such change may be illustrated by the sentence *Once upon a time there was a man called Smith. He was a greengrocer and lived in Clapham* (Haldane 2004: 105), translated into Polish as *Żył sobie kiedyś człowiek, nazwiskiem Kowalski. Był ogrodnikiem i mieszkał na Oksywiu* (There once lived a man by the name of Kowalski. He was a gardener and lived in Oksywie [a district of the Polish city of Gdynia]; Haldane 1947: 7) The same tendency can be observed in the Polish rendition of the original *He had a great-aunt Matilda who was so old that she said she could remember the railway from London to Dover being built* (Haldane 2004: 108) – *Jego ciocia-babcia Matylda była tak stara, że podobno pamiętała czasy, kiedy budowano kolej warszawsko-wiedeńską* (His great-aunt Matilda was so old that she allegedly remembered the times when the Warsaw–Vienna railway line was built; Haldane 1947: 9).

These translations/adaptations were created according to translation norms and accuracy standards different from contemporary ones; they often omitted considerable portions of the text and polonized various proper names. Such texts abounded in the 20th century, but they appeared less frequently in its second half, when the norms for translating children’s texts started to evolve and grew closer to those generally accepted in translations for adults. This is not to say, however, that adaptations of that kind were not published in the second half of the 20th century at all. For instance, in the late 1960s a very liberal translation of Beatrix Potter’s *The Tailor of Gloucester* was created by Stefania Wortman under the title *Krawiec i jego kot* (The Tailor and His Cat). The original opening sentence reads: *In the time of swords and periwigs and full-skirted coats with flowered lappets – when gentlemen wore ruffles, and gold-laced waistcoats of paduasoy and taffeta – there lived a tailor in Gloucester*. The Polish translator, however, begins: *Dawno, dawno temu żył sobie... ani król, ani książę, ani rycerz – tylko pewien krawiec* (Long, long time ago, there lived... neither a king, nor a prince, or a knight, but a tailor; Potter 1969: 5). She thus simplifies the original, adjusting it to the easily recognizable fairy tale convention,

and omits foreign-sounding culture-specific items. The translated text also contains references to Polish folklore, whereas Beatrix Potter's original illustrations, an integral part of the story, are not included. More stories by Beatrix Potter, undoubtedly a very well-known author in the Anglo-Saxon world, appeared in Poland only in the early 1990s, almost one hundred years after the publication of the original, this time in two translations: one by Mirosława Czarnocka-Wojs and the other, with the Potter illustrations, by the popular Polish author Małgorzata Musierowicz. Finally, Dr Seuss's *The Cat in the Hat* as well as *Horton Hatches the Egg* translated into Polish by Stanisław Barańczak may serve as examples of relatively recent adaptations. In both these texts, the original has been treated rather freely, the language has become much more refined than the purposefully simplified language of Dr. Seuss and some of the names of the protagonists have been domesticated. These two texts are not, however, typical instances of domestication, as the unabridged text of the original is appended at the end, together with a CD of both the Polish and the English versions, as well as the original illustrations, a globally recognizable trademark of Dr. Seuss. With this example, we may return to the discussion of globally distributed texts.

Numerous contemporary adaptations for children are published on a global scale. This is the case of the publications which accompany practically all American animated feature films as part of the Total Product. Each year, hundreds of such illustrated adaptations, mainly released by the Disney media corporation, appear almost simultaneously in an almost identical form all over the world. It should be emphasized that many Disney book adaptations are based on Disney classics, and even if they are not accompanied by any current cinema films, the number of such adaptations published on a global scale is also significant. Thus many of these adaptations might be considered as locally translated global texts. However, this description may not fit all of the globally distributed texts published in Poland.

