

“Better watch it, mate” and “Listen ‘ere, lads”

The cultural specificity of the English translation of
Janusz Korczak’s classic *Król Maciuś Pierwszy*

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Abstract

The chapter concentrates on *Król Maciuś Pierwszy* [King Matt the First] (1922), a classic children’s book by Polish-Jewish author and pedagogue Janusz Korczak, and its British and American translations, with a special focus on the translation by Adam Czasak published in London in 1990. The chapter demonstrates that the translator culturally assimilated, or, using Venutian terms, domesticated Korczak’s classic tale, adapting it, linguistically and culturally, to suit the target-culture context. The translator achieved this by culturally assimilating protagonists’ names and using a broad spectrum of lexical items typical of vibrant and colloquial British English. However, instead of making use of standard ‘literary’ English, the British translation also activates a non-dominant, lower status, ‘marginal discourse’ as some of the speech patterns used by the translator can be associated with a particular social demographic, that is, the lower middle class and working class. This makes for a rather complex domestication/foreignization dynamic and can be connected to a point that Venuti makes, that foreignization can also be effected by drawing on ‘marginal’, ‘non-standard’ and ‘heterogeneous’ discourse in the target language.

Introduction

This chapter focuses on the cultural specificity of the 1990 translation of *Król Maciuś Pierwszy* [King Matt the First], a classic of Polish children’s literature, originally published in 1922 and written by Polish-Jewish author and pedagogue Janusz Korczak. The chapter demonstrates that the English translation, created by Adam Czasak and published in London under the title *Little King Matty*, was linguistically and culturally adapted in order to suit

the target-culture context. This was done not only in the more obvious sense of adapting child protagonists' names and culture-specific items but, more interestingly, in the sense of introducing a wide array of lexical items. These include nouns, adjectives, verbs, idioms, sayings and interjections belonging to the colloquial British English commonly attributed to people in the lower middle class or working class. Referring to Lawrence Venuti's (1995, 1998) concepts of domestication and foreignization, the chapter argues that the translator assimilated the Polish classic to the values of the target culture and that the English text may be regarded as a domesticated translation, which resembles and reads like a source text originally written in English, although paradoxically it also exemplifies Venuti's idea of foreignization to some extent.

Cultural specificity and translation

Although every translation is to some extent ethnocentric, as a certain degree of cultural reduction and exclusion is inevitable (Venuti 1995, 310), the translator is often confronted with a choice between two divergent ways of rendering the original in translation. These two disparate strategies include foreignization, the aim of which is "to register the linguistic and cultural difference of the foreign text," and domestication, which involves the "reduction of the foreign text to target-language cultural values" (*ibid.*, 20). A domesticated translation will "conform to values currently dominating the target-language culture, taking a conservative and openly assimilationist approach to the foreign text, appropriating it to support domestic canons, publishing trends, political alignments" (Venuti 1998, 240). It will thus resemble a text originally written in the target culture. A foreignized translation, on the other hand, will counter the ethnocentric tendencies of the receiving culture by foregrounding the values of the source culture or activating marginalized resources in the target language (Venuti 1995, 20), drawing the reader's attention to translation as translation.

Popularized by Venuti, notions of domestication and foreignization are not new in translation theory. Venuti himself draws inspiration from Friedrich Schleiermacher's lecture on translation, published in 1813, in which the German philosopher and translator distinguishes "two roads" open to "the genuine translator," that is, "[e]ither the translator leaves the author in peace, as much as possible, and moves the reader toward him. Or he leaves the reader in peace, as much as possible, and moves the author toward him" (Lefevere 1992, 149). Venuti's other sources of inspiration are Antoine Berman, questioning ethnocentric translation and focusing on

translation ethics (Venuti 1995, 20), and Phillip Lewis, with his concept of "abusive fidelity," which resists the values of the target culture through avoiding fluency, favoring linguistic experimentation and foregrounding cultural difference (*ibid.*, 23–24). Venuti also situates himself in direct opposition to the translation tradition epitomized by Eugene Nida, criticizing the notion of "dynamic equivalence" advocated for Bible translation projects, on account of its "ethnocentric violence" and emphasis on "naturalness of expression" (*ibid.*, 21–23). Similar to Schleiermacher, and quite unlike Nida, Venuti is an advocate for moving the reader toward the author, rather than moving the author toward the reader.

