

Summary

Set within the academic field of the history of literature translation for children, the dissertation describes and compares the position of French 17th- and 18th-century fairy tales (*contes de fées*) and of their Polish translations (including adaptations) in the French and Polish literary systems in successive historical periods. The theoretical framework is based on Itamar Even-Zohar's and Zohar Shavit's theory of literary (poly)systems, Gideon Toury's target-oriented approach to translation studies, and Göte Klingberg's classification of strategies used when translating for children (adaptation, purification, didactization). These concepts serve to achieve the three goals of the dissertation: first, to present the original context of 17th- and 18th-century France and the target contexts of the evolving Polish system of literature for children from 1743 to 2018; second, to analyse Polish translations within their historical and cultural context; and third, to define their role within and impact on the target system. The analysis focuses on five writers whose fairy tales have been translated to Polish for children: Marie-Catherine d'Aulnoy, Charles Perrault, Marie-Jeanne Lhéritier de Villandon, François Fénelon, and Jeanne-Marie Leprince de Beaumont. The dissertation is supplemented with the chronology of Polish translations (including adaptations) of fairy tales by those five authors (Appendix 4).

Chapter 1 of the dissertation is dedicated to the description and discussion of the French fairy tale (*conte de fées*) as a literary genre, placed within the particular sociocultural context of the salon community, with its preferred poetics of "naïveté" and aristocratic nonchalance. A part of the chapter focuses on the child figure: from the alleged model audience that served as a mask for the adult reader of the salon texts, to the actual child reader of Fénelon's stories created for Louis Duke of Burgundy and of Leprince de Beaumont's didactic stories that concluded the history of the genre in the mid-18th century. Fairy tales' complete transfer to the system of literature for children from the 19th century onwards is also discussed.

Chapters 2–6 discuss five periods that can be discerned in the history of the French fairy tales' reception in Polish literature for children. For each of them, the position of the fairy tale genre within the target culture is presented on the basis of peritexts, press articles, scholarly papers and critical reviews. The discourse on fairy tales that is thus reconstructed serves as the background for the linguistic, stylistic and socioliterary analysis of translations.

The first period, starting with the first translation of a fairy tale by d'Aulnoy and concluded with the last, third edition of Eustachy Dębicki's translation of Leprince de Beaumont's *Magasin des enfants*, was marked with a preference for didacticism characteristic of Polish

Enlightenment era. This preference was felt in the translations intended for adult readers, as well as in those that became a part of the literature for children and introduced new models and themes into this emergent system.

The second period, covering almost the entirety of the 19th century (1806–1895), was characterized with a long absence of French fairy tales in the Polish literary system, and in Polish literature for children in particular. For a long time, fairy tales in general were perceived – in line with the Romantic movement’s ideology – as a transcription of ageless folk tales, and were seen as unsuitable for children. During the 1870s’ “fairy tale boom,” their re-introduction into the system of children’s literature and the popularization of Perrauldian motifs were possible thanks to chapbooks imported by printers based in Germany. The stories of Sleeping Beauty or Puss in Boots became a staple of Polish “written folklore”, even though Perrault’s texts as such remained unknown. Two translations of the tales by Fénelon and Leprince de Beaumont from this period were an attempt at introducing literary fairy tales via editions of higher quality and prestige, but neither had much success. The translation of Fénelon’s tales by 11-year-old Stanisław Rzewuski was considered too difficult and abstract for child readers, whereas the translation of Leprince de Beaumont’s stories, albeit heavily purified by Karolina Gościńska, was puritanically criticised for its lack of didacticism and propriety.

The third period (1896–1945) saw a dynamic development of the Polish system of literature for children and of the fairy tale genre. The system has been dominated by the written folklore of chapbooks, on the one hand, and artistic fairy tales written by Polish authors, on the other hand. The latter often combined well-known motifs (including Perrauldian motifs and the tale type “Beauty and the Beast” that evolved from Leprince de Beaumont’s text) with an emphasis on Polish culture and history. Few close translations of the French fairy tales appeared in this period, and the adaptations often followed the existing models and conventions of the target system. Such was the case of the heavily adapted and purified stories by Janina Colonna-Walewska, published in a low-quality and low-prestige volume, unavowedly based on English adaptations of tales by Perrault, d’Aulnoy, and Leprince de Beaumont.

The fourth period mirrors the history of Polish People’s Republic (1946–1989), with its publishing system dominated by the state and the editorial policies dependent on the governing ideology. After the ideological disputes of 1940s and 1950s, in turns condemning fairy tales as cruel, unrealistic and bourgeois, or glorifying them as the product of folk culture, the first complete Polish translation of Perrault’s tales (and one misattributed tale by Lhéritier de Villandon) was created by Hanna Januszewska (1961). Heavily stylized and often alluding to Polish culture and history, this eccentric text did not achieve a success comparable to Januszewska’s later adaptation (1971) of the same tales, redesigned to fit the then dominant model of a non-violent, non-controversial, simple, warm and witty fairy tale for children. With the genre having been fully accepted within the system of literature for children, scholarly interest in its history began to grow, which led to the first, foreignized translation of fairy tales by d’Aulnoy by Robert Stiller (1987). Its incompatibility with the dominant mainstream model of the fairy tale could explain its lack of success with Polish readers outside of the academia.

Finally, the fifth period, following the political and economical transformation of Poland (1990–2018), saw a re-emergence of “written folklore” in the form of picture books of varying quality and ever newer adaptations. The number of editions attributed to Perrault has soared, with new editorial phenomena emerging, like the “annotated required reading” editions, or illustrated editions in which emphasis is placed on the fresh, imaginative pictures

rather than on the well-known story. Only a small fraction of texts attributed to Perrault are translations *sensu stricto*. In consequence, the rare translations may even be unrecognized as such by the audience who are used to the purified adaptations by Januszewska and her numerous successors, or by the Walt Disney Company. Tradition commonly associated with fairy tales, in particular those by Perrault, has become both a valuable resource to capitalize on, and a convenient target for rebellion and contestation, even though the contesters sometimes seem unaware that some aspects for which they criticize “Perrault’s traditional fairy tales” have only become present in the modern adaptations. The situation is similar in the case of “Beauty and the Beast” tales: for the first time in a century, the story has been attributed to Leprince de Beaumont, but free adaptations by far outnumber translations. D’Aulnoy has avoided such treatment, as her name only appears on close translations, while the few adaptations of her works have always been published anonymously. As for Fénelon and Lhéritier de Villandon, they have been practically forgotten, and reprints of older translations of their tales are virtually limited to specialist scholarly publications. It appears that nowadays, French fairy tales belong to the secondary repertoire in the Polish system of literature for children, prone to domestication. They can only gain wide acceptance and achieve success among readers and adult caretakers if they are adapted to fit the well-established mould of a purified fairy tale for children.