Some of these global adaptations have not simply been translated but have been retold by such Polish verbal masters as Jacek Kaczmarski, the bard of the Polish "Solidarity" movement, Jeremi Przybora, a Polish poet, writer, satirist and actor, and Wojciech Młynarski, a Polish singer, songwriter and author of ballads and texts for various cabarets. The texts were published by the Egmont publishing house as part of its Fairy Tale Series and the Classics Series. Thus between 1995 and 2000, Jeremi Przybora created

Polish adaptations of such classic Disney stories as *Prince and the Pauper*, *Robin Hood*, *Mulan*, *Aladdin*, *Little Mermaid* and *Bambi*. Between 1996 and 1997, Jacek Kaczmarski wrote his Polish versions of Disney's *Peter Pan*, *Alice in Wonderland*, *Cinderella*, *Winnie-the-Pooh*, *Beauty and the Beast*, *Sleeping Beauty* and *Lady and the Tramp*, while in 1996 Wojciech Młynarski retold Disney's *Snow White*. Although these adaptations contain the same globally recognizable illustrations, they offer new textual versions, and instead of translators, one may talk here of co-authors. Their surnames, by the way, are foregrounded on the book covers along with Disney's logo, which is never done for "ordinary" Polish translations of Disney adaptations. The original author of the text on which a particular Disney story is based – be it Carroll, Barrie or Andersen – is practically never mentioned. The originals, mainly European classics of children's literature, thus traveled a long way, first crossing the Atlantic to America, where they were linguistically, culturally and visually transformed by the Walt Disney Studio, to later return to Europe, where they were retold anew by Polish verbal masters.

What characterizes all of the abovementioned adaptations is the dominant role of the visual. This comment may not be particularly revealing in itself, but it draws attention to certain interesting consequences, not necessarily obvious. Some Disney adaptations contain identical pictures accompanied by very different textual versions. The same illustrations can be used twice, first in a Polish translation of a Disney adaptation, and then in a retelling by a highly regarded Polish artist. Such recycling occurs in *Peter Pan*, first published in 1991 in the translation by Mariusz Arno Jaworowski, and then in 1996, in the retelling by Jacek Kaczmarski (the two versions are compared in the third part of this article). Another example of this tendency is *Cinderella*, in 1997 retold by Natalia Usenko and three years later translated by Katarzyna Bieńkowska. The two versions are almost equal in length, have identical book covers (except for the typography of their titles), but their textual elements are different. The following two excerpts may serve as an example:

BIEŃKOWSKA:

– Moje dziecko, nie możesz iść na bal w podartej sukience! – Machnęła czarodziejską różdżką, a wokół Kopciuszka zawirował obłoczek migoczącego srebrzyście pyłu. I oto dziewczyna była ubrana w najpiękniejszą na świecie suknię balową – lekką jak nić pajęczą i rzucającą blask niczym brylanty. Na nogach miała prześliczne szklane pantofelki! (Disney 2000: 62)

“My child, you can’t go to the ball in a torn dress!” She waved her magic wand and a small cloud of glittering silver dust whirled around Cinderella. And here she was, dressed in the most beautiful ball gown in the world, as light as spider’s thread and sparkling like diamonds. On her feet she wore lovely glass slippers! (trans. M.B.)

USENKO:

– A teraz sukienka! Moja droga, zakręć się w kółko...

Kopciuszek posłusznie obrócił się w miejscu i nagle spostrzegł, że jego łańchmany zniknęły. Dziewczyna miała na sobie suknię godną księżniczki, a na jej stopach lśniły maleńkie szklane pantofelki.

– Ha! – wykrzyknęła wróżka, bardzo zadowolona ze swego dzieła. – Cudo! Jestem lepsza od Diora! (Disney 1997: 76)

“And now, the dress! My dear, turn around...” Cinderella obediently turned in place and suddenly noticed that her rags had disappeared. The girl was wearing a dress worthy of a princess, and tiny glass slippers sparkled on her feet. “Ha!” exclaimed the fairy, very pleased with her work. “A real beauty! I’m better than Dior!” (trans. M.B.)

The final reference to the French fashion designer serves as a reminder that the addressees of these adaptations might also be adults accompanying children in a reading event.