Venuti is a prescriptivist and his enterprise, favoring the politico-cultural strategy of foreignization, needs to be understood in that prescriptive context. He was also assuming that his theories would apply to adult literary fiction rather than children's literature and they are based on the assumption of translation of literary, often experimental, fiction from a 'minor' to a 'major' language. Prescriptive approaches to children's literature translation can be found elsewhere, however, and can be traced back to the early days of CLTS (Children's Literature Translation Studies) (Borodo 2017, 36). For example, Carmen Bravo-Villasante (1978, 46) observes that cultural adaptation should generally be avoided in translations for young readers, and Birgit Stolt (1978, 132) points out that translators should not underestimate children's ability to re-experience the foreign and the exotic. Göte Klingberg (1978, 86) similarly suggests that cultural assimilation should not be overused by translators as promoting knowledge about other cultures is one of the major aims of translations for children. A further example of a prescriptive approach is the translation project described by Isabel Pascua (2003), based on the translation into Spanish of multicultural Canadian children's literature reflecting a variety of writers' ethnic backgrounds in order to instill greater tolerance towards other cultures. The assumption behind this project was that the translations should be produced in fluent and accessible Spanish, but with the cultural other in the form of original names and customs consistently retained, as children "should feel that they are reading a translation" (Pascua 2003, 280), which may bring to mind earlier CLTS approaches as well as Venuti.

Earlier CLTS approaches of the 1970s came under criticism from Riitta Oittinen (2000), who advocates a freer and more functionalist translation approach to children's fiction, claiming that the translator should have the right to express the original in novel ways in the new cultural reality, a sign of respect towards both the original author and the reading child. In this context, Maria Nikolajeva (2006) even writes of the Klingberg School and the Oittinen School, the former favoring faithful and literal translation, the latter

free and functionalist translation methods. Similar to Oittinen, Nikolajeva (2006, 278) writes in favor of the freer translation approach, which does not refrain from cultural mediation, observing that translations that sound too “strange” may be rejected by young readers. One can also adopt a middle course and a non-prescriptive approach, accepting the value of the arguments of both sides. Gillian Lathey (2016, 38), for example, observes that children’s literature may sometimes require a greater degree of cultural assimilation than adult fiction, but also acknowledges that, especially in today’s globalized world, children are constantly confronted with new concepts and information anyway and that “adaptation of a foreign milieu removes an element of challenge and excitement.”

Many studies on the treatment of cultural specificity in translated children’s fiction are descriptive rather than prescriptive in nature. This may be exemplified with various analyses of translators’ treatment of culture-specific items (e.g. Mazi-Leskovar 2003; Ippolito 2006) or the influence of national and cultural stereotypes on the selection and translation of books for young readers (e.g. Rudvin 1994; Frank 2007). As the latter two studies demonstrate, translated children’s literature seems particularly vulnerable to the perpetuation of stereotypes, with Helen Frank (2007) arguing that French translations of Australian children’s books contribute to a stereotypical image of exotic, wild and rural Australia. Similarly, Mette Rudvin (1994, 209) observes that the image of Norway constructed in English translations is predominantly that of a country inseparably related to nature. One of the most popular focuses of children’s literature translation criticism in the opening years of the twenty-first century was the treatment of cultural specificity in the translations of *Harry Potter* (e.g. Davies 2003; Valero Garcés 2003; Woźniak 2006), which provided an opportunity to examine translators’ preference for either foreignization or domestication in different cultures across the globe. It should also be noted that translations for children will not always necessarily exhibit a clear-cut preference for either of these orientations, but may be characterized by more nuanced and hybrid ways of dealing with cultural specificity, as demonstrated by Haidee Kruger (2013) in her analysis of translators’ treatment of proper names, forms of address, loan words, cultural items and idiomatic expressions in the South African context.

The English translation examined in this chapter does exhibit a preference for domestication, although to some degree it also exemplifies Venuti’s concept of foreignization. *Little King Matty* was culturally and linguistically adapted by Adam Czasak on various planes with regard to proper names and cultural items but also less obvious markers of culture such as grammatical and lexical patterns. The focus of this chapter will mainly be the latter; that is, the lexical

patterns which appear in the English translation and are characteristic of informal British English.

