

**CHILDREN'S LITERATURE AND TRANSLATION STUDIES (CLTS)
2026**

**"Beyond New Voices: Futures of Children's Literature in
Translation"**

August 26–28, 2026

BOOK OF ABSTRACTS



Contents

Welcome	4
Scientific Committee	6
Organising Committee	6
Keynote Speakers	7
Alfvén, Valérie	7
Van Meerbergen, Sara	7
Vimr, Ondřej	8
Presentations (in alphabetic order)	10
Ayuningtyas, Lidya Pawestri	10
Beelen, Hans	11
Braga Lee, Isabela	12
Dogonadze, Ketevan	13
Engelbrechtová, Jana	14
Erdmann, Susan	15
Farr, Megan	16
Hamilton, Sandra	17
Horáčková, Veronika	18
Hordeieva, Marharyta	19
Hsu, Shao-Fei	20
Huang, Yuechen & Qiurong Zhao	21
Hueso-García, Elena	22
Krappmann, Marie	24
Leden, Laura	26
Leiwo, Ennaliina	27
Levchenko, Irina	27
Li, Weiyan	28
Li, Xinyi	29
Magalhães, Célia Maria & Isabela Braga Lee	30
Matić, Milena & Mirjana Obradović	31
Menegazzi, Douglas	32
Mintsy, Ella & Tetiana Marchuk	33
Pařízková, Tereza	34
Pınarbaşı, Dilara	35
Plaisted, Ella	36

Protopopescu, Daria & Iuliana Timofte.....	38
Romani, Sara	39
Rudolf, Anna	40
Sirjacobs, Timothy & Fotini Patinari.....	41
Süren, Merve Sevtap	42
Taniguchi, Hideko	43
Tsapiv, Alla & Olena Stavenko & Mariia Andrieieva	44
Vardanian, Maryna & Sofiia Pshenychna	46
Vişan, Nadina & Daria Protopopescu	48
Vílchez Sánchez, Irene	47
Wieczorkiewicz, Aleksandra	48
Wild, Malgorzata & Marcus Axelsson & Christina Berg Tveitan	51
Zazuleac, Anton	52
Zazuleac, Anton & Daniela Hăisan & Tatiana Bogdanici	53
Žejn, Andrejka	55
Zubillaga Gomez, Naroa	56

Welcome

Dear colleagues,

It is our great pleasure to welcome you to Olomouc for the 2026 International Conference in Children's Literature and Translation Studies (CLTS), *Beyond New Voices: Futures of Children's Literature in Translation*.

Following the conferences held in Leuven and Antwerp in 2017 and Stockholm in 2024, CLTS 2026 continues the dialogue between Children's Literature Studies and Translation Studies that has proved so productive over the past decade. The Stockholm conference brought *New Voices in Children's Literature in Translation* to the forefront and demonstrated both the remarkable growth of the field and the value of creating an international space in which scholars and practitioners can meet across disciplinary, linguistic and cultural boundaries. In Olomouc, we hope to build on that momentum while turning our attention towards the futures of children's literature in translation.

The plural in futures is deliberate. Children's literature in translation is being shaped by multiple and sometimes competing developments: changing patterns of international circulation, new forms of mediation and reception, evolving understandings of diversity and representation, multimodal and digital forms of storytelling, and the increasingly visible presence of artificial intelligence in translation, publishing and research. These developments invite us not only to explore new methods and objects of study, but also to reconsider established questions concerning translators and other cultural mediators, creativity and authorship, ideology and power, readership, accessibility, and the movement of literature across languages and borders.

The breadth of these perspectives is reflected in the programme gathered in this Book of Abstracts. CLTS 2026 brings together speakers from 21 countries across five continents, representing different academic traditions, languages and stages of scholarly careers, as well as perspectives grounded in professional translation practice. Over the three days of the conference, contributions range from historical studies of translated children's literature to contemporary questions of gender and representation, translation flows and publishing networks, multimodality and audiovisual translation, digital platforms, minority languages, and machine translation and generative AI. Taken together, they testify to a field that is not only expanding but also continually redefining its objects, methods and boundaries.

Our keynote lectures offer complementary perspectives on this development. Valérie Alfvén maps the emergence and diversification of Children's Literature Translation Studies as a research field; Sara Van Meerbergen explores how social media are transforming the transnational circulation and mediation of translated children's literature; and Ondřej Vimr examines what computational approaches, machine learning and AI-assisted methods can—and cannot—contribute to our understanding of global literary circulation. Together, their talks invite us to consider both where CLTS has come from and where it might go next.

Above all, we hope that CLTS 2026 will provide a space for exchange: between established and emerging scholars, between researchers and practitioners, between different methodological traditions, and between perspectives from different linguistic and cultural contexts. The future of Children's Literature Translation Studies will not be determined by any single theory,

technology or research agenda. It will emerge through precisely the kinds of conversations, disagreements, collaborations and new questions that conferences such as this make possible.

We are delighted to welcome you to Palacký University Olomouc and hope that the three days ahead will offer stimulating discussions, new connections and opportunities for future collaboration.

Welcome to CLTS 2026 and to Olomouc!

The Conference Organizers

Scientific Committee

Maria Pilar Alderete Diez (University of Galway)

Valérie Alfvén (Stockholms Universitet)

Wilken Engelbrecht (Palacký University Olomouc / Catholic University Lublin)

Paola Gentile (Università di Trieste)

Judit Gera (ELTE Budapest)

Owen Harrington Fernandez (Heriot-Watt University, Edinburgh)

Irena Barbara Kalla (Uniwersytet Wrocławski)

Charlotte Lindgren (Uppsala Universitet)

Jack Mc Martin (Katholieke Universiteit Leuven, Fac. Letteren Antwerpen / CETRA)

Timothy Sirjacobs (Katholieke Universiteit Leuven)

Alexa Stoicescu (Universitatea din București)

Sara Van Meerbergen (Stockholms Universitet)

Jitka Zehnalová (Palacký University Olomouc)

Organising Committee

Wilken Engelbrecht

Pavel Král

Ondřej Molnár

Josefína Zubáková

Keynote Speakers

Alfvén, Valérie

Stockholm University, Sweden

Mapping Children's Literature Translation Studies: A Growing Field

Children's Literature Translation Studies (CLTS) has undergone significant transformation since its emergence in the late 1960s and 1970s. Over the past decade in particular, the field has expanded rapidly, attracting a growing number of scholars and consolidating its position at the intersection of Translation Studies and Children's Literature. This development has highlighted that translating for children and young adults involves specific norms, constraints, and mediating practices that differ from those governing adult literature. This talk offers an overview of recent developments in CLTS, illustrating how the field has diversified in terms of methods, objects, and theoretical frameworks. Through selected examples, it demonstrates how CLTS is establishing itself as a dynamic and interdisciplinary area of research.

Bionote

Valérie Alfvén is a Senior Lecturer in Translation Studies at Stockholm University, Sweden. Her research focuses on the sociology of translation and Children's Literature Translation Studies (CLTS), with particular attention to how social norms shape the circulation of literary works and the translation of sensitive topics. She holds a PhD in French, with a dissertation on the translation into French of "unprovoked violence" in Swedish youth novels. Her recent publications examine various aspects of translation and reception in children's literature and include works such as "Retranslations of Children's Literature" in *The Routledge Handbook of Translation for Young Audiences* (2025), "Contemporary Translated Children's Literature in Sweden with a Focus on Literature from French-Speaking Regions" in *Stridon* (2022), and "Defying Norms through Unprovoked Violence" in *Children's Literature in Translation: Texts and Contexts* (2020). She has also recently worked on the "delayed translation" of the Swedish series Alfons Åberg in France and Russia (forthcoming). She is currently co-editing the volume *New Voices in Children's Literature Translation Studies*, to be published in 2026/2027.

Van Meerbergen, Sara

Stockholm University, Sweden

#annawoltz: Transnational Circulation and (Self-)Mediation of Translated Children's Literature on Instagram

At a time when traditional literary reviewing is in decline, digital platforms such as blogs, review sites, and social media have become increasingly significant for the reception of literature. Recent research also highlights the growing role of social media in the transnational promotion of literary works. Viral phenomena such as #BookTok on TikTok influence both literary

marketing and reading engagement, while platforms such as Instagram are widely used for literary promotion by authors, publishers, libraries, and other literary actors, with the potential to reach broad international audiences.

In my talk, I examine Instagram's role in the transnational circulation and mediation of translated children's literature, combining theoretical and methodological perspectives from Translation Sociology, Media Studies, and Social Semiotic Multimodality. Focusing on the award-winning Dutch author Anna Woltz, whose works have been widely translated, I analyse how her books are promoted and mediated on Instagram by the author herself, as well as by publishers, booksellers, and literary influencers or so-called bookstagrammers. Using a social semiotic framework, I explore the affordances of Instagram and how its platform-specific features shape the transnational circulation and mediation of translated children's literature.

Bionote

Sara Van Meerbergen is an Associate Professor of Dutch at Stockholm University, Sweden. Her research focuses on the Sociology of Translation, Children's Literature Translation Studies (CLTS), and Social Semiotic Multimodality. In her PhD, she analysed the translation of child images in picturebooks using a Multimodal Translation Analysis inspired by Social Semiotics in order to analyse how multimodal meaning, i.e., meaning expressed through both words and images, is translated. Her recent research includes several studies within the Sociology of Translation, examining the role of literary awards and multiple mediatorships for translation within the literary semi-periphery. Currently, she is working on a project about the influence of social media on the transnational mediation of Dutch-language (children's) literature. Together with Valérie Alfvén, she is also co-editing the volume *New Voices in Children's Literature Translation Studies*, to be published in 2026/2027.

Vimr, Ondřej

Czech Academy of Sciences, Czechia

Exploring the Global Circulation of Czech Children's Illustrated Nonfiction in the Age of AI

Computational approaches have transformed the study of literary circulation by enabling researchers to analyse large bibliographic datasets, identify previously invisible publication patterns, and test long-standing hypotheses at an unprecedented scale. At the same time, the rapid development of machine learning and generative AI has fuelled expectations that increasingly powerful models will fundamentally reshape (or even replace) the work of the humanities researcher. This keynote argues that the opposite may be true.

The argument is developed through two complementary case studies. The first draws on *Atlas české světové literatury* (*Atlas of Czech World Literature*, Academia, 2025), a monograph analysing a large-scale bibliographic dataset documenting the international circulation of Czech literature over 200 years. It demonstrates how computational and data-driven approaches can reveal macro-level trends and corroborate existing knowledge about global literary circulation. The second case study examines a unique dataset provided by Albatros Media, the leading Czech publisher and exporter of children's illustrated nonfiction. Combining publisher records

with machine learning and AI-assisted analytical methods, it explores the complex dynamics of international rights sales and translation publishing. Unlike large bibliographic datasets, these comparatively small but information-rich data expose the intricate interplay of aesthetic preferences, market-specific expectations, publisher intuition, and the decisions of diverse cultural gatekeepers. They illustrate that understanding literary circulation depends as much on the thoughtful operationalisation of research questions as on the computational tools used to analyse the data.

Bionote

Ondřej Vimr is Scientific Secretary of the Czech Literary Bibliography Research Infrastructure at the Institute of Czech Literature of the Czech Academy of Sciences and Head of the Global and Digital Literary Studies Lab. His research combines translation studies, digital humanities, bibliographical data science, and computational approaches to the study of international literary circulation. His work focuses on the global dissemination of Czech literature, literary translation flows, cultural policy, translation subsidies, and the application of machine learning and AI-assisted methods to large-scale bibliographic datasets. He has led and collaborated on several national and international research projects exploring the global circulation of literature, open bibliographic data, and digital research infrastructures for the humanities. He is actively involved in international initiatives within DARIAH and other European research networks promoting FAIR and interoperable humanities data.

Alongside his academic work, he has extensive professional experience as a literary translator from Norwegian, Swedish, English, and Italian into Czech. His translations include fiction, nonfiction, and children's literature, among them *Tante storie per giocare* (*Many Stories to Play With*) by the renowned Italian children's author Gianni Rodari.

Presentations (in alphabetic order)

Ayuningtyas, Lidya Pawestri

University of Western Australia, Australia

Translating Rape in Young Adult Novels: Case Studies from Indonesia

Translating rape is a sensitive practice that needs to be treated with utmost care. However, the pressure is doubled when translating rape scenes in young adult literature (YAL). This presentation will examine the translation of six young adult (YA) novels originally published in the United States and translated into Indonesian between 2005 and 2020. The novels are *Speak* (*Ada Apa dengan Melinda?*, 2005), *Just Listen* (*Dengarkan Saja*, 2009), *Sold* (2009), *The Way I Used to Be* (2017), *13 Reasons Why* (2018), and *The Perks of Being a Wallflower* (2020). In this presentation, I will also compare the translated texts to rape scenes in original Indonesian novels for teenage and young adult readers published between 2005 and 2022 (*Kana di Negeri Kiwi*, *Minoel*, and *Represi*).

This study uses a qualitative approach, drawing on ethics as a subfield of translation studies (Koskinen and Pokorn 2021), particularly Descriptive Translation Studies (Toury 2012) and the translation of trauma and gender-based violence (Bosseaux 2020, 2025). Furthermore, this presentation will connect the issue of ethics with (self-)censorship praxis by the actors involved in the publishing of all novels (Ayuningtyas 2026). In Indonesia, the practice of translating rape in English YA novels for young adult readers has been carried out using several strategies, including omission and maintenance. The findings show that Indonesian authors and editors used different strategies depending on sociocultural and publishers' values. For instance, if the publisher has religious values, they omit some parts of the texts. If publishers do not censor the rape scene, the translated novels are reclassified for older readers. This paper contributes to understanding the ethics and dynamics of translating sensitive texts for young readers.

References

- Ayuningtyas, Lidya Pawestri. 2026. "(Self-)Censorship of Sex-Related Language in Translated Young Adult Novels from English into Indonesian Depicting Sexual Assault." *Babel*. Forthcoming.
- Bosseaux, Charlotte. 2020. "Translating Gender-Based Violence Documentaries: Listening Ethically to the Voices of Survivors." In *The Oxford Handbook of Translation and Social Practices*, edited by Meng Ji and Sara Laviosa, 84–108. Oxford University Press.
- Bosseaux, Charlotte. 2025. *A Voice of Their Own: Encouraging Caring and Ethical Practices in Trauma Screen Translation*. Palgrave Macmillan.
- Koskinen, Kaisa, and Nike K. Pokorn. 2021. "Ethics and Translation: An Introduction." In *The Routledge Handbook of Translation and Ethics*, edited by Kaisa Koskinen and Nike K. Pokorn. Routledge.
- Toury, Gideon. 2012. *Descriptive Translation Studies—and Beyond*. Revised ed. John Benjamins.

Bionote

Lidya Pawestri Ayuningtyas is a fourth-year PhD student in Translation Studies at the University of Western Australia. Her PhD project examines the translation of sex-related language from English into Indonesian in young adult literature about sexual assault. She is a sponsored student of the Indonesia Endowment Fund for Education and was a Fulbright language teaching assistant in 2019. Her recent work appears in journals such as *Babel* (forthcoming), *New Voices in Translation Studies*, and *Perspectives*.

Beelen, Hans

Stichting Vrijwilligerswerk Nederlandse Taal / former University of Oldenburg, Germany

Narrative Strategies of Appropriating the Arctic in Children's Literature: Frozen in Time?

In geopolitics as in children's literature, the Arctic has always been a projection screen for big dreams and ventures. I will analyse three children's books from the nineteenth to the twenty-first century: *Alexis en Iwan, of De overwintering op Spitsbergen* by W. J. van der Vegt (1844), *Путь на Грумант* ('The Route to Grumant') by Konstantin Sergeevich Badygin (1953), and Manuela Brocksieper's *Walheimat: Ein Svalbard-Erlebnis* (English translation: *Tides of Time: A Svalbard Adventure*, both 2024).

The Dutch and the Russian author made use of the story of four Pomorian sailors who were accidentally left behind on East Svalbard and managed to survive there for six years. Their hardship was first described in 1766 in French by Pierre Louis le Roy and became famous in European literature.

Whereas Le Roy delivers a straightforward and at the same time rather condescending report, Van der Vegt and Badygin transform this material into heroic success stories. Badygin glorifies the seafaring and survival skills of the Pomori, who allegedly discovered and colonised Svalbard centuries before the Europeans; Van der Vegt, in contrast, incorporates numerous stories about the historic achievements of Dutch explorers and whalers.