Yet another unusual example of illustration recycling is offered by two Polish versions of *Alice in Wonderland*: the 1993 translation by Michał Wojnarowski published by Egmont in coproduction with a Spanish publisher and the 1994 retelling by Jeremi Przybora published in Italy. Both adaptations are undoubtedly based on the same illustrations, though some of these illustrations have been swapped, rotated by 180 degrees, moved, enlarged or reduced. It may also be added that many other Disney adaptations based on the same children’s classic feature illustrations in a standardized form and hardly ever differ. For this reason, the chronology of events, the page layout, the use of colours and the depiction of characters are if not identical, at least very similar. Paraphrasing Dollerup, one might say that the telling of the tales is now performed by publishers and illustrators, while the role of translators has diminished.

Polish adaptations of Disney's *Peter Pan*

Let us take a closer look at the recycling of illustrations and investigate two Disney adaptations of *Peter Pan* published in Poland in the 1990s, selected for the analysis because of their significant textual differences. Both adaptations contain identical illustrations and have a comparable number of pages. The first text was created by Mariusz Arno Jaworowski in 1991, the second was prepared by Jacek Kaczmarek in 1996. According to the information on the title pages, the 1991 text is a translation, whereas the 1996 text is a freer retelling (as indicated by the words “Jacek Kaczmarek tells the story,” which appear not only on the title page but also on the book cover). The 1991 text is thus a Polish translation of an American adaptation, while the 1996 text is a Polish adaptation of an American adaptation based on a Disney film based on the original by Barrie. One should bear in mind that the American source texts are hard to trace due to the ephemeral nature and multitude of such adaptations – they have a short lifespan and are continually replaced with new texts in new formats. For this reason we will investigate the Polish versions as facts of the target culture.

The differences between the two versions appear already at the beginning in the depiction of the Darling family.

JAWOROWSKI:

Państwo Darling mieszkali w Londynie, w dużym, ładnym domu z ogrodem. Rodzina składała się z sześciu osób: pan Darling, pani Darling, i dzieci – Wendy, John i Michael. Mieszkała z nimi także niania, Nana (Disney 1991: 2).

Mr and Mrs Darling lived in **London**, in a large nice house with a garden. The family consisted of six people: **Mr Darling**, **Mrs Darling** and the children – **Wendy**, **John** and **Michael**. Their nanny, Nana, also lived with them. (trans. M.B.)

KACZMAREK:

W tym oto domu mieszka rodzina Darling: Wendy, która już wie cokolwiek o Piotrusiu Panie, Jaś – mądrała w okularach, Miś ze swoim nieodłącznym miśkiem i ich stara niania – suka Nana... no i oczywiście Tatuś i Mamusia Darling (Disney 1996: 2).

In this very house lives the **Darling family**: **Wendy**, who already knows something about Peter Pan, **Jaś** [dim. of John] – a know-it-all kid with glasses, **Miś** [dim. of Michael, but also a teddy] with his inseparable teddy bear, and

their old nanny – bitch Nana... and, of course, **Mummy and Daddy Darling**. (trans. M.B.)

Jaworowski retains the original names and depicts the family in a more formal way, while Kaczmarek domesticates the names and introduces diminutives, thus making use of strategies commonly employed in translations for children. Perhaps the most interesting differences are noticeable at the beginning and at the end of the story in the depiction of Mr Darling:

JAWOROWSKI:

Pan Darling właśnie się ubierał. (...)

– Nigdy nie zawiążę tej muszki! Kto się nią bawił!? – krzyczał. – Ile razy mam wam powtarzać, żebyście się nie bawili moimi muszkami!

– Ale myśmy się nie bawili, tato – odważnie powiedziała Wendy. To tylko jeszcze bardziej rozwścieczyło ojca.

– Jestem waszym ojcem i jak coś mówię, to tak ma być! Zrozumiano?! Rodzice zawsze mają rację – krzyczał. – Poza tym dzieci głosu nie mają! Dzieci tu, dzieci tam! Cały czas to samo! Macie szybko dorosnąć i koniec z nianią!

Po tych słowach biedna Nana została wyrzucona do budy na dworze (Disney 1991: 5–7).