Contextualizing *Little King Matty*

Król Maciuś Pierwszy, published originally in 1922, is the most famous children's novel by Janusz Korczak (the pen name of Henryk Goldszmit), a Polish-Jewish children's writer, educator, social activist, journalist and pediatrician. In pre-war Poland, Korczak was known for his innovative pedagogical methods as the head of a progressive Warsaw orphanage for Jewish children. He also co-established another Warsaw orphanage for Polish children and ran his own radio program about children's rights. He was killed in the Nazi German concentration camp in Treblinka in the summer of 1942, together with his associates and the children from his orphanage, whom he had refused to abandon. Throughout his life, Korczak was a fervent proponent of children's rights. He objected to corporal punishment and subjecting the young to drilling and humiliation (Olczak-Ronikier 2011, 61). In his pioneering work, he advocated showing respect for every child, treating children as partners and equals, engaging in dialogue with them, and acknowledging their needs, rights and dignity (Korczak 1929). Korczak's ideas on children's rights were, according to Moses Stambler, "too avant-garde to develop into a major movement during his lifetime, but they fit in very well with contemporary ideas on human rights and improving the status of disadvantaged groups" (Stambler 1980, 3). Korczak's pedagogical ideas found reflection in the orphanages that he created, which were based on self-government, mutual support, justice, dialogue and democracy. The small children's communities even had their own newspaper, court and parliament (Olczak-Ronikier 2011, 219–221). These ideas can also be found in Korczak's *Król Maciuś Pierwszy*, which narrativizes the idea of granting children autonomy to rule themselves.

A classic of Polish children's literature, *Król Maciuś Pierwszy* is the story of Maciuś, a young prince who after the loss of his parents becomes the king of an imaginary kingdom partly modeled on Korczak's homeland, Poland. Maciuś introduces a number of bold and risky social reforms, such as establishing a children's parliament, which has the authority to decide about the most important matters in his kingdom. Despite having good intentions, he makes numerous mistakes, however. His friends and subjects fail him, his advisors betray him, the country is invaded, and the young king barely escapes death. Eventually he is sent to live in exile on a desert island. The novel is not necessarily widely read

by children in Poland today, but both the author and the book are culturally significant, with the story of the orphaned king appearing on the supplementary reading list in primary schools. It was also recently popularized by a TV series and animated film, a Polish–French–German coproduction.

Interestingly, *Król Maciuś Pierwszy* is the most frequently translated children's novel in the history of Polish–English translation. It was first translated in 1945 in New York by Edith and Sidney Sulkin under the title *Matthew the Young King*. The second English translation, *King Matt the First* by Richard Lourie, appeared forty years later, in 1986, also in New York. Adam Czasak's *Little King Matty*, published in London in 1990, was the third translation of Korczak's novel, while the most recent English-language translation was completed by Adam Fisher and Ben Torrent and published in New York in 2014. Three out of four English translations were thus originally published in the US and only one translation, *Little King Matty*, which is the focus of this chapter, was published in Britain.

Its translator, Adam Czasak, was born to Polish parents in north-west England and “studied Polish Philology at the Jagiellonian University, Kraków and English at the University of Ulster and University College London” (Korczak 1990, 1). Apart from his translation of Korczak, Czasak's major achievements in the field of literary translation include his translations of Sławomir Mrożek, Stanisław Ignacy Witkiewicz, Tadeusz Różewicz, Jarosław Iwazkiewicz, Jerzy Szaniawski and Zbigniew Herbert. A versatile bilingual, professional translator, and interpreter, Adam Czasak also specializes in a number of other fields, such as banking and finance, marketing, legal translation, court interpreting and conference interpreting. He currently lives in Kraków, Poland. His 1990 translation includes not only *Król Maciuś Pierwszy*, but also the sequel *Król Maciuś na wyspie bezludnej* [King Matt on the Desert Island], written by Korczak in 1923. The translation as a whole bears the title *Little King Matty... and the Desert Island*, with the titles of the two novels actually combined into one. Notably, Czasak's translation of the second part of the boy king's adventures is the only English-language version of that novel created to date.