I will look at narrative strategies of appropriation of the Arctic by comparing these early novels with their source texts. Using this comparative method, several strategies can be distinguished. This sheds light on the political climates of the young Dutch kingdom in the early nineteenth century and of Stalinist Russia in the 1950s and their nationalistic appropriations of Arctic areas and stories.

The devices these authors used can be found to the present day, as I will demonstrate using the example of Manuela Brocksieper's recent youth novel on Svalbard, which, although with a different ideological occupation, dominated by twenty-first-century themes such as climate change, extinction, and polar science, shows a strikingly similar didactic approach.

Bionote

Hans Beelen studied Dutch/Classical Philology at Leyden University and taught Dutch language at Oldenburg University (Germany). His main interest is in Arctic literature. He has published

numerous articles, an anthology of witness reports on Arctic whaling (2015), and an edition of the *Logbook of the Dutch Svalbard Expedition* (2018). As a member of the Scientific Expedition East Spitsbergen (SEES), he visited the Isle of Edgeøya in 2022 for field research on toponyms.

Braga Lee, Isabela

Universidade Federal de Minas Gerais, Brazil

The Pragmatics of Children's And Young Adult Literary Translation: Investigating Possible and Actual Interpretations

Subscribers to the intentional fallacy thesis contend that literature, as an aesthetic phenomenon, neither contains an authorial figure nor communicates intentions. Such a perspective is put into question when translation phenomena are studied and when texts explicitly designed to elicit ethical responses, such as children's and young adult literature, are considered. Pragmatics, and more specifically Relevance Theory (Sperber and Wilson 1995), questions this view through the concepts of communicative and informative intention, present in all communicative acts, encompassing translation and children's literature. Through a relevance-theoretic conceptualization of translation and literature, it is possible to account for translational behaviour and the layering of meanings present in literature (Wilson 2018). By picturing the translator as an agent who represents all the possible interpretations readers may derive and makes them available to them, pragmatics explains why some readers construe certain interpretations while others do not. This perspective can be paired, in children's literature criticism, with Beauvais's (2013) proposal of the segmentation of "power" into the concepts of "authority," on the part of adults, and "might," on the part of children, whereby those who hold authority inscribe "intentions-for" mighty readers to derive meanings and explore the text's potential. Set in this framework, this presentation proposes two modes of reconciling pragmatics and children's literature in translation studies, catering to both "book people" and "child people" (Nikolajeva 2009). The first mode focuses on a text-oriented analysis, identifying the interpretations offered by the translator's authorial figure and contrasting them with the original. The second mode investigates reader reception, comparing the potential identified by the researcher with the actual interpretations of young readers. The cognitive-pragmatic metaframe for the analyses points to the authorial/translational intentions encoded in the text, contrasting them with the wide array of interpretations that readers may reach.

References

- Beauvais, Clémentine. 2013. "The Problem of 'Power': Metacritical Implications of Aetonormativity for Children's Literature Research." *Children's Literature in Education* 44 (1): 74–86. <https://doi.org/10.1007/s10583-012-9182-3>.
- Nikolajeva, Maria. 2009. "Theory, Post-Theory, and Aetonormative Theory." *Neohelicon* 36 (1): 13–24. <https://doi.org/10.1007/s11059-009-1002-4>.
- Sperber, Dan, and Deirdre Wilson. 1995. *Relevance: Communication and Cognition*. 2nd ed. Blackwell.

Wilson, Deirdre. 2018. "Relevance Theory and Literary Interpretation." In *Reading Beyond the Code: Literature and Relevance Theory*, edited by Terence Cave and Deirdre Wilson, 185–204. Oxford University Press. <https://doi.org/10.1093/oso/9780198794776.003.0010>.

Bionote

Isabela Braga Lee is a PhD candidate at Universidade Federal de Minas Gerais (UFMG), Brazil. Her research interests include cognitive pragmatics, the translation of children's and young adult literature, and empirical approaches to literature.

Dogonadze, Ketevan

Akaki Tsereteli State University, Kutaisi, Georgia

Wordplay in Alice's Adventures in Wonderland and Its Translation into Georgian: A Comparative Perspective

Wordplay arises from the dynamic interaction between linguistic form and meaning and functions as a complex stylistic and semantic device in literary texts. As scholars such as Delabastita (1996) and Crystal (1998) have shown, wordplay extends beyond humour to contribute to meaning construction, textual cohesion, and reader engagement. Lewis Carroll's *Alice's Adventures in Wonderland* offers a particularly rich example, employing homophones, malapropisms, parodies, portmanteau formations, and rhyme schemes. These devices not only display linguistic creativity but also critique rigid educational systems, reflect children's confusion with language, and question whether language merely represents reality or actively shapes it.

The translation of Carroll's wordplay poses significant challenges due to typological, phonological, and cultural differences between English and Georgian, as well as the semantic ambiguity and phonetic and structural complexity of the original text. This study adopts a comparative qualitative approach to analyse how these challenges are addressed in the Georgian translations by Giorgi Gokieli and Davit Akhaladze. The analysis shows that Gokieli prioritises semantic equivalence and frequently employs footnotes, thereby preserving the source text's structure and Victorian cultural context. While this approach ensures scholarly accuracy and access to original references, it can disrupt narrative flow. In contrast, Akhaladze favours domestication and compensation strategies, adapting cultural references and recreating wordplay through Georgian-specific linguistic resources. This results in a more fluent and reader-friendly text that functions as authentic Georgian children's literature, though at the cost of some Victorian cultural specificity. Although both translators inevitably face losses when rendering language-specific humour, their solutions illustrate differing strategies for addressing untranslatability by balancing cultural authenticity and readability through creative linguistic recreation rather than direct word-for-word translation.

References

- Crystal, David. 1998. *Language Play*. University of Chicago Press.
- Delabastita, Dirk. 1996. "Introduction." *The Translator* (2): 127–39.
<https://doi.org/10.1080/13556509.1996.10798971>.

Bionote

Ketevan Dogonadze is Associate Professor in the Department of English Philology at Akaki Tsereteli State University, Georgia. She holds degrees in English Language and Literature and in Translation and Interpreting, and a PhD in Philology. Her research centres on translation studies, particularly its linguistic, pragmatic, and linguo-cultural dimensions, as well as academic writing and grammar. She has published over 25 articles and presented at more than 20 international conferences.

Engelbrechtová, Jana

Palacký University Olomouc, Czechia

Translation for Fun: Translating Children's Literature into Latin

Colleagues from around the world regularly meet at CLTS conferences to discuss the translation of children's literature into languages from across the globe. I have had the opportunity to attend several of these conferences as a guest, and since my main field of interest is Latin, I have always looked to see if there were any contributions related to this language. So far, I have not come across any. In my paper, I will try to fill this gap.

Latin is often referred to as a "dead language," and it is generally not expected that fiction for children would be written or translated into this language. However, everyone, or almost everyone, who learned Latin in high school and developed a passion for it has certainly encountered some Latin books for young readers, whether the iconic *Asterix* comics in Latin, Saint-Exupéry's *The Little Prince*, the popular *Harry Potter* stories, or even Tolkien's *The Hobbit* in Latin.

My contribution will present a brief overview of Latin translations of books for children and young people produced in the twentieth and twenty-first centuries, specifically since 1960. I will attempt to provide insight into the translation of children's literature into a language that is not spoken as a mother tongue by anyone born today. I will reflect on the meaning, purpose, and function of such translation. At the same time, I will introduce some of the translators and, of course, look at who the actual recipients of these translations are.

Bionote

Jana Engelbrechtová is a classical philologist who teaches Latin at the Department of History, Faculty of Arts, Palacký University Olomouc, in courses such as Latin for Historians, Medieval Latin, and Reading Medieval and Renaissance Latin Texts. In addition, she teaches Latin for Jurists at the Faculty of Law. Her research focuses mainly on Medieval Latin and Medieval Latin texts, especially Medieval poetry.

Erdmann, Susan

University of Agder, Norway

Sanitizing the Unstoppable: The English Translation of Tonje Glimmerdal

This paper offers a comparative study of Maria Parr's Norwegian novel *Tonje Glimmerdal* and its English translation, *Astrid the Unstoppable* (Guy Puzey), focusing on a recurring pattern of tonal sanitization for young Anglophone readers. Drawing on close readings of dialogue and local references, I trace how register shifts accumulate into changes in characterization and affect.

In the source text, Parr's realism is built from everyday frictions: adults are imperfect; children test boundaries; and language has an edge. Goga has examined the presence of *nestenbanning* (near-swearing; the Norwegian term is Hasund's), which functions as a marker of voice and place in Parr's work, but the clean-up act in *Tonje Glimmerdal* goes beyond the translation of near-swearwords to encompass attitudes towards *snus* (powdered tobacco), mentions of bodily ailments, and references to emotional states.

In the English version, these elements are frequently recalibrated: *snus* is strongly framed as condemnable; near-swearing is softened into less risky verbal play; and references to the body and mortality are softened or changed entirely. I argue that these are not isolated lexical choices but a systematic adjustment of the novel's moral temperature, resulting in a different construction of childhood and childhood agency. In addition, the community's texture becomes smoother, with less room for the productive discomfort that animates Parr's humour and the interpersonal dynamics in the book.

The paper treats sanitization as a form of domestication shaped by Anglophone publishing norms and perceptions of the child reader. It speaks directly to conference concerns with ideology, power, and mediation in translation. As a brief forward-looking coda, I suggest that emerging digital workflows—including automated style guides, sensitivity protocols, and AI-assisted rewriting—may intensify these risk-averse normalizations, making close attention to linguistic “clean-up” more urgent.

References

- Goga, Nina. 2011. “Landskap og bannskap i Maria Parrs forfatterskap.” *Barnelitterært forskningstidsskrift* 2 (1). <https://doi.org/10.3402/blft.v2i0.5834>.
- Hasund, Ingrid Kristine. 2005. *Fy farao! Om nestenbanning og andre kraftuttrykk*. Cappelen.
- Parr, Maria. 2009. *Tonje Glimmerdal*. Samlaget.
- Parr, Maria. 2017. *Astrid the Unstoppable*. Translated by Guy Puzey. Walker Books.

Bionote

Susan Erdmann is a Senior Lecturer in the Department of Foreign Languages and Translation at the University of Agder in Kristiansand, Norway. She has worked on translations of L. M. Montgomery's work and on topics in Applied Linguistics and the teaching of English in Norway.

Farr, Megan

Bath Spa University, UK

Putting Cymru on the Map: Internationalising Children's Publishing from Wales

How does children's publishing from a small bilingual nation circulate internationally, and what can it learn from comparable contexts? This paper provides an overview of internationalisation in Welsh children's publishing, in both Welsh and English, examining the institutional landscape, structural challenges, and emerging strategies shaping this under-documented sector.

Drawing on Sapiro's sociology of translation and Bourdieu's field theory, this research investigates how Welsh publishers navigate international markets. Through mixed-methods research combining publishing data analysis with qualitative interviews involving over forty industry professionals, including publishers, authors, translators, illustrators, and literary agents, the study maps three modes of internationalisation: import, export, and co-production.

Brief case studies illustrate each mode: the journey of the Czech picture book *Vombat Jirka* from Mladá fronta to Welsh readers reveals how book fairs and cultural mediators connect small-nation publishers; Welsh-language fiction reaching international audiences demonstrates the role of English as a "bridge" language; and collaborative publishing with Irish partners shows how co-production enables risk-sharing between publishers facing similar constraints.

Welsh children's publishing operates within significant constraints: modest translation funding, reliance on English as an intermediary for global circulation, difficulty achieving visibility within UK distribution networks, and tension between cultural preservation and commercial sustainability. While institutional support exists through the Books Council of Wales and Wales Literature Exchange, resources remain limited.

The paper situates Welsh experiences within a comparative analysis drawing on source-country publishing systems encountered through the import case studies and a dedicated small-nation comparison with Ireland, Catalonia, Scotland, and New Zealand. Rather than positioning Wales as a model, this research asks what an emerging publishing sector can learn from more established infrastructures, offering insights relevant to scholars and practitioners navigating small-nation publishing challenges.

Bionote

Megan Farr is a Lecturer in Publishing at Bath Spa University. She recently completed her PhD at the University of Wales Trinity Saint David examining internationalisation strategies in Welsh children's publishing, funded through a KESS 2 partnership with the Books Council of Wales. With 25 years' publishing industry experience, her research bridges scholarly analysis and practitioner insight. Research interests: children's literature, small-nation publishing, cultural policy.

Hamilton, Sandra

The University of the West Indies, Mona, Jamaica

Once Upon a Time in Jamaican Patwa

Jamaican children currently do not benefit from a significant body of literary works in the country's main language, Jamaican Creole (JC), and certainly not from translated work. One factor contributing to this situation is the absence of an official writing system for the language. A phonemic writing system developed by linguist Frederic Cassidy in the early 1960s and revised by the Jamaican Language Unit (JLU) at the University of the West Indies in the early 2000s is yet to be widely adopted. Translation has often served as a means of introducing literature into formerly unstandardised languages as well as contributing to their standardisation. This is linked to the fact that translation policy is essential for language policy (Meylaerts 2021). At the same time, translation from and into unstandardised languages presents several linguistic and non-linguistic challenges, including making target texts accessible to child audiences. The present research seeks to examine two of these challenges, namely, how temporality and the cultural specificities in *The Little Match Girl*, a children's story written in 1845, can be rendered in JC. While JC has a strong oral tradition, translation could play a pivotal role in building its literary repertoire and furthering efforts towards its standardisation. Using comparative stylistics, the study assesses the translation strategies applied by three translators to address the linguistic and non-linguistic issues that arise from translating this nineteenth-century fairy tale from English into JC.

References

- Bittner, Maria. 2014. *Temporality: Universals and Variation*. Wiley-Blackwell.
- Fentaw, Alebachew, Tesfaye Dagne, and Ayenew Guadu. 2021. "Time in Literary Translation: Anticipation of Retrospection, Temporality of Reading and Living." *Journal of Language and Cultural Education* 9 (3): 90–103.
- Ferrón, C. G. P. 2016. "A Sea of Challenges: An Essay in Caribbean Creole Translation Studies." In *Embracing Multiple Identities*.
- Folaron, Debbie. 2015. "Introduction: Translation and Minority, Lesser-Used and Lesser-Translated Languages and Cultures." *The Journal of Specialised Translation* 24: 16–27.
- Frank, David. 2004. "Cultural Dimensions of Translation into Creole Languages." Paper presented at the Conference on Bible Translation, Cave Hill, Barbados.
- Frimmelova, Katarína. 2010. *Translating Children's Literature*. LAP Lambert Academic Publishing.
- Lewis, Rohan Anthony. 2003. "Creolising Translation, Translating Creolisation." PhD diss., Université de Montréal.
- Meylaerts, Reine. 2011. "Translation Policy." In *Handbook of Translation Studies*, vol. 2, 163–68.
- Meylaerts, Reine. 2021. "Language and Translation Policies in a Bilingual City with a Multilingual Population." In *The Routledge Handbook of Translation and the City*.

- O'Sullivan, Emer. 2019. "Translating Children's Literature: What, for Whom, How, and Why. A Basic Map of Actors, Factors and Contexts." *Belas Infiéis* 8 (3): 13–35. <https://doi.org/10.26512/belasinfiéis.v8.n3.2019.25176>.
- Palmer, N. 2016. "The Role of Translation in Linguistic Standardisation across Inuit Nunangat." Master's thesis, Concordia University.
- Shavit, Zohar. 1981. "Translation of Children's Literature as a Function of Its Position in the Literary Polysystem." *Poetics Today* 2 (4): 171–79.

Bionote

Sandra Hamilton is an interpreter and translator who practised in Geneva for the greater part of her career. Since 2014, she has been teaching translation to undergraduate and graduate students at the University of the West Indies (The UWI) in Kingston, Jamaica. She is currently pursuing an MPhil/PhD in Linguistics with a focus on Translation Studies at the UWI.

Horácková, Veronika

Masaryk University, Brno, Czechia

"This Kind of Upbringing Is Totally Wrong": The Reception of Dutch "Gay Fairy Tales" in Czech Translation

The quotation above was made by Václav Klaus Jr., an education expert and son of the former Czech president, in response to the Czech publication of the children's book *King & King* by Dutch authors Linda de Haan and Stern Nijland in 2013. It was probably the first time that young Czech readers were introduced to queer themes. While the book was welcomed with enthusiasm by one part of society, it sparked outrage in others. Since then, a few other Dutch children's books dealing with same-sex relationships have been published in Czech.