Mr Darling was just getting dressed. (...) “I’ll never tie this bow! Who has played with it!” he **shouted**. “**How many times do I have to tell** you that you shouldn’t play with my bow ties!” “But we haven’t played with them, dad,” Wendy said bravely. **This enraged her father even more**. “I’m your father and **when I tell you something, it’s final. Understood?! Parents are always right,**” he **shouted**. “**Besides, children have no voice!** Children here, children there! It’s always the same! You have to grow up quickly and from now on no more nanny!” After these words the poor Nana was thrown out to her kennel outside. (trans. M.B.)

In Jaworowski’s translation, Mr Darling seems to be an off-putting furious tyrant. In Kaczmarek’s version, this image is somewhat mitigated.

KACZMAREK:

Tego wieczoru państwo Darling wychodzą na kolację. Co za awantura! Tatuś Darling jest wściekły.

– Kto schował moje spinki?!

– Uspokój się Jerzy – mówi Mamusia.

– Założę się, że to znowu sprawa dzieciaków. W głowie mają tylko te głupie historie o piratach i skarbach!

Biedna Nana. Musi tego słuchać (Disney 1996: 5).

This evening Mr and Mrs Darling are going out for dinner. **What a row! Daddy Darling is furious.** “Who has hidden my cufflinks?!” “Calm down, Jerzy,” says Mummy. **“I bet it is the kids’ doing again. All they can think of are those silly stories about pirates and treasures.”** Poor Nana. She has to listen to this. (trans. M.B.)

At the end of the book, when the parents are listening to their children’s story about what happened during their absence, Kaczmarek’s Mr Darling again reacts in a different way, though this time the differences are more conspicuous.

JAWOROWSKI:

Pan Darling oczywiście w nic nie uwierzył i rzekł:

– Jeszcze trzeba poczekać, nim dorośnięcie. I chyba Nana jest tu bardzo potrzebna. – Po czym po nią poszedł. (Disney 1991: 94)

Mr Darling obviously didn’t believe a word of it and said: “We have yet to wait till you grow up. And Nana seems to be necessary here.” And then he left to bring her home. (trans. M.B.)

KACZMAREK:

– Nie śpicie, dzieci? – pytają zdziwieni rodzice.

– Nie. Wróciliśmy właśnie z Nibylandii. Co to była za przygoda! Spójrzcie tam, w niebo! Złocisty żaglowiec!

– Rzeczywiście – szepce Tatus – już go kiedyś widziałem, dawno temu, kiedy byłem małym chłopcem. (Disney 1996: 109)

“Aren’t you asleep, children?” the parents ask in surprise. “No. We’ve just returned from Neverland. What an adventure this was! Look there, in the sky! A golden sailing ship!” **“Indeed,” whispers Daddy, “I saw it once, a long time ago, when I was a little boy.** (trans. M.B.)

Though seemingly stern and strict, the father in Kaczmarek’s version turns out to be sensitive and kind-hearted deep inside. Mr Darling presented by Jaworowski and Mr Darling presented by Kaczmarek are thus two completely different characters.

Another significant difference between the two adaptations is their language. Kaczmarek tends to be more colloquial, emotional and expressive than Jaworowski. The following two excerpts illustrate this difference well:

JAWOROWSKI:

Niezgódka miała dość czasu, żeby przemyśleć swoje nieczne uczynki i to, co ją za nie spotkało. Słyszała wszystko, co mówił Hak, i zrozumiała, że ją oszukał.

Postanowiła naprawić swoje winy. Rzuciła się na drzwiczki szklanego więzienia i rozbiła je (Disney 1991: 72).

Nieżgódka [the name given to Tinker Bell, referring to her quarrelsome nature] **had** enough time to think about her wicked deeds and about what they **had brought** upon her. She **heard** everything Hak [Captain Hook] said and **understood** that he had deceived her. She **decided** to make up for her guilt. She **threw** herself against the little door of her glass prison and **smashed** it. (trans. M.B.)

KACZMARSKI:

Z wnętrza latarni Dzwoneczek wszystko usłyszał i zrozumiał. Co za perfidny plan! Trzeba ostrzec Piotrusia! I to szybko! Szamocze się rozpaczliwie, wreszcie z całych sił uderza w szklaną ścianę swojego więzienia! Szkło pryska w kałki i wróżka wreszcie jest wolna! (Disney 1996: 84).