The cultural specificity of *Little King Matty*

Korczak's classic tale was linguistically and culturally adapted by Czasak to the new target context in a number of ways. Czasak adapted child protagonists' names for English readers, rendering Korczak's Maciuś, Felek, Staś, Helenka, Tomek and Antek from the original as Matty, Feldo, Stan, Elly, Tommy and

Andy respectively. Only 'Irenka', which was rendered as 'Irena' rather than the English equivalent 'Irene', diverges from this pattern. Other noteworthy patterns can also be observed with regard to the treatment of culture-specific items related to customs, traditions and food items. For example, Czasak replaces *śmigus*, a traditional Polish Easter festivity involving dousing others with water, with 'Easter-eggs,' certainly a more recognizable tradition in England than the Polish water dousing. On several occasions, he omits references to vodka, replacing it with whisky, and he replaces the characteristically Polish *ślusty czwartek*, or Fat Thursday, the last Thursday of carnival, with the English Pancake Tuesday. As will be demonstrated below, the 1990 translation also contains a wide array of British English expressions, such as 'lads,' 'mates,' 'smashing,' 'brilliant,' 'mingy,' 'peckish,' 'barmy,' 'to nick,' 'to waffle,' 'to take the mickey,' 'righto' and 'blimey,' among others. To better illustrate Adam Czasak's strategy, his 1990 translation will be compared with two other English translations of Korczak's novel – Richard Lourie's *King Matt the First*, from 1986, and Adam Fisher and Ben Torrent's *King Matthew the First*, published in 2014.

"Better watch it, mate" and "Listen 'ere, lads"

The translation by Czasak contains numerous references to people which can be associated with British English, such as the colloquial 'mates' or 'lads.' They appear with a high frequency in the conversations of both adults and children. In Table 1, these forms are compared with the corresponding lines from American translations by Lourie and by Fisher and Torrent.

The first two examples in the table, "Better watch it, mate" and "Hey, mate, heard the news, have you?," both contain the informal interjection 'mate,' the most typical common noun used as a vocative in British English according to Algeo (2006, 210). For comparison, Americans would instead use in this context: 'bro,' 'man,' 'dude,' 'guys,' 'folks' or 'buddy' (*ibid.*), and 'buddy' is indeed used by Fisher and Torrent. Elsewhere in the British translation, the reader will come across other uses of this form such as: "So me and my mates decided to get rid of her" (Korczak 1990, 198), "Watch it, mate!," "Then I started ringing up my mates" (*ibid.*, 215), and "Anyway, there's no telling what he'll do next. Or that Feldo mate of his" (*ibid.*, 248). The next two examples in the table contain the word 'lad,' which appears in American English in the sense of a 'boy' or a 'youth' but is nevertheless used more often in British English (Schur 2001, 182). "Listen 'ere, lads" and "Simmer down, lads," said by the soldiers to little Matty and his friend Feldo travelling to the front, may both be associated with British English.

Table 1. Examples of selected personal references in *Little King Matty*

Korczak (1922)	Lourie (1986)	Czasak (1990)	Fisher & Torrent (2014)
Bądź no ostrożny, synek. (Korczak [1922] 1992, 38)	Better be careful, sonny. (Korczak 1986, 45)	Better watch it, mate . (Korczak 1990, 42)	You'd better watch your language. (Korczak 2014, 37)
– Ej, kamrat, a słyszałeś już nowinę? – Jaką? – pyta się Felek. (Korczak [1922] 1992, 234)	“You heard the news?” “No, what?” asked Felek. (Korczak 1986, 311)	“Hey, mate , heard the news, have you?” “What news?” Feldo asked. (Korczak 1990, 241)	“Hey buddy, have you heard the news?” “What news?” Felix opened his eyes wide. (Korczak 2014, 251)
Słuchajcie, chłopcy, czy wy naprawdę myślicie wojować? (Korczak [1922] 1992, 40)	Listen, are you boys really thinking of fighting in the war? (Korczak 1986, 48)	Listen 'ere, lads , you're not serious about going to war, are you? (Korczak 1990, 45)	Listen, boys, are you really thinking of fighting the enemy? (Korczak 2014, 39)
– No, chłopcy, dajcie pokój – i tak nic nie wymyślimy. Lepiej sobie coś wesołego zaśpiewać. (Korczak [1922] 1992, 41)	“Well, you guys, forget it, there's nothing we can do about it. Better if we sing some happy songs,” said one soldier. (Korczak 1986, 50)	“Simmer down, lads . No point arguing. How about a song instead?” (Korczak 1990, 46)	“Hey boys, what's the point of this idle talk? We won't reinvent gunpowder. We're better off singing a cheerful song.” (Korczak 2014, 41)