This contribution examines three specific cases: the aforementioned book *King & King*, its sequel *King & King & Family* (Czech ed. 2017), as well as *One Guinea Pig and Two Moms* by Pieter Feller (Czech ed. 2015). It focuses on the reception of these works in academic circles, the literary world, and among readers. Methodologically, the study uses qualitative content analysis to examine a corpus of media reviews, academic critiques, and online debates. It connects these empirical data to Itamar Even-Zohar's polysystem theory to analyse how these translated books functioned within the target literary system.

When studying the reception, it is important to bear in mind that Czech society is not generally considered to be as liberal as Dutch society. Therefore, taboo and sensitive topics (such as homosexuality, substance abuse, death, and war) do not appear as often in Czech literature for children and young adults as they do in Dutch literature. Given that the aforementioned works (or at least the first of them) introduced a new genre to the Czech literary scene and sparked social debate, they can be seen as having implemented a new model in the Czech literary system. In the history of Dutch-Czech translation, this represents a nearly unique phenomenon.

Bionote

Veronika Horáčková is an assistant professor in the Dutch Studies section at the Faculty of Arts, Masaryk University. Her dissertation dealt with the reception of the Flemish writer Felix Timmermans in Czech translation. She focuses primarily on the translation and reception of Dutch-language literature in the Czech Republic. She also works as a literary translator.

Hordeieva, Marharyta

Palacký University Olomouc, Czechia

Reading and Translating Trauma in Picturebooks: A Five-Step Analytical Toolkit for War and Migration Narratives

In recent years, picturebooks addressing war, forced migration, and displacement have become increasingly visible in contemporary children's literature and in the international circulation of children's books through translation. While such works help young readers engage with difficult experiences, they also raise important analytical, ethical, and translational challenges. Due to their multimodal nature, traumatic meaning is often communicated not only through words but also through images and visual metaphors. Existing approaches to picturebook analysis, trauma studies, and translation studies offer valuable insights, yet they are rarely brought together within a single practical framework.

This paper presents a five-step analytical toolkit for reading picturebooks that address war and migration trauma. The proposed approach draws on established picturebook theory (Nodelman 1988; Nikolajeva and Scott 2001), key ideas from trauma studies (Caruth 1996; Whitehead 2004; Hirsch 2012; Kurtz 2018), and translation studies, particularly the work of Oittinen (2000) and Oittinen, Ketola, and Garavini (2018) on the translation of children's literature and picturebooks. Rather than offering a fixed model, the toolkit is designed as a flexible structure that can be adapted for research, teaching, and translation contexts.

The proposed framework is demonstrated through close readings of two contemporary picturebooks, *The Day War Came* (2018) by Nicola Davies and *The Journey* (2016) by Francesca Sanna. These works illustrate how traumatic experience is communicated through the interaction of narrative voice, visual representation, and the relationship between text and image. Special attention is given to elements that may create challenges for translators.

The paper argues that understanding how trauma is constructed in the source text is essential for making informed translation decisions and for preserving, adapting, or consciously negotiating the emotional intensity of traumatic narratives for child readers. The proposed toolkit therefore serves not only as a framework for literary analysis but also as a practical tool that can help translators identify multimodal and ethical challenges when translating trauma-related picturebooks for children across languages and cultures. More broadly, the paper contributes to interdisciplinary discussions on children's literature, translation studies, and trauma.

References

- Caruth, Cathy. 1996. *Unclaimed Experience: Trauma, Narrative, and History*. Johns Hopkins University Press.
- Hirsch, Marianne. 2012. *The Generation of Postmemory: Writing and Visual Culture after the Holocaust*. Columbia University Press.
- Kurtz, J. Roger. 2018. *Trauma and Literature*. Cambridge University Press.
- Nikolajeva, Maria, and Carole Scott. 2001. *How Picturebooks Work*. Garland Publishing.
- Nodelman, Perry. 1988. *Words about Pictures: The Narrative Art of Children's Picture Books*. University of Georgia Press.
- Oittinen, Riitta. 2000. *Translating for Children*. Garland Publishing. <https://doi.org/10.4324/9780203902004>.
- Oittinen, Riitta, Anne Ketola, and Melissa Garavini. 2018. *Translating Picturebooks: Revoicing the Verbal, the Visual, and the Aural for a Child Audience*. Routledge. <https://doi.org/10.4324/9781315621340>.
- Whitehead, Anne. 2004. *Trauma Fiction*. Edinburgh University Press.

Bionote

Marharyta Hordeieva is a PhD candidate at the Department of English and American Studies, Palacký University Olomouc. Her research focuses on trauma theory in contemporary Anglo-American children's literature, particularly fiction and picturebooks addressing war, displacement, and migration. With a background in Primary Education and experience teaching displaced Ukrainian children, her work combines literary analysis with pedagogical and ethical perspectives.

Hsu, Shao-Fei

National Taitung University, Taiwan

From Translation to Narration: Rethinking Sign Language Picturebooks and Linguistic Landscapes in Children's Literature

Following the enactment of the Development of National Languages Act in Taiwan (2019), Taiwanese Sign Language (TSL) has been officially recognised as one of the national languages. This legal shift has fundamentally altered Taiwan's linguistic landscapes, prompting new cultural and educational initiatives that aim to foster linguistic equality. Among them, the publication of sign language picturebooks marks a significant attempt to introduce sign language into children's literature and the mainstream book market. This paper examines two pioneering Taiwanese sign language picturebooks—*Where Is Little Bear?* (2019) and *Little Bear Goes to the Market* (2021)—to explore how sign language is conceptualised, represented, and mediated in printed picturebook form. The study further investigates whether sign language in these books is treated as an “original source” or a “translated target” and examines the power dynamics between dominant spoken languages and marginalised Deaf culture. This paper addresses three central questions: who is imagined as the primary audience of sign language

picturebooks, whether sign language functions as an original narrative language or as a translated target from words, and how visual design shapes access for Deaf and hearing readers. Engaging with debates on children's literature translation and intersemiotic translation, the paper argues that sign language picturebooks expose the limitations of text-centred translation models. The paper concludes that recognising sign language as a primary narrative language—rather than a derivative translation—is essential for linguistic justice, inclusive publishing, and Deaf children's literary access. The paper contributes to children's literature translation studies by reconceptualising sign language picturebooks as multimodal and embodied narratives that challenge text-based source–target hierarchies and expand current models of intersemiotic translation.

Bionote

Shao-Fei Hsu (許少菲) is a doctoral student at the Graduate Institute of Children's Literature, National Taitung University, Taiwan. Her research focuses on the intersection of inclusive literature, sign language narratives, and the representation of marginalised voices in children's publishing. She is dedicated to exploring how multimodal storytelling can foster linguistic equality and cultural identity for the Deaf community.

Huang, Yuechen & Qiurong Zhao

University of Science and Technology Beijing, China

The Practice and Dilemmas of Child-Centered View in Children's Literature

The child-centred view is the core guiding theory of modern Chinese children's literature translation. It is commonly recognised that this concept was introduced by scholars such as Zuoren Zhou (周作人, 1885–1967) during the May Fourth Movement. However, this article challenges the common view by analysing the Lilliput Library Series (published by the Commercial Press from 1908 onwards), showing that the child-centred view appeared earlier through translators' adaptations. The child-centred view in the translation of children's literature could be regarded as "education-centred." The research takes WuMaoGuo (《无猫国》) as its subject. It is the first volume of the series and a milestone in Chinese children's literature, translated by Yuxiu Sun (孙毓修, 1871–1923). The research found that Sun's child-centred view was reflected in adaptations in the translated work: (1) structurally, Sun added a "wedge" to resemble traditional Chinese novels, reducing readers' unfamiliarity and adding subjective expressions to show the translator's visibility; (2) content adaptations localised character names, the name of the destination, and transportation; weakened canonised expressions in the plot; and aligned the story's ending with the mainstream ideology of the time; and (3) adaptations of paratexts were mainly reflected in the creation of illustrations based on the translated work to help young readers understand the story while cultivating their artistic appreciation skills. The research results show that (1) the core purpose of Sun's child-centred view was to meet the state's educational requirements for pupils at the time in terms of language literacy and moral education, with a strong emphasis on reader accessibility and acceptability; (2) however, constrained by the historical context of the semi-colonial and semi-feudal society in which Sun lived, his view inevitably carried feudal ritualistic overtones, which

constituted a limitation inherent in his pedagogical approach. This research extends the concept and practice of the child-centred view in the translation of children's literature into Chinese.

Bionotes

Yuechen Huang is a PhD student at the School of Foreign Studies, University of Science and Technology Beijing, China. Her main research interests include translation studies and children's literature.

Qiurong Zhao obtained her PhD from Beijing Foreign Studies University, China. She is a Professor of Translation Studies at the University of Science and Technology Beijing. Her publications include *Translation and the Development of Modern Chinese: A Diachronic Multiple Corpora (1900–1949)* (2021) and *Studies on Translation Competence* (2023).

Hueso-García, Elena

University of Valencia, Spain

AI as Co-Author? Distributed Authorship and Ideological Framing in Intersemiotic Translation of a Wordless Picturebook

Wordless picturebooks invite readers to transform visual interpretation into verbal narrative. When generative AI mediates this process, authorship becomes technologically shared. This paper explores how AI reconfigures translation and meaning-making in the intersemiotic rewriting of visual stories for children.

The study focuses on *Migrants* (2019) by Issa Watanabe, a silent picturebook addressing migration and displacement through visual storytelling. Empirical data were collected in a fifth-grade English as an Additional Language (EAL) classroom in Spain, where students in small groups created the English dialogue for this silent picturebook. To construct their scripts, students first engaged in a planning phase grounded in translanguaging practices (García and Li Wei 2014; Otheguy et al. 2015; Velasco and García 2014). Drawing on their full linguistic repertoires—English, Spanish, French, and Valencian—they negotiated meaning, compensated for lexical gaps, and co-constructed narrative voice. Only after producing an initial draft did they consult ChatGPT to review and refine their texts, allowing a distinction between student-generated meaning and AI-mediated revision.

AI functioned not merely as a corrective tool but as a co-agent influencing lexical choices, narrative tone, and representations of migration. Previous research indicates that AI can support translanguaging in writing (Yu and Jiang 2025; Zhou et al. 2022), enhance L2 writing quality (Cancino and Panes 2021), promote revision (Lee 2022; Lee and Briggs 2021), strengthen collaborative writing (Hosseini et al. 2020; Cen and Zheng 2024; Meyer et al. 2024; Ruwe and Mayweg-Paus 2023), and support autonomy (Annamalai et al. 2023; Han and Sari 2022; Zhang and Hyland 2023).

By analysing students' final dialogues, recorded interactions, ChatGPT logs, and focus group interviews, the paper conceptualises AI-mediated translation as distributed authorship in a multilingual classroom. Findings suggest that while AI enhances revision, linguistic confidence, and collaborative meaning-making, it also shapes narrative voice and migration

representations. The study contributes to debates on creativity, authorship, and ethical responsibility in translation for young readers.

References

- Annamalai, Nagaletchimee, Mohd Elmagzoub Eltahir, Shaher H. Zyoud, Dinesh Doundrarajan, Bilal Zakarneh, and Nasser R. Al Salhi. 2023. "Exploring English Language Learning via Chabot: A Case Study from a Self Determination Theory Perspective." *Computers & Education: Artificial Intelligence* 5: 100148. <https://doi.org/10.1016/j.caeai.2023.100148>.
- Cancino, Marco, and Javiera Panes. 2021. "The Impact of Google Translate on L2 Writing Quality Measures: Evidence from Chilean EFL High School Learners." *System* 98: 102464. <https://doi.org/10.1016/j.system.2021.102464>.
- Cen, Yuting, and Yongyan Zheng. 2024. "The Motivational Aspect of Feedback: A Meta-Analysis on the Effect of Different Feedback Practices on L2 Learners' Writing Motivation." *Assessing Writing* 59: 100802. <https://doi.org/10.1016/j.asw.2023.100802>.
- García, Ofelia, and Li Wei. 2014. *Translanguaging: Language, Bilingualism and Education*. Palgrave Macmillan.
- Han, Turgay, and Ece Sari. 2022. "An Investigation on the Use of Automated Feedback in Turkish EFL Students' Writing Classes." *Computer Assisted Language Learning* 37 (4): 961–85. <https://doi.org/10.1080/09588221.2022.2067179>.
- Hosseini, Mohammad Sharif, Mohammad Bavali, and Reza Rezvani. 2020. "Wiki-Based Collaborative Writing in EFL Classrooms: Fluency and Learners' Attitudes in Focus." *Cogent Arts & Humanities* 7 (1). <https://doi.org/10.1080/23311983.2020.1826649>.
- Lee, Sang-Min. 2022. "Different Effects of Machine Translation on L2 Revisions across Students' L2 Writing Proficiency Levels." *Language Learning & Technology* 26 (1): 1–21. <https://doi.org/10.64152/10125/73490>.
- Lee, Sang-Min, and Neil Briggs. 2021. "Effects of Using Machine Translation to Mediate the Revision Process of Korean University Students' Academic Writing." *ReCALL* 33 (1): 18–33. <https://doi.org/10.1017/S0958344020000191>.
- Meyer, Jennifer, Thorben Jansen, Ronja Schiller, Lucas W. Liebenow, Marlene Steinbach, Andrea Horbach, and Johanna Fleckenstein. 2024. "Using LLMs to Bring Evidence-Based Feedback into the Classroom: AI-Generated Feedback Increases Secondary Students' Text Revision, Motivation, and Positive Emotions." *Computers and Education: Artificial Intelligence* 6: 100199. <https://doi.org/10.1016/j.caeai.2023.100199>.
- Otheguy, Ricardo, Ofelia García, and Wallis Reid. 2015. "Clarifying Translanguaging and Deconstructing Named Languages: A Perspective from Linguistics." *Applied Linguistics Review* 6 (3): 281–307. <https://doi.org/10.1515/applirev-2015-0014>.
- Ruwe, Theresa, and Elisabeth Mayweg-Paus. 2023. "'Your Argumentation Is Good,' Says the AI vs Humans—The Role of Feedback Providers and Personalised Language for Feedback Effectiveness." *Computers and Education: Artificial Intelligence* 5: 100189. <https://doi.org/10.1016/j.caeai.2023.100189>.
- Velasco, Patricia, and Ofelia García. 2014. "Translanguaging and the Writing of Bilingual Learners." *Bilingual Research Journal* 37 (1): 6–23. <https://doi.org/10.1080/15235882.2014.893270>.

- Yu, Rong, and Lianjiang Jiang. 2025. "Exploring Patterns of AI-Powered Machine Translation Use in Second Language Writing: A Translanguaging Perspective." *Computer Assisted Language Learning*: 1–27. <https://doi.org/10.1080/09588221.2025.2498096>.
- Zhang, Zhe Victor, and Ken Hyland. 2023. "The Role of Digital Literacy in Student Engagement with Automated Writing Evaluation (AWE) Feedback on Second Language Writing." *Computer Assisted Language Learning* 38 (5–6): 1060–85. <https://doi.org/10.1080/09588221.2023.2256815>.
- Zhou, Shu, Shuo Zhao, and Michael Groves. 2022. "Towards a Digital Bilingualism? Students' Use of Machine Translation in International Higher Education." *Journal of English for Academic Purposes* 60: 101193. <https://doi.org/10.1016/j.jeap.2022.101193>

Bionote

Elena Hueso-García is a PhD student in the Doctoral Programme in Specific Didactics at the University of Valencia, Spain. She holds a Bachelor's Degree in Primary Education, specialising in English Language Teaching, and a Master's Degree in Research in Specific Didactics. Her research focuses on multimodality, translanguaging, critical literacy, and social justice in additional language education. She also teaches English at the Faculty of Education at the same university.

Krappmann, Marie

Palacký University Olomouc, Czechia

Is This Really Intended for Children? Translations of Yiddish Children's Literature into Czech under State Socialism

In my paper, I will examine translations of Yiddish children's literature into Czech during the era of state socialism in former Czechoslovakia. Translators of Yiddish literature faced numerous challenges resulting from the communist regime's ambivalent attitude toward Jewish identity and, consequently, toward Yiddish culture and literature. On the one hand, Yiddish symbolised Jewishness and was associated with the vanished world of Eastern European Hasidism; on the other hand, it was linked to secular leftist political movements. This contradictory symbolic charge shaped the regime's complex attitude toward Yiddish.