From the inside of the lantern Tinker Bell **heard** and **understood** everything. What a treacherous plan! Peter Pan must be warned! And this has to be done fast! She **is struggling** desperately and finally **hits** the glass wall of her prison with all her might! The glass **shatters** into pieces and the fairy **is** finally **free!** (trans. M.B.)

Jaworowski consistently employs the past tense, while Kaczmarek frequently introduces the present tense, and his version may seem more engaging for the reader. Moreover, Kaczmarek frequently, perhaps even too frequently, uses exclamation marks (in the above excerpt there are as many as five), which makes his version more dramatic. It might be noted that the use of the present tense in translations of illustrated children's books is postulated by Gillian Lathey (2003) as more natural and suitable for this type of literature. Kaczmarek's adaptation would probably be highly regarded by Dollerup (2003) as it shows many characteristics of a translation created for reading aloud.

Nonetheless, the language employed by Kaczmarek may at times appear too abrupt for an illustrated adaptation for children. The following exchanges between Captain Hook and Tiger Lily, the daughter of an Indian chief, prove the point:

JAWOROWSKI:

– Bądź rozsądna i powiedz nam, gdzie jest kryjówka Piotrusia Pana i chłopaków. Jeśli nie powiesz, będę cię musiał, niestety, tu zostawić. (...)

– Nic panu nie powiem! – odważnie odparła Dumna Lilia (Disney 1991: 39).

“Be reasonable and tell us where the hiding place of Peter Pan and the boys is. If you don’t, I’ll have to leave you here, unfortunately.” (...) “I won’t tell you anything!” Proud Lily replied boldly. (trans. M.B.)

KACZMARSKI:

– Bądź rozsądna, Lilio. Ujawnij mi kryjówkę przekłętego Piotrusia Pana, albo cię tu porzucę na pastwę morskich fal!

– Nigdy! Nie powiem ci nic, łajdaku! – odpowiada dumnie Tygrysia Lilia (Disney 1996: 43).

“Be reasonable, Lily. Reveal the hiding place of the **damned** Peter Pan to me or I’ll abandon you here at the mercy of sea waves!” “Never! I will tell you nothing, you **scoundrel!**” Tiger Lily replies proudly. (trans. M.B.)

Two more examples of the “crude” language employed by Kaczmarek are *Ratuj mnie, do diabła!* (What the devil, help me!; Disney 1996: 49) and *Spadaj, szczeniaku!* (Get lost, you snot!; Disney 1996: 44). They come as surprise in a picture book intended for the youngest readers.

Furthermore, Kaczmarek’s text introduces certain elements of interaction between the verbal and the visual, absent from Jaworowski’s text. For example, both versions include an identical illustration of Peter Pan trying to capture his shadow. In the Kaczmarek version, the picture contains also the words: *Nie uciekaj!* (Don’t run away) placed between Peter Pan and his disobedient shadow (Disney 1996: 8). This strategy makes the words and the illustrations interact and complement each other, creating a dialogic relationship postulated by Oittinen (1990; 1996) in the context of translating for children.

Let us take a look at one final excerpt demonstrating how different two texts with identical illustrations may be:

JAWOROWSKI:

Kiedy zobaczyli lecącą Wendy i jej braci, zaczęli do nich strzelać z procy. Wendy, trafiona wielkim kamieniem, zaczęła szybko spadać na ziemię. Na szczęście w ostatniej chwili pojawił się Piotruś Pan i ją złapał. (Disney 1991: 25)

When they saw Wendy and her brothers flying, they began shooting at them with a slingshot. **Hit with a big stone, Wendy started to fall down quickly toward the ground.** Fortunately, Peter Pan appeared at the last moment and caught her. (trans. M.B.)

KACZMARSKI:

Wendy, chcąc uniknąć pocisków, traci równowagę i spada, na próżno machając rękami. Jaś i Miś nie potrafią jej pomóc. Wtem dziewczynka czuje, że ktoś ją pochwyił i łagodnie opuszcza na ziemię. To Piotruś Pan! Uff! W ostatniej chwili! (Disney 1996: 27–29).