These examples are also noteworthy for other reasons. Some of the excerpts in the table contain tag questions (“going to war, are you?”, “heard the news, have you?”), which seem to be more frequent in British than in American English. For example, on the basis of their corpus study, Gunnell Tottie and Sebastian Hoffmann (2006, 306) argue that “there are nine times as many tag questions in British English as in similar types of American English,” especially in colloquial language. Another characteristic feature of the British translation, which is found in the conversations among children and soldiers, is h-dropping, which may be again illustrated with “Listen 'ere, lads.” This has definite class associations, being seen as a marker of working-class speech. As noted by Lynda Mugglestone (2003, 95):

The use of /h/ in modern English has come to stand as one of the foremost signals of social identity, its presence in initial positions associated almost inevitably with the ‘educated’ and ‘polite’ while its loss commonly triggers popular connotations with the ‘vulgar’, the ‘ignorant’, and the ‘lower class.’

The colloquial references to 'lads' and 'mates,' combined with the use of tag questions and h-dropping, reinforce the colloquial tone of the novel and, in terms of social identity, may be associated with a particular social demographic, that is the lower middle class or working class.

'Nicking,' 'waffling' and 'taking the mickey'

Other British English forms appearing in Czasak's translation include such verb phrases as 'to nick,' 'waffle,' 'buzz off' and 'take the mickey.' Their usage is shown in Table 2.

When the journalist threatens to reveal Matty's friend Feldo's wrongdoings to the king, this is expressed by Czasak with "I'm off to tell the king that you've been nicking parcels." The verb 'to nick,' which means 'to steal' in British English, "has been used in this sense since at least the 1820s," being "rare in the USA" (Thorne 2007, 308), where the informal 'to pinch' would be more common (Schur 2001, 219). Then, when Matty wants the minister of war to inform him about the military potential of his kingdom, he demands, "But quickly – no waffling," using the verb 'to waffle,' a disapproving term for verbosity or for "engaging in silly chatter" (*ibid.*, 356). The third example in the table contains the idiom 'to take the mickey out of someone,' an informal British English expression, "in use since the 1940s" (Thorne 2007, 434), which means to "tease, ridicule, or make fun" of someone (Algeo 2006, 275). For comparison, the American versions simply use the more standard form 'to make fun of someone' instead in this instance. The final example in the table, the informal and chiefly British 'to buzz off' (Schur 2001, 49), is a phrasal verb denoting 'to go away' often used in the imperative. This form is used in reference to Matty's ministers: "They'd better start listening to him now – or buzz off." In the original, Korczak uses informal style which resembles spoken Polish, but, with such examples as 'to nick,' 'waffle,' 'take the mickey' or 'buzz off,' the British translation makes use of even more informal language.

'What a smashing time' and 'brilliant news'

Other instances of typically British English expressions which appear in Czasak's translation are 'brilliant' and 'smashing' (see Table 3). Synonymous with 'excellent,' the informal and slightly old-fashioned 'smashing,' the "colloquialism of the 1950s [which] was revived, often with ironic overtones, after 2000" (Thorne 2007, 403), is used by Czasak to refer to Matty's experience of

Table 2. Examples of British English verb phrases in *Little King Matty*

Korczak (1922)	Lourie (1986)	Czasak (1990)	Fisher & Torrent (2014)
Jak nie, to idę do króla i powiem, że kradniesz paczki i bierzesz łapówki. (Korczak [1922] 1992, 221)	If you don't, I'll go to the king and tell him that you're stealing packages and taking bribes. (Korczak 1986, 293)	In that case I'm off to tell the king that you've been nicking parcels and taking bribes. (Korczak 1990, 228)	OK, that's fine; I'll just go and tell the king about the stolen parcels and the bribes. (Korczak 2014, 236)
– Panie ministrze wojny, co pan powie? Krótko – bez wstępów. Bo i ja wiem wiele. (Korczak [1922] 1992, 221)	Mr. Minister of War, tell me everything you know. But be quick and don't beat around the bush, because I know a lot myself already. (Korczak 1986, 293)	Minister, tell me what you know. But quickly – no waffling – because I've already heard a lot myself. (Korczak 1990, 229)	Minister of War, tell me what you know. Briefly, quickly and without a lengthy introduction if you please; I just want the gist of it. I think I have a pretty sound grasp of the situation. (Korczak 2014, 237)
Maciuś z nich zażartował. (Korczak [1922] 1992, 171)	Matt was making fun of them. (Korczak 1986, 225)	Matty was taking the mickey out of them . (Korczak 1990, 178)	Matthew was making fun of them. (Korczak 2014, 182)
Dość tych ministerialnych rządów. Albo się muszą słuchać, albo – fora ze dwora. (Korczak [1922] 1992, 71)	The ministers had ruled long enough. Either they obey him or out they go. (Korczak 1986, 90)	Enough of their messing! They'd better start listening to him now – or buzz off . (Korczak 1990, 78)	"Enough is enough!" he determined. "It's about time I put a stop to the rule of ministers in my kingdom. Either you listen to me, or get lost, dear ministers. (Korczak 2014, 75)