Precisely because Yiddish literature was problematic for the communist regime in certain respects, children's literature could function as a kind of "escape space." When a text originally intended for adult readers in the source culture was presented as children's literature, it appeared less threatening and attracted less attention from censors. Particularly in the case of culturally marked texts—which Yiddish literature undoubtedly was in the Czech target culture—translations of children's literature reveal a strong tendency toward extensive domestication and depoliticisation.

Based on three textual examples from the period between 1946 and 1962, I will examine three recurring strategies: the transformation of adult literature into children's literature, the depoliticisation of texts, and the domestication of more complex religious and social concepts. The analysis focuses on two very different Czech translations of Sholem Aleykhem's final novel

Motl Peysi dem khazns by Jarmila Javůrková (1946) and Jakub Markovič (1959), Stanisław Taraszka's 1959 translation of Sholem Aleykhem's novel *Shir-ha-Shirim*, and the translation of Leyb Kvitko's poems included in the 1962 anthology *Od jara do jara (From Spring to Spring)*, for which Jakub Markovič prepared the initial translation and Josef Hiršal created the final poetic rendering.

References

Primary Sources

Aleykhem, Sholem. 1932. *Motl Peysi dem khazns*. Melukhe farlag far di natsionale minderhaytn in USSR.

Aleykhem, Sholem. 1946. *Darebák Motl*. Translated by Jarmila Javůrková. Svoboda.

Aleykhem, Sholem. 1952. "Shir ha-shirim: A yugent roman in fir teyln. Ershter teyl." In *Ale verk fun Sholem Aleykhem*, vol. 7, 209–63. Farlag IKUF.

Aleykhem, Sholem. 1959. *Uličník Motl*. Translated by Jakub Markovič. Svět sovětů.

Aleykhem, Sholem. 1959. "List z písne písni." Translated by Stanisław Taraszka. *Věstník židovských náboženských obcí v Československu (VŽNO)*, June 1959, 6–8.

Kvitko, Leyb. 1962. *Od jara do jara*. Translated by Jakub Markovič and Josef Hiršal. Svět sovětů.

Secondary Sources

Eidherr, Armin. 2012. *Sonnenuntergang auf eisig-blauen Wegen: Zur Thematisierung von Diaspora und Sprache in der jiddischen Literatur des 20. Jahrhunderts*. Vandenhoeck & Ruprecht.

Estraikh, Gennady, Kerstin Hoge, and Mikhail Krutikov, eds. 2016. *Children and Yiddish Literature: From Early Modernity to Post-Modernity*. Routledge.

Heitlinger, Alena. 2005. *In the Shadows of the Holocaust and Communism: Czech and Slovak Jews since 1945*. Taylor & Francis.

Končelík, Jakub, Pavel Večeřa, and Petr Orság. 2010. *Dějiny českých médií 20. století*. Portál.

Soukupová, Blanka. 2020. "Antisemitismus v českých zemích po druhé světové válce a jeho vizualizace." In *Obrazy nenávisti: Vizuální projevy antisemitismu ve střední Evropě*, edited by Jakub Hauser and Eva Janáčková, 201–22. Artefactum.

Svobodová, Jana. 1994. *Zdroje a projevy antisemitismu v českých zemích 1948–1992*. AV ČR.

Tashinskiy, Aleksey, Julia Boguna, and Andreas F. Kelletat, eds. 2020. *Übersetzer und Übersetzen in der DDR*. Translationshistorische Studien. Transkulturalität – Translation – Transfer, vol. 50. Frank & Timme.

Tymoczko, Maria. 2007. *Enlarging Translation, Empowering Translators*. St. Jerome Publishing.

Udel, Miriam. 2025. *Modern Jewish Worldmaking through Yiddish Children's Literature*. Princeton University Press.

Vaksberg, Arkady. 1994. *Stalin against the Jews*. Knopf.

Bionote

Marie Krappmann, a German studies scholar, studied French and German philology at Palacký University Olomouc, where she currently works as an Assistant Professor in the Department of German Studies. Her research focuses primarily on the history and development of Yiddish and

translations from Yiddish. Her publications also include studies on translation theory and practice, argumentation strategies, and German-language literature from Moravia.

Leden, Laura

University of Helsinki, Finland

Reader Response on Retranslations: L.M. Montgomery's Classics Celebrated on Bookstagram

Bookstagram and BookTok have provided readers with new ways to engage with books and participate in communities and are an excellent source for the analysis of immediate reader response. Translations, particularly retranslations of beloved childhood favourites, have begun to receive well-deserved attention on Bookstagram. Long-awaited Finnish retranslations of L. M. Montgomery's Anne and Emily books by Kaisa Ranta and Terhi Leskinen, published in 2023–2025, sparked an active dialogue. In this paper, I will use qualitative content analysis (Mayring 2022) to examine 51 Bookstagram posts about the new translations found under the hashtags of the Finnish titles. Bookstagram posts focus on the reading experience (Jaakkola 2019) and thus provide a reader perspective on retranslations of classics.

The most common topics discussed in the Montgomery posts are the importance of the books to the reader, changes in the reading experience, and specific translation choices differing from the old translations. Readers are delighted to finally have complete Finnish versions of the beloved books, but some also express distress over “changes” in the nomenclature compared to the old target-oriented adapted translations. The hardest difference to adapt to is the use of the original character names Anne and Emily instead of the familiar Anna and Emilia.

I will compare the Bookstagram posts with Montgomery reading experiences collected in a survey by the Finnish Literature Society and published by Ahola and Koskimies (2005). Like my Bookstagram material, these texts express strong emotional ties to the books (Kannas 2018).

Contrary to purely textual accounts of reading experiences, Bookstagram posts often comment on the book cover, and the visual aspect of Instagram makes the posts visual reflections on the book. Bookstagram celebrates the Montgomery retranslations in text and image, which is a testament to Montgomery's strong cross-generational popularity and her impact on many readers' lives.

Bionote

Laura Leden earned a PhD in Swedish translation studies at the University of Helsinki. Her thesis examines adaptation in Swedish and Finnish translations of girls' books. Her most recent article was published in *A (Re)turn to the Source Text* (2026). She has presented at many international conferences, including IRSCL 2019 and CLTS 2024. She regularly writes about Nordic L. M. Montgomery translations on Instagram and Facebook under the handle @lmmontgomerynordic.

Leiwo, Ennaliina

University of Turku, Finland

Young Readers and the Question of Language in 2020s Finnish Youth Literature Publishing

In this presentation, I investigate the field of youth literature publishing in Finland from the perspective of the growing influence of the English language on the industry. In recent years, the number of unique fiction titles categorised as youth literature published annually in Finnish has varied from 156 titles in 2020 to 246 titles in 2023. While a significant number of these titles consist of Finnish literature, bestseller lists are dominated by US and UK works. At the same time, statistics released by the Finnish Children's Book Institute show that in 2024, the number of translated children's and youth books in the Finnish book market was at an all-time low. In 2024, only 72 of the 203 published youth novels were translations, 55 of them from English, compared with 130 of 246 in the previous year.

One reason for the decline in translations is that Anglo-American youth literature is increasingly read in the original language. According to the *Suomi lukee 2025* report, 63 percent of 15–19-year-olds who purchased printed books in 2024 bought books only in languages other than Finnish or Swedish. Today, every fourth book sold in Finnish bookstores is in a foreign language. This directly impacts the publishing industry: in recent years, two of Finland's largest publishing houses, WSOY and Gummerus, have started publishing young adult fiction titles in English.

How does the dominance of the English language influence youth literature publishing in Finland today, at a time marked by globalisation, increasing economic uncertainty, and the neoliberal dismantlement of the Finnish welfare state? Drawing on interviews with authors and editors of youth literature in Finland, a survey conducted among Finnish high school students, and an analysis of the institutional and ideological landscape of youth literature in Finland, this presentation aims to answer this question.

Bionote

Ennaliina Leiwo is a PhD researcher in Finnish literature at the University of Turku, Finland. Her dissertation, based on extensive interviews with authors, editors, sensitivity readers, and marketing personnel in contemporary Finnish youth literature, investigates youth literature publishing in 2020s Finland. Of particular interest are the ideologies and changing institutional dynamics of the publishing field today.

Levchenko, Irina

University of Vienna, Austria

Beyond Textual Voices: Illustrators as Co-Translators in Russian Editions of the Anne series by L. M. Montgomery

Using the concepts of broad text (Nergaard 2013) and multiple translatorship (Jansen and Wegener 2013), I view physical editions of translated books as complex semiotic multimodal

entities created by multiple agents and examine the role of illustrators as co-translators or, in terms of Lefevere (1992), as co-rewriters who contribute to creating a certain image of an author and their literary works in the target culture.

Applying *The Grammar of Visual Design* (Kress and van Leeuwen 2021) to read the images, I examine how visual paratexts (cover illustrations and illustrations inside the books) in various Russian editions of *Anne of Green Gables* and its sequels represent girls and young women, to what extent these visual representations can be regarded as feminist, and how they relate to the texts of Russian translations and verbal paratexts as well as to Montgomery's feminist writing strategies.

While verbal paratexts in the books, with one exception, do not address Montgomery's feminist intentions, many recent illustrations closely reflect many of the writing strategies employed by Montgomery to depict female creativity, liberation, and autonomy, even when those strategies were downplayed in the texts of the actual translations. Thus, modern illustrators can be seen as champions of Montgomery's subtle feminist message in Russian culture. Hopefully, this message will, with time, find a corresponding nuanced expression in the Russian language too.

Bionote

Irina Levchenko is a PhD candidate in transcultural communication at the University of Vienna, Austria, and a literary translator. In her PhD thesis, she analyses the treatment of feminist elements in Russian translations of the Anne and Emily series by the Canadian author L. M. Montgomery and has presented her research at international conferences on L. M. Montgomery, children's literature, and translation. She has translated picturebooks, children's fiction, and other titles from German and English into Russian, including the bestselling *The Diary of a Bookseller* by Shaun Bythell.

Li, Weiyan

Beijing Normal University, China & University of Leeds, UK

AI-Enhanced Microhistorical Analysis of Isaac Taylor Headland: Uncovering the Translator Identity of a Chinese Expert and Missionary

This manuscript employs a novel archival method augmented by AI tools to investigate the relatively understudied translator and missionary Isaac Taylor Headland. Headland, a pioneer in introducing Chinese Mother Goose rhymes to the West, significantly impacted both Chinese and American history. Despite his significant role in the translation and dissemination of Chinese texts into English, his translator identity has often been overshadowed.

The study aims to identify and delineate Headland's translator identity within the sociocultural and political context of his time. To accomplish this, a tailored five-step archival method for translator studies is introduced, grounded in a three-dimensional framework that encompasses literature, history, and text. This framework integrates three key elements: archival mining and cataloguing, the bridging of macro- and microhistorical contexts, and textual analysis guided by comparative cultural theory. LLMs facilitate cross-language archival mining and cataloguing, while AI tools aid in analysing the stylistic and tonal nuances of Headland's translations.

Guided by this framework, the study delves into Headland's family background and life, discussing his early translation and authoring practices against the backdrop of the late nineteenth and early twentieth centuries. It suggests that Headland adopted a pro-China stance in his work. Furthermore, the study examines Headland's translator identity through illustrative examples, demonstrating the influence of his multifaceted roles in shaping China's image and introducing Chinese children's literature to the world. This exemplifies the potential of AI tools to deepen our understanding of translators' identities and contributions in their historical and cultural contexts.

Bionote

Weiyan Li is a PhD candidate at Beijing Normal University, Beijing, China, and the University of Leeds, UK. Her research interests include children's literature in translation and writer-translator studies.

Li, Xinyi

University of Bologna, Italy

Emotions in Motion: A Comparative Study of Emotion in Chinese Translations of Cuore

Written by Edmondo De Amicis in 1886, *Cuore* is widely regarded as a landmark in children's literature and has played a significant role in shaping modern Chinese literary culture since its first translation in 1910. Over the past century, numerous Chinese versions of the novel have appeared, each reflecting the linguistic norms, expressive habits, and cultural expectations of its time. This study investigates the translation of emotional expressions across several representative Chinese versions of *Cuore*, a topic that has received limited scholarly attention. Using the chapter "Dagli Appennini alle Ande" as a focused example, the research undertakes both qualitative and quantitative analyses. Methodologically, the study employs corpus preprocessing, emotion-word annotation, and a combined deductive-inductive coding process informed by Plutchik's model of basic emotions and other established emotion taxonomies, followed by systematic frequency-based comparison across translations. Quantitative analysis examines frequency patterns, shifts in lexical choices, and the distribution of different types of emotions, while qualitative comparison highlights nuances of tone, variations in semantic intensity, and cases of interpretive divergence or omission.

By correlating these findings with broader linguistic and historical contexts, the study reveals how translators' choices embody changing norms of written vernacular Chinese as well as evolving cultural understandings of emotion in children's literature. The research contributes to ongoing discussions on translation strategies, affective expression, and cross-cultural literary transmission between Italian and Chinese.

Bionote

Xinyi Li is a PhD candidate in Translation, Interpreting and Intercultural Studies at the University of Bologna. Her research focuses on the translation and reception of Edmondo De Amicis's *Cuore* in China. She has published two book-length translations from Italian into Chinese: *Il*

Continente Buio (co-translated) and Il Libro delle Emozioni, the former of which received the Wenjin Book Recommendation Award from the National Library of China in 2025.

Magalhães, Célia Maria & Isabela Braga Lee

Universidade Federal de Minas Gerais, Brazil

The Non-translation of Australian Aetonormative Picturebooks: Silencing in the Brazilian Literary System

The aim of this presentation is to elicit a discussion of controversial issues, such as war, death, and street children, in Australian picturebooks and the possible reasons for the scarcity of their translations in Brazil. Such reasons are examined in relation to the concepts of silencing (Drucker et al. 2021) and aetonormativity (Nikolajeva 2006), leading to the assumption that the non-translation of these Australian picturebooks is related to aetonormativity and to the fact that most of them deal with controversial issues. Picturebooks are approached through studies of children's literature (Nodelman 1990; Nikolajeva and Scott 2006), social semiotics (Painter, Martin, and Unsworth 2013), and the translation of children's literature (Oittinen, Ketola, and Garavini 2018). The present research contrasts the model of Nikolajeva and Scott (2006) with the social semiotic models of Kress and van Leeuwen (2006) and Painter, Martin, and Unsworth (2013) to study six Australian picturebooks dealing with controversial issues, only one of which has been translated into Brazilian Portuguese. The analysis focuses on the metaphorical resources of the verbal text and the representational, interactive, or compositional image resources that convey controversial issues and can be interpreted as signs of aetonormativity. The preliminary results suggest that the notion of aetonormativity is productive for the analysis and that silencing in the system of translated children's literature may be related to the conservatism of this peripheral system, as argued by Zohar Shavit (1986).

Bionotes

Célia Maria Magalhães is a retired Professor of Translation Studies at Universidade Federal de Minas Gerais (UFMG), Brazil. She has published widely in Brazil, focusing on different branches of the field, such as social semiotics and Translation Studies, Critical Discourse Analysis and Translation Studies, and, more recently, children's literature in translation.

Isabela Braga Lee is a PhD candidate at Universidade Federal de Minas Gerais (UFMG), Brazil. Her research interests include cognitive pragmatics, the translation of children's and young adult literature, and empirical approaches to literature.

Matić, Milena & Mirjana Obradović

University of Kragujevac, Serbia

Translating Witchcraft Across Cultural Boundaries: Cultural Framing in the Translation of Children's Fantasy Literature

This paper examines the Serbian translation of the German children's novel *Ein Mädchen namens Willow*, focusing on the semantic negotiation of witchcraft for young readers. The German–Serbian language pair offers a productive case for mapping central and peripheral literary systems (Heilbron 1999) and exploring cultural asymmetries between Western European children's fantasy and its reception in a South Slavic context. Drawing on Toury's (1995) translation norms, children's literature translation studies (Klingberg 1986; Shavit 1986; Oittinen 2000; O'Sullivan 2005), Lathey's (2015) framework, and recent scholarship on peripheral systems (Todorova 2021; Sasaki 2024), the paper argues that German and Serbian traditions construct the witch figure along divergent connotative axes.

Although historically relying on a shared foundation mediated by early Serbian editions of the Brothers Grimm (Zipes 1987), the two traditions have since diverged. In German children's culture, contemporary witches are often playful, ethically reflective, and ecologically oriented, neutralising the figure's negative charge. A similar trend has emerged recently in Serbian literature; however, the concept remains less neutral and strongly tied to folk belief and superstition (Šarović 2021).