Trying to avoid the stones, Wendy loses her balance and falls down, waving her arms in vain. Jaś and Miś can't help her. Suddenly the girl feels that someone has caught her and lowers her gently to the ground. It's Peter Pan! Phew! At the last moment! (trans. M.B.)

Kaczmarek not only uses the present tense, exclamations, diminutives and the instances of domestication. He also composes the passage in such a way that the stone, which is supposed to harm Wendy (and it does so in Jaworowski's version), never reaches the girl. Needless to say, omission of potentially harmful and controversial issues is another technique commonly employed in translations for children.

The examples presented above do not tell the whole story of Disney adaptations of *Peter Pan* in Poland. It is worth mentioning that in 1993, a 24-page long, abridged version for the youngest readers, again in Jaworowski's translation, was published with illustrations used in the Polish versions from 1991 and 1996. (Apparently, the recycling of Disney pictures has no limits.) In 1999, yet another adaptation, translated by Katarzyna Ciężyńska, appeared, this time with different illustrations but with the sequence of events, the page layout and the use of colours closely resembling those in the preceding adaptations. It is probable that these are not all Disney adaptations of *Peter Pan* that have appeared in Poland since the 1990s. And new adaptations will almost certainly be produced.

Global and glocal adaptations

What do these Polish Disney adaptations tell us about adaptations in the age of globalization? Due to the rapidly growing network of connections in media and publishing, globalization creates an opportunity to exchange texts on an unprecedented scale. Inherent in this process is the ongoing homogenization and commercialization of texts for children. Michael Cronin thus accurately describes globalization as a form of "clonialism." "Under clonialism, everything turns out to be a replica, a simulacrum, a copy of a limited set of economically and culturally powerful originals" (2003:

129). Cronin's comment may well serve as an accurate description of Disney adaptations. His view is shared by many researchers of translated children's literature, who claim that global Disney sends the original authors of children's classics into oblivion; it drives out locally created children's books and it is responsible for creating a non-pluralistic, standardized and dull literature (Socha 2002; Thomson 2004; Ghesquiere 2006). There is much truth in these statements, though the researchers mainly point to the dark side of globalization, perceiving it as the flood of sameness and the erasure of local specificity and diversity.

What is global, however, is not necessarily absorbed in an unchanged, homogenized form – it may also be locally transformed. Glocalization, the term which accurately describes this process, was introduced by Roland Robertson (1995) to describe the phenomena where the global overlaps with the local, resulting in various hybrid forms. Robertson does not equate globalization with Americanization and cultural imperialism; neither does he perceive globalization as MacDonaldization or Coca-colonization of the world. Messages emanating from the Anglo-American culture may be differently interpreted, depending on a particular local culture (Robertson 1995: 38). For example, is the Kaczmarek adaptation merely a shrewd publishing strategy aimed at increasing the sales and, in a broader sense, at reinforcing the Disney brand and enhancing its credibility? Or is it also an instance of domestication, assimilation and polonization of a global text, whereby it is transformed into a glocal adaptation? It is certainly not a glocal text in such an obvious and straightforward sense as the Polish version of *Shrek*, filled by the Polish translator with numerous and well-recognizable references to Polish reality. But it may qualify as such because it proposes a new Polish interpretation by Kaczmarek, the bard of the Polish "Solidarity" movement, whose name is foregrounded on the book cover alongside the global Disney logo as equally important.

To summarize, global and glocal adaptations offer an opportunity to analyze a new quality, a phenomenon observable in Poland only since the 1990s. Undoubtedly, Disney book adaptations have become an important medium for children's classics in Poland, though Disney versions of *Peter Pan* are usually omitted in translatory analyses as less prototypical than the Polish translations created by Maciej Słomczyński or Michał Rusinek. However, one may argue that global adaptations for children present an alternative viewpoint on the very concept of adaptation. Such adaptations might be not only construed as typical instances of domestication but also

as copies of globally distributed films based on children's classics, filtered through the American culture and offered to readers as part of the Total Product.

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