playing with other children in the garden. Thus, King Matty had “a smashing time” in Czasak’s translation, but he had “a wonderful time” and “a great time” in the American versions. ‘Smashing’ might have been a little *passé* in 1990, but the fact that the context is literary might make it more acceptable. Perhaps the fact that Korczak’s text was written many years before Czasak’s translation, and because the world described in the book is a bygone world, old-fashioned language was sometimes deliberately used by the translator.

In Czasak, the reader will also encounter ‘brilliant,’ a word which “in all of its uses, is more frequent in British English than in American” (Algeo 2006, 208). Consequently, when Lourie’s translation observes that “things were far

Table 3. Examples of 'brilliant' and 'smashing' in *Little King Matty*

Korczak (1922)	Lourie (1986)	Czasak (1990)	Fisher & Torrent (2014)
Król Maciuś bawił się doskonale. (Korczak [1922] 1992, 15)	King Matt had a wonderful time. (Korczak 1986, 14)	And what a smashing time Matty had! (Korczak 1990, 18)	King Matthew was having a great time. (Korczak 2014, 13)
Gazeta przyznawała, że jeszcze nie ma wielkiego porządku... (Korczak [1922] 1992, 209)	The article admitted that things were far from running smoothly... (Korczak 1986, 275)	The paper admitted that it hadn't been a brilliant start... (Korczak 1990, 217)	The paper admitted that there were some hiccups... (Korczak 2014, 223)
– Nowina, zgadnij, co się stało? (Korczak [1922] 1992, 210)	"Guess what just happened." (Korczak 1986, 277)	" Brilliant news! Guess what's happened?" (Korczak 1990, 217)	"Guess what has happened?" (Korczak 2014, 223)
A to niespodzianka. Doskonale! (Korczak [1922] 1992, 67)	What a surprise! Wonderful! (Korczak 1986, 83)	Well, how about that! Brilliant , eh? (Korczak 1990, 73)	"That's great! The sooner the better!" (Korczak 2014, 70)

from running smoothly” and Fisher and Torrent’s version notes that “there were some hiccups,” referring to one of Matty’s controversial reforms, the British translation notes that “it hadn’t been a brilliant start.” In a similar vein, when overjoyed Klu-Klu, Matty’s African friend, runs in clapping her hands and exclaiming, “Guess what just happened” and “Guess what has happened?” in the American versions, in the British translation she exclaims, “Brilliant news! Guess what’s happened?”

Finally, when Matty mentions the battle that will take place on the following day, the overjoyed officers use different words in the American (“Wonderful!” and “The sooner the better!”) translations and in the British (“Brilliant, eh?”) version. The latter is, incidentally, followed with the following string of words: “We can tell our lads that the king’s alive and that he’ll lead the attack himself” (Korczak 1990, 73), in which the soldiers are again referred to with the British form ‘lads.’

‘Mingy,’ ‘peckish’ and ‘barmy’

Further examples of distinctively British English adjectives used by Czasak include ‘mingy,’ ‘peckish’ and ‘barmy,’ which are presented in Table 4. ‘Barmy’ relates to someone behaving in a very silly or strange way or someone who is