Consequently, translating witchcraft requires continuous micro-level calibration, serving as a narrative framing device (Baker 2006). To capture this, the study introduces the concept of cumulative translation choices—the aggregate impact of repeated micro-decisions regarding lexical items, tone, and cultural adaptation. The paper investigates how subtle shifts modulate the semantic framing of magic. Ultimately, integrating domestic perspectives alongside mediating practices (Dybiec-Gajer and Gicala 2020), this study approaches translation from an interpretive, culturally situated perspective, where the translator acts as an active cultural mediator for child audiences.

References

- Baker, Mona. 2006. *Translation and Conflict: A Narrative Account*. Routledge.
- Dybiec-Gajer, Joanna, and Anna Gicala, eds. 2020. *Mediating Practices in Translating Children's Literature*. Peter Lang.
- Heilbron, Johan. 1999. "Book Translations as a Cultural World-System." *European Journal of Social Theory* 2 (4): 429–44.
- Klingberg, Göte. 1986. *Children's Fiction in the Hands of the Translator*. CWK Gleerup.
- Lathey, Gillian. 2015. *Translating Children's Literature*. Routledge.
- Oittinen, Riitta. 2000. *Translating for Children*. Garland.
- O'Sullivan, Emer. 2005. *Comparative Children's Literature*. Routledge.
- Sasaki, Anna. 2024. "Real and Fantasy World Concepts in Children's Fantasy Translation." *Literary Geographies* 10 (1): 61–76.
- Šarović, Marija. 2021. "Lik veštice u svetlu komparativnog izučavanja književnosti." In *Pojmovnik uporedne književnosti: Zbornik radova*, 39–79. Institut za književnost i umetnost.

- Shavit, Zohar. 1986. *Poetics of Children's Literature*. University of Georgia Press.
- Todorova, Marija. 2021. *The Translation of Violence in Children's Literature: Images from the Western Balkans*. Routledge.
- Toury, Gideon. 1995. *Descriptive Translation Studies and Beyond*. John Benjamins.
- Zipes, Jack. 1987. *The Brothers Grimm: From Enchanted Forests to the Modern World*. Routledge.

Bionotes

Milena Matić teaches German language and translation at the Faculty of Philology and Arts, University of Kragujevac, Serbia, where she is currently pursuing a PhD in Philology. Her research interests include cognitive linguistics, phraseology, and translation studies. As a translator, she has recently focused on children's literature, while her current research explores culturally and stylistically marked elements in the translation of children's books.

Mirjana Obradović is a Research Associate at the Faculty of Philology and Arts, University of Kragujevac, Serbia. She is employed at the Centre for Scientific Research and also teaches Serbian as a foreign language at the Centre for Serbian as a Foreign Language. Her research interests include Serbian onomastics, particularly toponymy, and the teaching of Serbian as a foreign language. She has published several research papers in both fields.

Menegazzi, Douglas

Federal University of Santa Catarina, Brazil & International Youth Library, Germany

Translating Borders: A Preliminary Study of Cartographic Representations of Territories and Migration in a Cross-Cultural Picturebook Corpus

Picturebooks are primary media through which children expand their perception of the world and develop locative, geographical, and cartographic literacy. Beyond narrative content, their visual and material design significantly contributes to geography education and multicultural awareness. Rather than treating maps as decorative elements, this study argues that it is essential to examine how picturebooks visually and materially translate senses of territory and borders, particularly when addressing prominent social phenomena such as migration and forced displacement.

Despite their relevance, cartographic and spatial representations in picturebooks are often overlooked in reading mediation and scholarly analysis, partly due to the absence of theoretical frameworks for pragmatic and geopolitically informed interpretation. Such representations require critical attention, especially regarding contested spaces, national imaginaries, and border dynamics. This study therefore investigates how maps and representations of place embedded in picturebook materiality function as devices of cultural translation across geopolitical contexts, analysing how "translated geographies" are constructed, negotiated, and re-signified in narratives that produce meanings of territory, borders, displacement, and intercultural encounter.

The paper presents the initial phase of a research project conducted at the International Youth Library (IYL), drawing on its multilingual and transnational collection and informed by the *White Ravens* catalogue as a corpus-selection framework. Methodologically, the project integrates Critical Content Analysis (CCA) with the Visual Cartographic Analysis Framework (Menegazzi and Nunes 2025), articulating criteria for assembling an initial cross-cultural corpus. By examining two- and three-dimensional cartographic features, including objective and subjective choices in representation and material mechanisms, the research aims to analyse their narrative, aesthetic, and ideological functions within processes of geopolitical translation.

By presenting this early-stage research, the paper fosters dialogue and feedback within Children's Literature and Translation Studies while reinforcing the importance of transnational and cross-cultural catalogues for mediation and circulation, such as that of the IYL. The study advances preliminary conceptual contributions towards the development of a typology of cartographic reading strategies aimed at supporting geographical education, critical geopolitical awareness, and multicultural understanding from early childhood.

Bionote

Douglas Luiz Menegazzi is a Professor at the Federal University of Santa Catarina, Brazil. He coordinates the Brazilian Research Group on Literature and Design of Artifacts for Children and Youth in the Digital World. His research explores the intersection of design, multimodality, and children's literature. Currently, he is a fellow at the International Youth Library, Germany, focusing on cartographic strategies and representations, agency, and decoloniality in picturebooks.

Mintsys, Ella & Tetiana Marchuk

Vasyl Stefanyk Carpathian National University, Ivano-Frankivsk, Ukraine

*Interjections in Translation: A Case Study on the Ukrainian Translation of Roald Dahl's *Charlie and the Chocolate Factory**

When analysing the translation of fictional discourse for children, scholars compare the lexical, syntactic, and stylistic features of the original text and its translation and determine the translator's strategy. The material of the present study is children's literature, namely the literary fairy tale *Charlie and the Chocolate Factory* by Roald Dahl and its Ukrainian translation by Victor Morozov. Children's prose, in which language emotiveness is fully implemented, has its peculiarities, one of which is an abundance of interjections. Since interjections play an important role in human communication, the choice of an appropriate phatic expression in discourse becomes significant depending on the purpose of the utterance and its pragmatic meaning. The translation of English interjections poses a real challenge for the translator, as their incorrect rendering or omission in the text may lead to a distortion of the author's original idea or a lack of expressiveness or emotiveness. Such factors as the polysemy of certain interjections, the vagueness of their meaning, their ethnic and cultural peculiarities, and the presence of author-specific interjections may cause difficulties in translating them. Consequently, the aim of the proposed article is to identify V. Morozov's strategies in translating the interjections employed by Roald Dahl.

The results of the analysis demonstrate that the translator resorts to various strategies for translating interjections, such as approximation, transcoding, and literal translation. The most numerous among the interjections are those of biblical origin, which are translated either with the help of a biblical lexical element or without it. The translator often adds words (mainly verbs) to intensify the emotional impact of what is said or felt. At the same time, there are cases when the translator adds interjections where they are not found in the original text, either to make the utterance more natural or to make up for stylistic losses.

Bionotes

Ella Mintsys is a Senior Lecturer in the Department of English Philology at Vasyl Stefanyk Carpathian National University, Ukraine. Her research interests include children's literature, Holocaust survivors' literature, authors' idiosyncrasy, translation studies, and text analysis. Her publications address diminutives in children's literature, their vocative functions, and the translation of anthroponyms in Roald Dahl's *Charlie and the Chocolate Factory*. She is an ORCID-registered researcher and a Scopus-indexed author.

Tetiana Marchuk is an Associate Professor in the Department of English Philology at Vasyl Stefanyk Carpathian National University. Her research interests include comparative literature, translation studies, and EFL methodology. Her recent research focuses on Ukrainian modernist drama in the European context, the translation of emotional speech, and language education in wartime. In 2025, she contributed the chapter "Modern Drama in Ukraine and the USA: Stages of Development and Cultural Contexts" to *From the Sources of Ukrainian Europeanism*. She is also involved in research and educational projects exploring language teaching in wartime contexts.

Pařízková, Tereza

Palacký University Olomouc, Czechia

Translating Nakedness: Embodiment, Visuality, and Cultural Transfer in Contemporary Picture books

This paper examines the translation and cultural positioning of the Swedish picturebook series *Bara rumpor*, which follows the everyday experiences of a young girl, Mira, and her family. The stories are set in environments where unclothed bodies are treated as an ordinary part of daily life (e.g., changing rooms or saunas). Framed through the perspective of a young protagonist, the series presents the human body as normalised and diversified.

The analysis adopts the distinction between "nakedness" as a state and "nudity" as its cultural representation, alongside scholarship on the representation of the body in children's literature (e.g., Perry Nodelman) and on embodiment and visual meaning-making in picturebooks (e.g., Marnie Campagnaro; Maria Nikolajeva). Within this framework, the series can be read as shifting attention from culturally coded "nudity" towards a more neutral, experiential "nakedness" grounded in the child's perspective and constructed through the interaction of verbal and visual elements.

Drawing on a close reading of the Czech translation *Koukej na mě!*, the paper argues that bodily exposure does not function as an end in itself but rather as a narrative device that contributes to characterisation and the articulation of emotions, such as fear, embarrassment, and overcoming. Particular attention is paid to the role of humour, which enables the depiction of potentially sensitive situations, such as unintended public exposure, without moralisation.

Within the context of contemporary Czech children's literature, where comparable representations of everyday nakedness appear to be largely absent, the translated book occupies a distinct position within the local picturebook landscape. In doing so, it highlights how translation can amplify the visibility of embodied experiences that remain marginal within a given literary context.

References

- Evans, Janet. 2015. *Challenging and Controversial Picturebooks: Creative and Critical Responses to Visual Texts*. New York and London: Routledge.
- Nikolajeva, Maria. 2014. *Reading for Learning: Cognitive Approaches to Children's Literature*.
- Nikolajeva, Maria, and Carole Scott. 2006. *How Picturebooks Work*. New York and London: Routledge.
- Nodelman, Perry. 2008. *The Hidden Adult: Defining Children's Literature*. JHU Press.

Bionote

Tereza Pařízková is a PhD candidate at Palacký University Olomouc, Czech Republic, where she focuses on creative writing in schools, reading engagement, and children's literature. She holds a master's degree in film screenwriting and dramaturgy from FAMU and a master's degree in children's literature from the University of Roehampton, London. She is the author of numerous books for children and the owner of the children's bookstore Zlatá velryba.

Pınarbaşı, Dilara

Ankara Hacı Bayram Veli University, Turkey

When AI Meets Nietzsche: Translating Philosophy for Children in the Age of Machine Translation

The increasing use of artificial intelligence in translation has raised new questions about creativity, mediation, and cultural transfer (Kenny 2022). While machine translation has been widely studied in technical and general literary contexts, its role in the translation of philosophical texts for young readers remains largely unexplored. Such texts constitute a hybrid genre combining narrative, didactic, and conceptual dimensions and therefore require specific translational strategies (Oittinen 2000; Lathey 2015). This paper examines how philosophical concepts are transferred in translations for children by comparing a human translation and an AI-generated translation of selected excerpts from Nathalie Prince and Christophe Prince's *Ainsi parlait Nietzsche* (Prince and Prince 2020/2021) in the French–Turkish language pair. Part of the *Les petits Platons* series, the book introduces philosophical figures through narrative and pedagogical storytelling. Its metaphorical scenes, ironic tone, and references to key Nietzschean notions make it a suitable case study for observing differences between human and machine

translation. The analysis is based on three dimensions: conceptual transfer, creative rewriting, and cultural-pedagogical mediation (O'Sullivan 2005; Shavit 1986). It examines how philosophical notions are reformulated for children, how narrative voice and metaphors are preserved or transformed, and how pedagogical adaptation operates in each version. The comparison relies on a qualitative analysis of selected passages translated by a human translator and by the AI-based machine translation system DeepL. Preliminary observations indicate that AI systems often preserve lexical correspondences at the expense of conceptual clarity, narrative tone, and pedagogical adaptation. Human translations, by contrast, more frequently employ simplification, explicitation, and creative reformulation to make abstract ideas accessible to young readers. The paper proposes a methodological model for analysing philosophical texts for children.

Bionote

Dilara Pınarbaşı is a Research Assistant in French Translation and Interpreting Studies at Ankara Hacı Bayram Veli University. Her PhD examined the translation of philosophy-for-children texts through the Interpretive Theory of Translation. Her research interests include children's literature translation, philosophical discourse, retranslation, reception and paratextual studies, and AI-assisted translation. Her current research compares human and AI translations of philosophy for children, focusing on conceptual and narrative mediation and the translation of Nietzschean discourse.

Plaisted, Ella

University of Geneva, Switzerland

Translating for Children with Dyslexia: Balancing Accessibility and Engagement in a French-to-English Fairytale

As a recognised disability under the Equality Act 2010, developmental dyslexia calls for inclusive literary access as a matter of social justice. Approximately ten percent of people have a form of dyslexia; a typical classroom is therefore likely to include up to three children with the condition. Given this prevalence, research identifies the importance of supporting dyslexic children's desire to read through continued exposure to engaging and diverse content, as reduced reading can lead to greater linguistic deficits. While dyslexia-friendly publishing efforts have increased in the UK, few adaptations exist as translated works in English. The challenge is not just to reduce textual complexity but to provide imaginative, cross-cultural content that maintains the joy of reading and builds intercultural understanding. To address this gap, this paper bridges translation studies and educational linguistics to contribute practical insights into adapting international literature for struggling young readers. Through a comparative intralinguistic study of an adapted French fairy tale and its English translation, I explore how translation can contribute to the provision of inclusive reading material for children with dyslexia. I then reflect on the translator's role in adapting texts to suit this readership. Beyond surface-level simplification, I discuss the importance of prioritising a reader-oriented approach over strict source-text fidelity to produce accessible and engaging texts. Key considerations include phonological and morphological transparency, consistent grapheme-to-phoneme

correspondences, and textual coherence. Understanding how dyslexia manifests across languages can guide lexical and structural choices in translation, alongside the use of multimodality to support inclusive writing for children within evolving translation practices. The paper highlights the need for collaboration among translators, publishers, and accessibility specialists in the field of inclusive publishing for children. It further suggests that translators are well placed to satisfy children's hunger for the new and the strange by providing linguistically accessible literature from international voices.

References

- Hulme, Charles, Margaret J. Snowling, and Kate Nation. 2022. *The Science of Reading: A Handbook*. 2nd ed. Wiley-Blackwell.
- Kirby, Philip, and Margaret J. Snowling. 2022. *Dyslexia: A History*. 1st ed. McGill-Queen's University Press.
- Oittinen, Ritta. 2000. *Translating for Children*. Garland. <https://doi.org/10.4324/9780203902004>.
- O'Sullivan, Emer. 2019. "Translating Children's Literature: What, for Whom, How, and Why. A Basic Map of Actors, Factors and Contexts." *Belas Infieis* 8 (3): 13–35. <https://doi.org/10.26512/belasinfiéis.v8.n3.2019.25176>.
- Peterson, Robin L., and Bruce F. Pennington. 2015. "Developmental Dyslexia." *Annual Review of Clinical Psychology* 11: 283–307. <https://doi.org/10.1146/annurev-clinpsy-032814-112842>.
- Snowling, Margaret J. 2001. "From Language to Reading and Dyslexia." *Dyslexia* 7 (1): 37–46. <https://doi.org/10.1002/dys.185>.
- Snowling, Margaret J., and Charles Hulme. 2012. "Annual Research Review: The Nature and Classification of Reading Disorders—A Commentary on Proposals for DSM-5." *Journal of Child Psychology and Psychiatry* 53 (5): 593–607. <https://doi.org/10.1111/j.1469-7610.2011.02495.x>.
- Snowling, Margaret J., and Charles Hulme. 2021. "Annual Research Review: Reading Disorders Revisited—The Critical Importance of Oral Language." *Journal of Child Psychology and Psychiatry* 62 (5): 635–53. <https://doi.org/10.1111/jcpp.13324>.
- Verhoeven, Ludo, and Charles Perfetti. 2022. "Universals in Learning to Read across Languages and Writing Systems." *Scientific Studies of Reading* 26 (2): 150–64. <https://doi.org/10.1080/10888438.2021.1938575>.
- Ziegler, Johannes C., Conrad Perry, Arthur M. Jacobs, and Mario Braun. 2001. "Identical Words Are Read Differently in Different Languages." *Psychological Science* 12: 379–84.
- Ziegler, Johannes. C., Conrad Perry, Anna Ma-Wyatt, Diana Ladner, and Gerd Schulte-Körne. 2003. "Developmental Dyslexia in Different Languages: Language-Specific or Universal?" *Journal of Experimental Child Psychology* 86 (3): 169–93. [https://doi.org/10.1016/S0022-0965\(03\)00139-5](https://doi.org/10.1016/S0022-0965(03)00139-5).