Table 4. Examples of ‘barmy,’ ‘peckish’ and ‘mingy’ in *Little King Matty*

Korczak (1922)	Lourie (1986)	Czasak (1990)	Fisher & Torrent (2014)
zawsze musieli być cicho. A teraz zupełnie jak wariaci... (Korczak [1922] 1992, 220)	They’ve had to be quiet and obedient all their lives. And so now they’re running wild. (Korczak 1986, 292)	So they’ve always had to be quiet. That’s why they’ve gone a bit barmy now... (Korczak 1990, 228)	and they always had to keep quiet. And now, just like madmen or savages... (Korczak 2014, 236)
Kiedy już posłowie się zmęczyli i byli głodni, Felek oddał pod głosowanie projekt. (Korczak [1922] 1992, 202)	When the delegates were tired and hungry, Felek put the proposal to a vote. (Korczak 1986, 269)	When everyone had finished complaining and started feeling a bit peckish , Feldo decided to call a vote. (Korczak 1990, 211)	When the deputies got tired and hungry, Felix put the bill to the vote. (Korczak 2014, 217)
Bardzo skąpi są wasi królowie. (Korczak [1922] 1992, 245)	Your kings are awfully stingy. (Korczak 1986, 327)	What mingy kings! (Korczak 1990, 254)	Your kings are rather on the mean side, aren’t they? (Korczak 2014, 263)
„Skąpy czy co?” – pomyślał Maciuś. (Korczak [1922] 1992, 91)	Is he stingy or what? thought Matt. (Korczak 1986, 118)	“Must be a bit mingy him,” Matty thought. (Korczak 1990, 99)	<i>Are you a miser or what?</i> Thought Matthew. (Korczak 2014, 97, original italics)

crazy (Schur 2001, 21). The adjective is used to refer to the unruly footmen who are “running wild” in Lourie and are behaving “like madmen or savages” in Fisher and Torrent, but who “have gone a bit barmy” in Czasak’s translation.

The adjective ‘peckish,’ which means ‘hungry,’ ‘wanting a snack’ or “hankering after a little something to fill the void” (Schur 2001, 242), is used by Czasak to refer to the members of the children’s parliament, which was established by Matty. After a turbulent committee session devoted to education reform, they become “hungry” in the American translations but “a bit peckish” in the British version. Czasak also uses the portmanteau adjective ‘mingy,’ “a term of childish criticism or abuse which is a blend of ‘mean’ and ‘stingy’ with which it rhymes” (Thorne 2007, 292). It appears in the British translation when Matty, having lost the war with three other kings and been placed in a cell where he is not fed particularly well, observes, in a mocking tone, “What mingy kings!” Similarly, earlier on, when Matty is visiting one of the three kings for the first time, he is surprised at the modesty of the reception and thinks to

Table 5. Examples of 'flipping heck,' 'righto' and 'blimey' in *Little King Matty*

Korczak (1922)	Lourie (1986)	Czasak (1990)	Fisher & Torrent (2014)
Patrz, co ty za milicjant. (Korczak [1922] 1992, 206)	What kind of policeman are you, anyway! (Korczak 1986, 274)	Flippin' 'eck , what a hopeless copper . (Korczak 1990, 215)	Some policeman you are! (Korczak 2014, 221)
<i>Dobrze, niech będzie wojna...</i> (Korczak [1922] 1992, 11, original italics)	"Fine, let there be war"... (Korczak 1986, 5)	Righto , <i>let's have war...</i> (Korczak 1990, 14, original italics)	Then let there be war... (Korczak 2014, 8)
Jak oni się biją! I to chłopcy. Niezdary, niedołęgi, fujary. Biją się już dziesięć minut, a nikt nie zwyciężył. (Korczak [1922] 1992, 193)	And those boys, just look how they fought. The clumsy ninnies, the boobs. They had already been fighting for ten minutes, and nobody had won yet. (Korczak 1986, 256)	But blimey! They were hopeless at it. Should've seen them boys. Load of pansies. Ten minutes' hard slog and still no winner. (Korczak 1990, 203)	<i>Oh boy, they cannot fight! thought Clue-Clue. Some boys they are! Klutzes, baboons, lubbers! They've been fighting for ten minutes and neither side has won.</i> (Korczak 2014, 206, original italics)

himself, "Must be a bit mingy him." Syntactically, the personal pronoun at the end can be associated with British English, and such elliptical sentences with emphatic syntactic constructions, which abound in the translation by Czasak, contribute to the more colloquial and conversational tone of the text. By using such forms as "a bit barmy," "a bit peckish" or "Must be a bit mingy him," the translator may be credited with breathing new life into Korczak's classic, using lively, colloquial and conversational language as it is spoken in Britain.