Bionote

Elia Plaisted is a freelance translator working from French and Spanish into English. She recently completed an MA in Specialized Translation at the University of Geneva, where her dissertation explored strategies for translating children's literature for young readers with dyslexia. She

writes for *World Kid Lit* and has a strong interest in accessible storytelling, which she continues to develop alongside her translation practice.

Protopopescu, Daria & Iuliana Timofte

University of Bucharest, Romania

The Translation and Reception of Soviet Children's Literature in Communist Romania: Insights from Key Fantasy Works

The translation of Soviet children's literature into Romanian during the communist era (1948–1989) served as a vital tool for ideological indoctrination and cultural alignment with the Soviet Union. Under state control, publishers like Editura Ion Creangă facilitated the dissemination of works that promoted socialist values such as collectivism, anti-imperialism, and scientific progress, while adapting fantastical elements to fit Marxist-Leninist narratives. This period saw a boom in children's publishing, influenced by Soviet models after 1954, when initial bans on the fantastic gave way to rehabilitated fairy tales emphasising class struggle. Translations proliferated, with Soviet authors dominating in order to educate young readers in proletarian ideals, as detailed in historical overviews of Romanian children's literature.

Nikolai Nosov's *Aventurile lui Habarnam* (*Dunno's Adventures*), translated in the 1960s, exemplifies humorous fantasy used for moral lessons. Habarnam, a mischievous "little person" or "mite" (as per its English translation), embarks on expeditions that highlight communal effort and knowledge acquisition, resonating with Romania's emphasis on pioneer education. Similarly, Kir Bulychev's *Fetița de pe Terra* (*The Girl from Earth*), part of the Alice series, was rendered into Romanian to foster interest in science fiction, portraying a brave child explorer navigating futuristic worlds and symbolising Soviet optimism about technological advancement. Yuri Olesha's *Cei trei grășani* (*The Three Fat Men*), a 1924 revolutionary tale, was adapted to underscore class warfare against bourgeois tyranny, with its acrobats and rebels inspiring anti-capitalist sentiments among Romanian youth. Alexander Volkov's *Urfin și soldații săi de lemn* (*Urfin and His Wooden Soldiers*), extending the Oz universe with wooden automatons, incorporated anti-fascist themes, compensating for the original's "bourgeois" elements through Soviet revisions.

Post-1989, these works endured in re-editions by publishers like Polirom, shedding overt propaganda but retaining popularity for their adventurous spirit. As Vișan and Protopopescu note in *O istorie a traducerilor în limba română* (2022), such translations reflect a shift from ideological tools to diverse cultural imports, enriching Romanian children's literature amid Western influences. This corpus illustrates how Soviet fantasies were localised to reinforce communist pedagogy, blending entertainment with political socialisation.

References

- Baghiu, Ștefan. 2019. Traducerea romanului străin în România (1944–1989). Teză de doctorat, Universitatea „Lucian Blaga” Sibiu.
- Constantinescu, Muguraș, Daniel Dejica, and Titela Vîlceanu, eds. 2022. *O istorie a traducerilor în limba română*. Vol. 2. Editura Academiei Române.

Iosif, Ilian. 2019. "Destinul literaturii latino-americane în România regimului comunist (1948–1989)." *Philologica Jassyensia* 15 (1).

Bionotes

Daria Protopopescu is Associate Professor in the English Department at the University of Bucharest. She holds a PhD in Philology from the same university. She is the author of *Elements of English Terminology* (2013) and co-author of *New Perspectives on English Grammar* (2014). Her research areas include terminology and translation studies, among others.

Iuliana Timofte is a Lecturer in the Department of Russian and Slavic Philology at the University of Bucharest. Her interests range from syntax and terminology to translation studies, especially the analysis of the impact of new technologies on translation. To this end, she has participated in various conferences with contributions focused on machine and automated translation in various lexical fields.

Romani, Sara

Treccani Accademia, Italy

Evaluating AI's Cultural Competence: A Case Study on Finding Junie Kim by Ellen Oh

This paper investigates how generative artificial intelligence handles cultural nuance, identity markers, and realia in the translation of children's literature, using my master's thesis—a translation and traductological analysis of *Finding Junie Kim* by Ellen Oh—as a case study. The novel, written for a middle-grade American readership, is deeply rooted in Korean history, diaspora identity, and culturally specific terminology. Building on my original human translation, produced without the use of AI assistance, this study retranslates selected culturally dense passages using contemporary AI models to examine how digital tools mediate intercultural meaning in youth-oriented narratives.

The analysis addresses three questions: (1) how AI processes and renders Korean cultural elements embedded in an English narrative when producing an Italian target text; (2) which nuances and identity markers are preserved, flattened, or lost; and (3) what these patterns reveal about the future role of AI in translating realia-heavy, ethically sensitive children's literature. Through close textual comparison, error typology, and examination of explicitation and omission strategies, the study highlights the challenges of AI in managing multilayered cultural contexts—particularly when Korean kinship terms, food realia, and historical references require interpretive mediation rather than surface-level equivalence.

Findings show that while prompted AI generally identifies and preserves Korean terms, it often integrates them awkwardly into Italian syntax, misrepresents details, and normalises culturally marked expressions, reducing alterity and intercultural depth. The analysis also reveals difficulty in maintaining consistent quality even in surrounding non-cultural prose. Although AI can support workflow efficiency and might serve as a tool for reflection, its handling of culturally embedded narratives remains inconsistent and ultimately unreliable without human guidance.

The study therefore positions AI as a complementary resource, not entirely able to ensure the narrative, ethical, and cultural integrity required in children's literature.

Bionote

Sara Romani holds a bachelor's degree in Foreign Languages and Literature from Sapienza University of Rome (2021) and a master's degree in Interpreting and Translation Studies from UNINT University of Rome (2024) and is currently completing her postgraduate master's degree in Traditional and Digital Publishing at Treccani Accademia. Throughout her graduate studies, she developed an interest in translation practices involving culturally dense children's and YA literature and in how cultural nuance is negotiated across languages.

Rudolf, Anna

Eötvös Loránd University, Budapest, Hungary

Eighty Years Is a Really Long Time: the Afterlives of Erich Kästner's Die Konferenz der Tiere in Hungarian Translation

Originally published in 1949, *The Animals' Conference* (*Die Konferenz der Tiere*) is arguably Erich Kästner's most political work for young readers, firmly situated historically in the post-war chaos, peace negotiations, rebuilding efforts, and debates about responsibility. This paper traces the afterlife and re-readings of this text across three distinct moments in time.

First, I briefly situate the work's original publication in post-war Germany and its central argumentative architecture, focusing on the ways the text addresses adult politics through fable, its very specific pacifist message, and the use of animal allegory. Second, I reconstruct the Hungarian publication timeline: the translation first appeared only in 1990, followed by three further editions. I analyse the editions as mediated events by attending to paratextual markers (such as framing texts, series positioning, and the treatment of Walter Trier's illustrations) and by asking what the forty-year delay suggests about gatekeeping and cultural transfer under state-socialist regimes.

Third, I draw on a small-scale reception snapshot from a 2025 undergraduate seminar in which students produced responsive-analytical posters on the text. Their work shows moments of striking recognition and moments of misrecognition, especially where post-war references remain opaque without contextual support; however, it also showcases certain themes that were invisible to the contemporary reader.

Taken together, the three analyses highlight that translation happens not only between languages and cultures but across time, which suggests that interpretive access is not a stable property but emerges from historically situated mediation and the competence of the reader. When readers are young and have limited experience—and the world is increasingly charged geopolitically—Kästner's decades-old novella has the potential to feel dated or, conversely, to gain renewed relevance.

Bionote

Anna Rudolf has been a translator of children's literature for over twenty years. She holds BA degrees in Library and Information Science and Scandinavian Studies and MAs in Children's Literature and Literature and Culture Studies. She is pursuing a PhD in Comparative Literature and Culture Studies, focusing on publishing histories and translations of juvenile fiction in Hungary in the 1990s. She works with international scholarship programmes at her university and is a founding member of an NGO providing support for autistic adults by autistic adults. In addition to all that, she is also a loyal servant of a tyrannical feline.

Sirjacobs, Timothy & Fotini Patinari

KU Leuven, Belgium & Aristotle University of Thessaloniki, Greece

Taking the Long Way Home: What an Indirect 1986 Translation of Willy Vandersteen's Dutch Comic Adaptation of Nikos Kazantzakis's Zorba into Modern Greek Reveals about the Contemporary Practices in Translated Children's Literature

Questions concerning the influence of cultural, societal, ideological, and technological developments on translated children's literature have gained attention in light of the recent exponential growth of artificial intelligence. However, such factors have long shaped translation practices for young audiences and their parents. The 1980s, for example, was a period of profound transformation in modern Greek history, marked by the democratisation process that followed the fall of the dictatorship in 1974. This transformation was accompanied by a climate of political debate, fostered by the European orientation of the then-governing social democratic party PASOK and the consolidation of the welfare state (Nikolopoulos 2011, 126–28). Within this context, comics experienced a notable rise in cultural legitimacy. Whereas they had previously been associated almost exclusively with mass-produced children's entertainment, from the mid-1970s onwards—and partly under the influence of developments in the international comics field—they increasingly came to be regarded as an autonomous cultural medium (Nikolopoulos 2011, 250–54).

This presentation explores what practices of indirect comic translation in 1980s Greece can reveal about challenges currently faced by translators of children's literature. It does so by analysing the 1986 Greek translation of the Flemish comic *Jeromba de Griek*, Willy Vandersteen's comic adaptation of Nikos Kazantzakis's modern classic *Zorba*. By retracing the genesis of this indirect translation and examining issues such as translator visibility, the study interrogates the technological and societal conditions that both facilitated and constrained the translation and its reception. These findings subsequently serve as a point of departure for a broader reflection on contemporary practices of (youth) comic translatorship.

References

Nikolopoulos, Antonios. 2011. *Greek Comics from the Metapolitefsi to the Present: Routes of Artistic Communication, Reflections of Ideas, and Cultural Representations in Contemporary*

Graphic Narratives [in Greek]. PhD diss., University of the Aegean.
<https://doi.org/10.12681/eadd/25824>.

Bionotes

Timothy Sirjacobs studied French, German, and Dutch literature and educational sciences at the Free University of Brussels (VUB) and Heinrich Heine Universität (HHU). After obtaining a PhD from KU Leuven in 2026 on Dutch-French literary translation flows in the federalising Belgian context (1970–2020), he now works as a guest lecturer at UCLL and KU Leuven. His research interests include, but are not limited to, intra-, inter-, and transnational literary translation flows, with particular attention to institutional intra-Belgian literary dynamics.

Fotini Patinari is a PhD candidate in Literary Translation at the Department of German Language and Literature at Aristotle University of Thessaloniki. She studied German Language and Translation at Aristotle University, the University of Granada, and the Free University of Berlin (DAAD scholarship). She has presented papers at international conferences, published translations in literary journals, and taught translation at Aristotle University. Her research interests focus on the sociology of translation and translators, as well as international translation flows.

Süren, Merve Sevtap

Istanbul Technical University, Turkey

Feminized Authority, Masculinized Care: Mother (Dis)Presence and Gendered Worldbuilding in Kate on the Case (EN→TR)

This paper examines how Hannah Peck's *Kate on the Case* trilogy constructs a gendered storyworld in which institutional authority is predominantly feminized while care work is explicitly masculinized, and asks how this configuration is rewritten in Turkish translation. Across the three books, Kate's mother is framed first and foremost as a scientist-explorer "on the brink of a Very Exciting Discovery" and "unable to leave her post," while journalistic prestige and institutional leadership are repeatedly embodied by women: Kate's hero, Special Correspondent Catherine Rodríguez, is "a law unto herself," and the newspaper's Chief Executive Officer Figgy FitzHarris III is introduced as "the boss." In parallel, paternal labour is foregrounded through a lexicon of affective support, where Dad is praised as "supportive" and is explicitly associated with "nurturing care." Together, these patterns normalise a counter-normative division of labour in which women anchor expertise, mentorship, and organisational power, while the father performs emotional and domestic attentiveness.

Building on rewriting-oriented approaches to children's literature translation, I analyse how this authority-care ecology travels into Turkish through 6–10 micro-examples where kinship terms, address forms, occupational titles, modality, and evaluative adjectives force ideological and stylistic choices. Methodologically, the paper combines close textual analysis of English source texts and Turkish target texts with a translator autoethnography grounded in my position as the Turkish translator of the series, drawing on translation notes and documented decision points

(with any production-context details anonymised). By treating translation as a site where gendered worldbuilding is maintained, softened, or recoded, the paper offers a practitioner-grounded account of how children's detective fiction can circulate nontraditional models of mothering, fathering, and female authority across languages and publishing contexts.

Bionote

Merve Sevtap Süren (Merve Sevtap Ilgın) is a translator and translation studies scholar based in Türkiye. She teaches academic writing at Istanbul Technical University and translates contemporary literature and children's books into Turkish. Her research focuses on rewriting, feminist approaches to translation, and the politics of reception across paratexts and publishing institutions.

Taniguchi, Hideko

Kyushu University, Japan

The Japanese Translation of "The Clever Princess" and Its Influence on Perceptions of Feminist Fairy Tales in Japan

This presentation examines how the Japanese translation of "The Clever Princess" (1983), a British feminist fairy tale, shaped perceptions of feminist fairy tales in Japan. The study approaches this issue from the perspective of children's literature translation, focusing on two intersecting aspects: translation as a means of introducing new values and textual modification as a characteristic strategy in translation for young readers. The analysis is based on a comparison between the original text and its 1989 Japanese translation.

The Japanese version served as a vehicle for introducing feminist ideas and encouraging awareness of conventional gender structures among children. By presenting a clever, proactive, and independent heroine as a contemporary role model, the translation contributed to the emerging recognition of feminist fairy tales in Japan.

As Zohar Shavit argues, translations for children typically involve various forms of manipulation. The Japanese translation of "The Clever Princess" likewise contains numerous textual adjustments intended to enhance accessibility and educational value. These modifications involve shortening, deleting, adding, or paraphrasing parts of the original narrative to clarify the plot for young readers. Notable examples include changing the title to *Arete-Hime no Boken* [*The Adventures of Princess Arete*] and omitting many descriptive words and expressions that emphasise Arete's intelligence.

While the translation of "The Clever Princess" was widely welcomed and generated significant interest for its portrayal of a new kind of heroine, it also drew criticism from some adults who argued that the protagonist does not truly have an "adventure" or that the depiction of her intelligence lacks narrative support. Furthermore, the translation played a role in establishing certain fixed images of feminist fairy tales in Japan. This presentation discusses these issues within the broader cultural and social context, highlighting how translation practices influenced the genre's reception.

Bionote

Hideko Taniguchi is Professor Emerita at Kyushu University in Japan. Her current research interests include gender in children's literature, fairy tales, comics, and animated films.

Tsapiv, Alla & Olena Stavenko & Mariia Andrieieva

Kherson State University, Ukraine

Reconstructing Gender in Children's Literature: Feminist Narratives and Their Cross-Cultural Reception

This paper examines feminist narratives for children and their Ukrainian translations as a case study of the international circulation and cross-cultural reconstruction of gender equality in contemporary children's literature (Venuti 2000). Since their emergence in the nineteenth century alongside movements for women's suffrage and legal rights, feminist narratives have evolved into a powerful literary form with a distinct aesthetic, unique themes, and characters that expose gender inequality, challenge stereotypes, and reshape traditional gender roles.

In contemporary children's literature, feminist narratives have gained international prominence for foregrounding gender equality and women's rights, challenging gender stereotypes, and reconstructing traditional gender roles.

The study focuses on globally recognised twenty-first-century texts, including the *Good Night Stories for Rebel Girls* series (2016, 2017, 2020) by Elena Favilli and Francesca Cavallo and the *Toto the Ninja Cat* series (2017, 2020, 2021, 2022) by Dermot O'Leary. The research reveals how characters beyond traditional gender stereotypes are constructed at the core of narrative development.

Methodologically, the research integrates conceptual, lexical, and pragmatic levels of analysis. On the conceptual level, it reconstructs key conceptual gender metaphors underpinning feminist narratives for children. On the lexical level, it systematises gender-marked units and examines their semantic distribution. On the pragmatic level, it identifies the principal functions of feminist narratives. Special attention is paid to visual and verbal images that subvert stereotypical representations.

A comparative analysis of the original English texts and their Ukrainian translations reveals strategies for reconstructing feminist images in a different sociocultural context. Given the current institutional implementation of gender equality in Ukraine through the use of feminines (gender-marked nominative units) when referring to job titles and other gender-related terms in Ukrainian, translated children's literature contributes significantly to shaping young readers' perceptions and dismantling gender stereotypes. The findings highlight the global impact of feminist children's narratives and the transformative role of translation in transmitting gender-sensitive meanings across cultures.

References

Favilli, Elena. 2020. *Good Night Stories for Rebel Girls: 100 Immigrant Women Who Changed the World*. Vol. 3. Rebel Girls.

- Favilli, Elena, and Francesca Cavallo. 2016. *Good Night Stories for Rebel Girls: 100 Tales of Extraordinary Women*. Vol. 1. Particular Books.
- Favilli, Elena, and Francesca Cavallo. 2017. *Good Night Stories for Rebel Girls*. Vol. 2. Rebel Girls.
- Hellinger, Marlis, and Hadumod Bussmann. 2001. *Gender across Languages: The Linguistic Representation of Women and Men*. Vol. 1. John Benjamins Publishing Company.
- O'Leary, Dermot. 2017. *Toto the Ninja Cat and the Great Snake Escape*. Hodder Children's Books.
- O'Leary, Dermot. 2020. *Toto the Ninja Cat and the Superstar Catastrophe*. Hodder Children's Books. Originally published 2019.
- O'Leary, Dermot. 2021. *Toto the Ninja Cat and the Mystery Jewel Thief*. Hodder Children's Books. Originally published 2020.
- O'Leary, Dermot. 2022. *Toto the Ninja Cat and the Legend of the Wildcat*. Hodder Children's Books. Originally published 2021.
- Page, Ruth. 2006. *Literary and Linguistic Approaches to Feminist Narratology*. Palgrave Macmillan.
- Venuti, Lawrence. 1995. *The Translator's Invisibility: A History of Translation*. Routledge.
- Venuti, Lawrence, ed. 2000. *The Translation Studies Reader*. Psychology Press.

Bionotes

Alla Tsapiv is a Doctor of Philological Sciences and Professor at Kherson State University whose research focuses on gender studies, feminist narratives, and contemporary children's literature. Her scholarly work explores gender representation in language and education, feminist reinterpretations of literary texts, and children's literature beyond gender stereotypes. She also studies Ukrainian translations of children's books, examining how translation practices shape cultural meanings, narrative structures, and gender discourse in language and communication.

Olena Stavenko holds a PhD and is a Lecturer in English at the Department of English Philology and World Literature, Kherson State University, Ukraine. Her research focuses on narrative and cultural studies of contemporary children's literature, particularly Australian ethnocultural narratives for children. She specialises in multimodal storytelling and narrative construction across genres and cultures. Her academic interests also include gender studies, feminist narrative, cognitive linguistics, and translation analysis.

Mariia Andrieieva holds a PhD in Philology and is an expert in modern literary texts for children at Kherson State University. Her major interests include gender studies and post-classical narratology, with a focus on cognitive, feminist, multimodal, transmedial, and unnatural approaches. Her research focuses on the construction of meanings in literary texts for children, particularly the representation of gender equality, diversity, tolerance, emotional awareness, and eco-activism.

Vardanian, Maryna & Sofiia Pshenychna

Kryvyi Rih State Pedagogical University, Ukraine & Heidelberg University, Germany

Translating Children's Picturebooks on Digital Platforms: The Case of BookaBooka

This joint presentation explores how children's picturebooks are translated within digital platforms, using BookaBooka as a case study. BookaBooka is a Dutch multilingual reading app that offers children's picturebooks in more than twenty languages and combines verbal text, illustration, audio narration, and interactive digital features. Since 2022, Ukrainian has been included among the platform's languages, with translations produced by a university-based translation team.

The first part of the presentation is grounded in translation practice and draws on the presenter's experience as a translator for BookaBooka. Between 2022 and 2024, over seventy picturebooks were translated into Ukrainian from English and German. This section focuses on concrete translation cases and recurring challenges specific to digital platforms: working within a fixed multimodal structure, aligning translated text with illustrations and audio narration, ensuring consistency across a multilingual corpus, and making culturally sensitive choices for a young audience. Particular attention is paid to how the platform's multilingual design influences translators' decision-making and frames the balance between domestication and foreignisation.

The second part adopts an early-career research perspective and systematises this practical experience through corpus-based analysis. Drawing on an MA thesis analysing a corpus of 96 English–Ukrainian digital picturebooks from BookaBooka, the study examines how strategies of domestication and foreignisation are realised across different lexical categories, including culture-specific items and anthroponyms. Quantitative and qualitative analysis demonstrates how communicative-pragmatic factors—such as the age of the target audience, genre (fiction vs. non-fiction), and orientation towards read-aloud use—shape translation patterns across the Ukrainian corpus, encompassing the work of multiple translators.

By combining practitioner reflection with early-career research, the presentation highlights digital platforms as a key site where new challenges and opportunities emerge for the future of children's literature in translation.

Bionotes

Maryna Vardanian is a Professor in the Department of Translation and Slavic Studies at Kryvyi Rih State Pedagogical University, Ukraine, and a Visiting Scholar at Heidelberg University, Germany. Her research focuses on Ukrainian literature and translation, particularly cultural memory, children's literature, and the sociology and ideology of translation, including retranslation in Soviet, diasporic, and contemporary contexts. She is also a translator for BookaBooka, a digital multilingual book platform in the Netherlands.

Sofiia Pshenychna is an independent researcher. She holds an MA in Philology and Translation from Kryvyi Rih State Pedagogical University. Her research interests focus on the translation of children's picturebooks, particularly digital and multimodal picturebooks, with a focus on

translation strategies and their analysis. Her current research examines the English–Ukrainian translation of digital picturebooks on the BookaBooka platform.

Vílchez Sánchez, Irene

University of Glasgow, UK

The Representation of Queer Adolescents in Audio Description: A Cross-Cultural Analysis Based on Heartstopper

As queer young adult narratives gain visibility in global streaming contexts, accessibility becomes a crucial site where representation is reshaped. This paper examines how audio description (AD) mediates queer meaning in the Netflix series *Heartstopper*, asking: to what extent can AD preserve the multimodal density through which queer adolescence is constructed?

Grounded in Media Accessibility Studies and queer/feminist translation theory (von Flotow 1991; Castro 2008; Démont 2017), the study builds on Iturregui-Gallardo's (2025) multimodal semiotics of queerness, which identifies four layers of signification—make-up, clothing, physical appearance, and actions. Through a cross-cultural comparison of the English, Castilian Spanish, and Latin American Spanish AD versions of the first episode, the analysis examines how these layers are rendered verbally. Attention is paid to clothing as an identity marker, embodied interaction, pride iconography, stylised graphic elements (e.g., animated auras and flowers), and affective cues conveyed through facial expression and gesture.

The findings reveal systematic asymmetries in verbalising queer signification. While explicit physical intimacy—kissing, holding hands, embracing—is consistently described, relational and symbolic cues are frequently omitted or neutralised. Anticipatory gazes, emotional vulnerability, and visual metaphors of attraction or distress are often reduced to functional description. These tendencies align with Démont's notions of misrecognising and minoritizing translation, whereby queer meaning is either unrecognised or flattened into denotative equivalence.

Crucially, affect structures the series' queer discourse as decisively as clothing or gesture. Emotional states—hesitation, longing, anxiety, elation—function as core semiotic resources in constructing queer adolescence, yet remain inconsistently verbalised. AD may convey plot comprehension while erasing the symbolic and emotional density through which queer identities are narrated and normalised. By foregrounding affect as a central layer of queer multimodality, this study refines Iturregui-Gallardo's model and shows that accessibility does not merely transmit representation: it actively shapes the contours of queer visibility.

References

- Castro, Vázquez Olga. 2008. "Género y traducción: Elementos discursivos para una reescritura feminista." *Lectora* 14: 285–301.
- Démont, Mark. 2017. "On Three Modes of Translating Queer Literary Texts." In *Queering Translation, Translating the Queer*, edited by Brian James Baer and Klaus Kaindl, 157–71. London and New York: Routledge.

Iturregui-Gallardo, Gonzalo. 2025. "Putting Queerness into Words: The Audio Description of Sex Education." *Cadernos De Tradução* 45 (Special Issue 2): 1–25. <https://doi.org/10.5007/2175-7968.2025.e106841>.

von Flotow, Luise. 1991. "Feminist Translation: Contexts, Practices and Theories." *TTR: Traduction, Terminologie, Rédaction* 4 (2): 69–84. <https://doi.org/10.7202/037094ar>.

Bionote

Irene Vélchez Sánchez holds an Erasmus Mundus Joint Master Degree in Children's Literature, Media and Cultural Entrepreneurship (Glasgow, Aarhus, Tilburg), a master's degree in Translation Studies, and a double bachelor's degree in Translation and Interpreting and Applied Languages, both from Universitat Pompeu Fabra. In October 2026, she will begin her PhD in Translation Studies at Universitat Autònoma de Barcelona with a "la Caixa" Foundation fellowship. A translator, proofreader, publisher's reader, and literary critic, she specialises in children's and young adult literature and queer translation.

Vişan, Nadina & Daria Protopopescu

University of Bucharest, Romania

Foregrounding and Markedness as a Mark of 'Dual Address' in Translated Children's Literature

Our presentation explores markedness as a potential indicator of 'dual address' in translated children's literature, drawing on the concepts of 'translationese' and translation universals. Building on theories of explicitation/implicitation (Vinay and Darbelnet; Klaudy), the Unique Items Hypothesis (Tirkkonen-Condit), and types of markedness (Haspelmath), the study links markedness to foregrounding in cognitive semantics, viewing it as a mechanism for manipulating figure-ground gestalt in discourse. The bidirectional corpus comprises Romanian-to-English and English-to-Romanian translations of children's books, examining semantic markedness (specification/explicitation), formal markedness (e.g., diminutives, resultatives), and non-linguistic markedness (e.g., word-picture interplay in picturebooks such as *Cloudy with a Chance of Meatballs*). Analysis reveals that semantic markedness via specification is significantly more frequent in Romanian texts (both source and target), suggesting stylistic norms in the genre that prioritise explicitness, possibly reflecting an educative emphasis or a view of the child reader as needing vocabulary enrichment. Formal markedness shows high use of diminutives in Romanian (source and target), partially challenging the Unique Items Hypothesis, while English resultatives are compensated for in Romanian translations, but diminutives are not similarly addressed in English. Non-linguistic markedness exhibits equivalence in Romanian-to-English translation but selective under-translation in English-to-Romanian translation, particularly for iconic wordplay elements in images. These patterns support Barbara Wall's (1991) notion of dual address in children's fiction, where the text addresses both the child and the adult mediator. The preference for markedness in Romanian translations implies a perception of the child as either highly capable of decoding marked lexemes or requiring guidance from the adult as an intralingual translator and moral arbiter,

highlighting differing images of the implied reader and the educative function of children's literature across languages.

References

- Coldiron, A. E. B. 2025. "Visibility: Contingency, Ruptures, Kinds." In *The Translator's Visibility: New Debates and Epistemologies*, edited by Larisa Cercel and Alice Leal, 39–54. New York and London: Routledge.
- Klaudy, Kinga, and Krisztina Károly. 2005. "Implication in Translation: Empirical Evidence for Operational Asymmetry in Translation." *Across Languages and Cultures* 6 (1): 13–28.
- Klaudy, Kinga. 2009. "The Asymmetry Hypothesis in Translation Research." In *Translators and Their Readers: In Homage to Eugene A. Nida*, edited by Rodica Dimitriu and Miriam Shlesinger, 283–303. Brussels: Les Editions du Hazard.
- Lathey, Gillian. 2025. "Translator Visibility and the Voice of the Translator in Children's Literature." In *The Routledge Handbook of Translation and Young Audiences*, edited by Michał Borodo and Jorge Díaz Cintas, 105–17. New York and London: Routledge.
- O'Sullivan, Emer. 2025. "Translating Picture Books: Key Topics." In *The Routledge Handbook of Translation and Young Audiences*, edited by Michał Borodo and Jorge Díaz Cintas, 309–23. New York and London: Routledge.
- Tirkkonen-Condit, Sonja. 2002. "Translationese—a Myth or an Empirical Fact? A Study into the Linguistic Identifiability of Translated Language." *Target* 14 (2): 207–20.
- Vinay, Jean-Paul, and Jean Darbelnet. 1958/1995. *Comparative Stylistics of French and English: A Methodology for Translation*. Amsterdam/Philadelphia: John Benjamins.
- Vișan, Nadina, and Daria Protopopescu. 2022. "Literatura pentru copii." In *O istorie a traducerilor în limba română*, vol. II, edited by Muguraș Constantinescu, Daniel Dejica, and Titela Vilceanu, 1855–60. București: Editura Academiei Române.
- Vișan, Nadina. 2023. "Fiction Quotatives in Translation—A Case of Explicitation?" In *Language and Communication in the Digital Age*, edited by M. Burada, Oana Tatu, and Raluca Sinu, 154–70. Cambridge Scholars Publishing.
- Wall, Barbara. 1991. *The Narrator's Voice: The Dilemma of Children's Fiction*. London: Macmillan.

Bionotes

Nadina Vișan is a full Professor in the English Department, University of Bucharest, Romania. Her main interests lie in historical linguistics and translation studies. She is the author of *A Discourse Representation Theory Analysis of the Perfect in English and Romanian* (București: Editura Universității București, 2006) and *Elements of English Lexicology* (București: Editura Universității București, 2015).

Daria Protopopescu is an Associate Professor in the English Department, University of Bucharest. She holds a PhD in Philology from the same university. She is the author of *Elements of English Terminology* (Editura Universității București, 2013) and co-author of *New Perspectives on English Grammar* (Editura Institutul European Iași, 2014). Her research areas include terminology and translation studies, among others.

Wieczorkiewicz, Aleksandra

Adam Mickiewicz University, Poland

Translator's Own Paper? Translators' Visibility in British and Polish Children's Periodicals in the 19th and Early 20th Centuries

Even though translators are among the most important agents in children's literature, they often become "the great disappeared of literary history" and "the most transparent of all" (Lathey 2014, 2010). Whereas in published books they occasionally manage to step out of the shadows, translations published in the press seem even less frequently to allocate a space in which their authors can be noticed. Yet translations published in periodicals played an important role in the evolution of children's literature, helping to develop new conventions in domestic writings.

This paper explores the hitherto under-researched field of translators' contributions to children's periodicals in two cultural circles: Great Britain and Poland, where national juvenile literature developed at different historical moments and with different dynamics. The study will thus compare two case studies representing different literary polysystems (as defined by Itamar Even-Zohar)—"central" and "peripheral," "older" and "younger." By exploring relevant children's periodicals of various profiles (from those focused on literary education to those with a religious orientation) at crucial moments in the development of British and Polish children's literature, i.e., in the 19th century and the first decades of the 20th century, it will ask questions about the visibility and habitus of their translators—their biographies, backgrounds, and trajectories—focusing on translators as key agents of cultural exchange. This pioneering research is informed by a recent trend in Translation History Studies, namely Literary Translator Studies (cf. Kaindl, Kolb, and Schlager 2021), and the sociology of literature. It is also premised on archival research in digital databases in both Poland and the UK and will reflect on how Digital Humanities tools affect historical research into literary translation.

References

- Drotner, Kirsten. 1988. *English Children and Their Magazines, 1751–1945*. Yale UP.
- Jarowiecki, Jerzy. 2016. *Czasopisma dla dzieci i młodzieży oraz prasa młodzieżowa w Polsce w latach 1918–2000* [Magazines for Children and Young People and Youth Press in Poland in the Years 1918–2000]. Wydawnictwo Wyższej Szkoły Zarządzania "Edukacja."
- Kaindl, Klaus, Waltraud Kolb, and Daniela Schlager, eds. 2021. *Literary Translators Studies*. John Benjamins.
- Lathey, Gillian. 2010. *The Role of Translators in Children's Literature: Invisible Storytellers*. Routledge.
- Lathey, Gillian. 2014. "The Translator Revealed: Didacticism, Cultural Mediation and Visions of the Child Reader in Translators' Prefaces." In *Children's Literature in Translation: Challenges and Strategies*, edited by Jan Van Coillie and W. P. Verschueren, 5. London and New York: Routledge.
- Moruzi, Kristine, Beth Rodgers, and Michelle J. Smith, eds. 2024. *The Edinburgh History of Children's Periodicals*. Edinburgh UP.
- O'Connor, Anne. 2019. "Translation in Nineteenth-Century Periodicals: Materialities and Modalities of Communication." *Translation and Interpreting Studies* 14 (2): 243–64.