'Flippin' 'eck,' 'righto' and 'blimey'

Czasak's readers will also encounter such expressions as "righto," "blimey" and "flippin' 'eck" (see Table 5). In the first example in the table, the translator introduces the distinctively British and euphemistic qualifier 'flipping' (Algeo 2006, 155), used in a pejorative sense similar to 'bloody' (Schur 2001, 123) and mainly used as a mild intensifier in such expressions as 'flipping hell' or 'flipping heck' (Thorne 2007, 165). This is one of the best examples in the 1990 translation of a British English colloquialism that is linked to class. "Flippin'

'eck" suggests that the speaker is lower middle class or working class, which may be even more apparent because of g-dropping and h-dropping found in this expression. It should also be noted that a qualifier such as 'flipping' is now somewhat dated as English has changed in the three decades since Czasak's translation was published. Apart from the contracted form of 'flipping heck,' the first example in the table also contains the informal British 'copper,' which contrasts with 'policeman' used in the American translations.

Then, Korczak's *Dobrze, niech będzie wojna*, which could be rendered as "All right, let there be war," is translated by Czasak as "Righto, let's have war," with 'righto' being classified as a characteristically British interjection by Algeo (2006, 212). The final example in Table 5 is a passage describing a fight during a session of children's parliament and contains the old-fashioned interjection 'blimey,' referred to as a typically British form by Algeo (2006, 207). This final excerpt is also noteworthy for other reasons. It contains several other colloquial forms, such as the determiner 'load of' and the non-standard use of 'them' as a determiner in "them boys." Employing the personal pronoun 'them' as a demonstrative pronoun is a common feature of non-standard modern English dialects (Trudgill 1990, 79), and the colloquial determiners 'loads of' and 'a load of' are more common in British than in American English (Algeo 2006, 65).

Conclusion

Adam Czasak culturally assimilated, or, using Venutian terms, domesticated Korczak's classic tale in translation. He did that not only in the sense of adapting culture-specific items and protagonists' names but also in terms of introducing a number of lexical items characteristic of the variety of the English language as it is, or at least was, spoken in Britain. The translator's decisions can also be seen in political terms. Some of the speech patterns Czasak uses may be associated with a particular social demographic, that is, the lower middle class and working class, and he uses such patterns for narration as well as for the language of children. Consider the translator's use of such expressions as 'lads,' 'mates,' 'mingy,' 'barmy,' 'to nick,' 'to take the mickey,' 'righto,' 'blimey' and 'flippin' 'eck,' or the informal phonetic and grammatical patterns, such as h-dropping ("Listen 'ere lads"), tag questions ("Hey, mate, heard the news, have you?") and syntactic patterns used for adding emphasis and focusing information in a sentence ("Must be a bit mingy him"). This makes the comparison of the British and American translations in terms of domestication and foreignization slightly more complex. On the

one hand, Czasak's is a domesticated translation: it reads fluently, it does not register the cultural and linguistic difference and it does reduce the foreign text to target-language cultural values. However, instead of using standard 'literary' English, Czasak's translation also activates a non-dominant, lower status, 'marginal discourse.' This makes for a rather complex domestication/foreignization dynamic and can be connected to a point that Venuti makes, that foreignization can also be effected by drawing on 'marginal' and 'non-standard' discourse in the target language. Czasak's 1990 translation may be a noteworthy example of a text largely unaffected by the standardizing role played by translation conventions favoring neutral and 'proper' linguistic forms over non-standard, marginal, regional and heterogeneous language varieties. Lathey points to a tendency in the UK, especially in the first half of the twentieth century, but also beyond, "to choose a higher social register in translation than that used in the source text" (2016, 77). She illustrates this with the British translation of Erich Kästner's classic *Emil and the Detectives*, in which the "stylized Berlin street slang" was transformed by Margaret Goldsmith, in accordance with the literary and sociocultural conventions of the day, into "the dialogue of the English boarding-school story" (*ibid.*, 76). As a result, the original sociolect of the lower middle class was replaced with that of the upper middle class. Czasak did the opposite: he chose a lower social register than that used in the source text, sometimes replacing Korczak's simple and colloquial language with lower middle class and working class English. As a result, Czasak's translation is more colloquial in tone and uses a lower social register than the American translations, but also Korczak's original. The colloquial and distinctively British character of Adam Czasak's translation is not simply a matter of the intrinsic qualities of the target language, but also the result of the translator's decisions and his artistic vision.

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