Bionote

Aleksandra Wiczorkiewicz is an Assistant Professor at the Faculty of Polish and Classical Philology and a researcher in the Children's Literature & Culture Research Team at Adam Mickiewicz University in Poznań, Poland. She received her doctorate on the Polish translation reception of works by G. MacDonald, J. M. Barrie, and C. M. Barker. Her academic interests include English children's literature of the Golden Age, Polish juvenile writings, and children's literature translation studies.

Wild, Malgorzata & Marcus Axelsson & Christina Berg Tveitan

Østfold University of Applied Sciences, Norway

A Re-Negotiation of the Reader Contract? Snillionen Travelling from Norway to Poland

In the current case study, we direct attention toward Arnfinn Kolerud's (2018) YA novel *Snillionen* and its Polish translation *Milion dobrych uczynków*, translated by Katarzyna Tunkiel in 2023. The main theme of the novel revolves around money and its effect on people. Drawing on theories and empirical research from the fields of the didactics of literature (see Rosenblatt 1988), paratexts (Genette 1997), paratexts in translation (see, e.g., Axelsson and Källström 2023; Axelsson 2021), and the broader field of descriptive translation studies (Hermans 1999; Toury 2012), we investigate how the many agents involved in the translation and publishing of a YA novel affect the framing of the novel and its intended readership. The material for the study consists of several sources. Our primary data comprise the source and target texts, paratextual elements such as book covers and reviews, as well as four qualitative interviews with the author, the target-text translator, the illustrator, and the editor, respectively. In addition, the data are supplemented with transcripts of author meetings with the Polish audience and press.

Results show that the agents involved in the Polish edition of *Snillionen* create different expectations for readers, especially because of variations in paratextual framing. Whilst the Norwegian source text highlights aspects such as humour and a diverting reading experience for the reader, the Polish paratext emphasises themes such as ethics and morality. Thus, *Milion dobrych uczynków* lays the groundwork for a shared reading experience (e.g., Forslid et al. 2022), where adults can guide children through the book. In conclusion, we suggest that a re-negotiation of the reader contract has taken place, resulting in the Polish reader being prepared for a different reading experience from the Norwegian one.

References

Axelsson, Marcus. 2021. "The Export, Translation and Consecration of Norwegian Children's Literature: The Case of Maria Parr's Novels." In *Scandinavian Exceptionalisms: Culture, Society, Discourse*, edited by Jens Bjerring-Hansen, Torben Jelsbak, and Anna Estera Mrozewicz, 507–28. Freie Universität Berlin.

- Axelsson, Marcus., and Lisa Källström. 2023. "Flickan med den gula regnjackan: Greta Thunberg som agent i översatt barn- och ungdomslitteratur." *HumaNetten* 51: 21–45. <https://doi.org/10.15626/hn.20235103>.
- Forslid, Thorbjørn, Anders Ohlsson, Kerstin Rydbeck, Kjell-Ivar Skjerdingsstad, Mette Steenberg, and Thor Magnus Tangerås, eds. 2022. *Shared Reading i Skandinavia: forskning og praksis*. ABM-media AS.
- Genette, Gérard. 1997. *Paratext: Thresholds of Interpretation*. Translated by Jane E. Lewin. Cambridge University Press. Originally published 1987.
- Hermans, Theo. 1999. *Translation in Systems: Descriptive and Systemic Approaches Explained*. St. Jerome.
- Kolerud, Arnfinn. 2018. *Snillionen*. Cappelen Damm.
- Rosenblatt, Louise. M. 1988. "Writing and Reading: The Transactional Theory." In *Reading Writing Connections*, edited by Jane M. Mason. Allyn & Bacon.
- Toury, Gideon. 2012. *Descriptive Translation Studies and Beyond*. Rev. ed. John Benjamins Pub. Co.

Bionotes

Malgorzata Wild (Assistant Professor), **Marcus Axelsson** (Professor), and **Christina Berg Tveitan** (Assistant Professor) are all employed at the Faculty of Teacher Education and Languages at Østfold University of Applied Sciences, Norway. They are part of the "Tekst-i-kontekst" research group, where literary translation of children's books is one of the main research interests, with a particular focus on the interplay between text and paratext.

Zazuleac, Anton

"Ștefan cel Mare" University of Suceava, Romania

Global Platforms, Local Voices? Multimodal Translation and Linguistic Diversity in Pixar's Animated Films

Drawing on research on multimodality and audiovisual translation (Gambier 2021), creativity in audiovisual translation (Romero-Fresco and Chaume 2022), and translation for young audiences (Borodo and Díaz-Cintas 2025), this paper examines how multimodal translation shapes the representation of linguistic and cultural diversity in animated films produced by Pixar Animation Studios and distributed through streaming platforms. Adopting a multimodal perspective, the study explores how meaning is constructed through the interaction of verbal, visual, auditory, and cultural modes and how localisation practices affect children's reception of audiovisual texts. The paper addresses the question of whether translation strategies preserve, adapt, or neutralise linguistic diversity and culturally specific elements. A qualitative analysis of selected Pixar films compares original versions with translated versions, focusing on accents, cultural references (Valentini 2011), and written verbal elements embedded within the image. The study argues that streaming platforms transform audiovisual translation into a dynamic process of meaning-making in which linguistic diversity is constantly negotiated between global standardisation and local specificity.

References

- Borodo, Michael., and Irge Díaz-Cintas, eds. 2025. *The Routledge Handbook of Translation and Young Audiences*. London and New York: Routledge.
- Gambier, Yves. 2021. "Multimodality, Translation and Audiovisual Translation." *Recherches en langue française* 2 (3): 85–102.
<https://research.utu.fi/converis/getfile?id=477691179&portal=true&v=1>.
- Romero-Fresco, Pablo, and Frederic Chaume. 2022. "Creativity in Audiovisual Translation and Media Accessibility." *The Journal of Specialised Translation* 38: 75–101.
<https://doi.org/10.26034/cm.jostrans.2022.084>.
- Valentini, Cristina. 2011. "La traduction des références culturelles dans le doublage pour le cinéma et la télévision: résultats d'une analyse empirique." In *Traduction et médias audiovisuels*, edited by Jean-Marc Lavaur and Adriana Serban, 69–78. Presses Universitaires du Septentrion.

Bionote

Anton Zazuleac is a PhD candidate in Philology at "Ștefan cel Mare" University of Suceava (USV), Romania. His research lies at the intersection of translation studies, linguistics, audiovisual media, and cultural studies, with a particular focus on multimodal discourse analysis in animated films.

He has participated in various national and international conferences and has published several scholarly articles on audiovisual translation, multimodal discourse analysis, image–text relations, (non)verbal discourse, and the impact of translation in contexts involving refugee children. He is also a member of the research project *Creativity and Multimodality in Translated Children's Books*.

He holds a BA in Philology (Romanian and French Language and Literature) and a joint MA in Translation (Romania and Moldova). His academic trajectory includes Erasmus+ study and training mobilities in France, Poland, and the Czech Republic. He currently teaches Romanian as a foreign language at the Faculty of Letters and Communication Sciences at USV.

Zazuleac, Anton & Daniela Hăisan & Tatiana Bogdanici

"Ștefan cel Mare" University of Suceava, Romania & "Ștefan cel Mare" University of Suceava, Romania & Alecu Russo State University of Bălți, Moldova

"You Don't Know What War Is": Multimodality and the Voice of a Child-Author in Translation

In the interaction of the diary *You Don't Know What War Is*, authored by Yeva Skalietska, with various European (i.e., Romanian, French, German, Italian, Spanish, etc.) target cultures, the multimodal apparatus contributes to the configuration of an unmistakable receptive horizon. Thematically, the diary explores the tragic sentiment of existence, the permanent unrest of displacement, and the captive individual facing trauma. The visual elements reveal a multimodal intertext, and the graphic insertions function as an ontological manifestation of the child's dread. Using the social semiotic framework of Kress and van Leeuwen's *Grammar of*

Visual Design (1996), as well as Klaus Kaindl's *Multimodality and Translation* (2013), we will focus first on the original text and its multimodal discourse (more specifically, on the interaction between verbal and visual semiotic resources). A synchronic cross-cultural comparison will thereafter be carried out across all target-language editions (Romanian, French, German, Italian, and Spanish). Special focus will also be placed on the concept of voice (the child author's, but also the translator's) and on trauma narratives in translation (based on Shaoyu Yang's 2022 study and Sharon Deane-Cox's 2024 research).

References

- Deane-Cox, Sharon. 2024. "Translation and Trauma." In *Debates in Translation Studies*, edited by Susan Bassnett and David Johnston, 42–57. London and New York: Routledge. <https://doi.org/10.4324/9781003104773>.
- Kaindl, Klaus. 2013. "Multimodality and Translation." In *The Routledge Handbook of Translation Studies*, edited by Carmen Millán and Francesca Bartrina, 259–69. Routledge. <https://doi.org/10.4324/9780203102893>.
- Kress, Gunther., and Theo van Leeuwen. 1996. *Grammar of Visual Design: Reading Images*. London and New York: Routledge.
- Yang, Shaoyu. 2022. "Translating Trauma Narratives: A Case-Study of the English Translation of Yan Lianke's *Si Shu* (*The Four Books*)."
Asia Pacific Translation and Intercultural Studies 9 (1): 26–26. <https://doi.org/10.1080/23306343.2022.2065131>.
- This communication was realized within the framework of project PN-IV-PCB-RO-MD-2024-0497 / 25.80013.0807.49ROMD (*Creativity and Multimodality in Translated Children's Books in Romania and the Republic of Moldova after the 1990s*).
- This communication was realized within the framework of project PN-IV-PCB-RO-MD-2024-0497 / 25.80013.0807.49ROMD (*Creativity and multimodality in translated children's books in Romania and the Republic of Moldova after the 1990s*).

Bionotes

Anton Zazuleac is a PhD candidate in Philology at "Ștefan cel Mare" University of Suceava (USV), Romania. His research lies at the intersection of translation studies, linguistics, audiovisual media, and cultural studies, with a particular focus on multimodal discourse analysis in animated films.

He has participated in various national and international conferences and has published several scholarly articles on audiovisual translation, multimodal discourse analysis, image–text relations, (non)verbal discourse, and the impact of translation in contexts involving refugee children. He is also a member of the research project *Creativity and Multimodality in Translated Children's Books*.

He holds a BA in Philology (Romanian and French Language and Literature) and a joint MA in Translation (Romania and Moldova). His academic trajectory includes Erasmus+ study and training mobilities in France, Poland, and the Czech Republic. He currently teaches Romanian as a foreign language at the Faculty of Letters and Communication Sciences at USV.

Daniela Hăisan is Associate Professor of Linguistics and Translation at the Faculty of Letters and Sciences of Communication, "Ștefan cel Mare" University of Suceava, Romania. She is a board member of academic journals such as *Atelier de traduction*, *Concordia Discors vs. Discordia*

Concors, Messages, Sages and Ages, Meridian Critic, Anadiss, and SUSH Scientific Proceedings (M. Nalbandyan State University of Shirak, Armenia), Issue B (Philological Sciences). She has been involved in various research projects, including *Cultural Translation* (2012–2016), *Translation History* (2019–2025), and *Creativity and Multimodality in Translated Children's Books* (since 2025). She has published three books on translation matters (on Edgar Allan Poe's translations into Romanian, on Oscar Wilde's fairy tales translated for Romanian children, and on writers as translators), as well as sixty papers on various translation- or linguistics-related issues.

Tatiana Bogdanici is a PhD student in Educational Sciences and Philology at "Alecu Russo" State University of Bălți, the Republic of Moldova. Her professional career is centred on teaching language and literature at the Polytechnic College of Bălți, a position she has held since 2018. Her current research focuses on functional-semantic field problems in modern linguistics and the analysis of children's literature translation, with a special focus on translation dynamics among English, Russian, and Romanian, supported by a detailed project featuring translations of authors such as Rudyard Kipling, Lewis Carroll, and Alexandra Rusacova. Since 2025, she has been involved in the research project *Creativity and Multimodality in Translated Children's Books*.

Žejn, Andrejka

ZRC SAZU Institute of Slovenian Literature and Literary Studies, Ljubljana, Slovenia

The First Slovenian Translations of Textbooks as a Catalyst in the Development of Slovenian Youth Literature

A decisive impetus for publishing textbooks for learning to read Slovenian is associated with the General School Ordinance in the Habsburg Monarchy from 1774, which marked the beginnings of literacy in Slovenian for all classes of society. The first state primary education law allowed the use of the local language in lessons in rural primary schools in the non-German provinces of Inner Austria, which also included what is now Slovenia.

The state authorities had control over the printing and publishing of textbooks through the Vienna Imperial and Royal School Textbook Publishing House (k. k. Schulbücher-Verlag), founded in 1772. According to the instructions of the Austrian Ministry of Education, the first textbooks had to be bilingual, and the German and translated texts had to match in quantity. These German–Slovenian textbooks were published very soon after the publication of the German originals, and their authors were the most prominent contemporary writers for young people in the German-speaking area of the time (Christian Felix Weiße, Friedrich Eberhard von Rochow, and Joachim Heinrich Campe). Following the models of the German primer and reader, unofficial monolingual textbooks in Slovenian also began to be created, and very soon the needs of schooling in Slovenian also dictated the translation of longer narrative texts.

Against the background of the first bilingual textbooks, the contribution will use a comparative analysis of content and ideas to demonstrate how translations of longer narrative texts stimulated the creation of the first original narrative in Slovenian, Janez Cigler's *Sreča v nesreči*

(*Fortune in Misfortune*), which was published in 1836 and explicitly intended for both children and adults. In doing so, we will take into account the historical understanding of literary translation as well as the broader historical context that fostered the emergence of this narrative.

Bionote

Andrejka Žejn, PhD, is a Research Fellow at the ZRC SAZU Institute of Slovenian Literature and Literary Studies in Ljubljana, Slovenia. Her research focuses on Slovenian narrative prose, non-canonized texts, German literary influences, and translation, combining literary-historical approaches with digital humanities methods. She recently published the monograph *Izhodišča slovenske pripovedne proze* and edited the *Collected Works of Janez Cigler* and the *Poljanski Manuscript*. Her scholarly work has received the Anton Ocvirk Award and the Trubar Award.

Zubillaga Gomez, Naroa

University of the Basque Country (UPV/EHU), Leioa, Spain

The Institutional Shape of Children's Literature Translation in Minority Languages: A Review of Public Subsidies and Prizes in the Case of Basque Children's Literature Translation

Children's literature occupies a central position in contemporary translation ecosystems, combining educational, cultural, and economic functions. In multilingual contexts, translation policies targeting children's literature play a decisive role in shaping reading repertoires, linguistic socialisation, and access to cultural goods. At the same time, these policies are increasingly confronted with new challenges, particularly those arising from digitalisation and the rapid expansion of artificial intelligence (AI) in translation practices.

This proposal examines translation policies affecting children's literature translation in the Basque language between 2000 and 2025, with the aim of identifying structural trends and emerging challenges relevant to the future of children's literature translation. The Basque case is particularly illustrative due to its institutional diversity: although the language is the same, translation policies vary across administrative territories, reflecting different political, legal, and educational frameworks.

The analysis focuses on two sets of institutional instruments: public subsidies for the translation of children's literature—both into Basque and from Basque into other languages—and translation prizes and contests promoted by public bodies. These instruments are analysed comparatively in order to assess how children's literature is prioritised, justified, and framed within broader translation agendas. Particular attention is paid to the criteria used to define quality, innovation, and cultural value.

Against this backdrop, the paper addresses the growing presence of AI in the translation of children's literature. While current policies remain largely anchored in human-centred models of translation, AI technologies raise pressing questions regarding creativity, ethics, labour conditions, and quality standards—issues that are especially sensitive in texts addressed to child readers. By examining the extent to which existing policies anticipate, ignore, or indirectly

respond to these developments, the study highlights a gap between institutional frameworks and technological realities.

Bionote

Naroa Zubillaga Gomez teaches and conducts research at the University of the Basque Country (UPV/EHU) in the field of Translation and Interpreting. She has analysed the translation of children's literature into Basque and completed her PhD on the same topic in 2013. Her research also includes corpus-based translation studies and literary translation into Basque. More recently, she has delved into the field of comic translation. She has also worked as a professional literary translator of literature for both children and adults.