

SLOVENIAN-POLISH TRANSLATIONS OF YOUTH LITERATURE THE CASE STUDY OF SODOBNOST INTERNATIONAL

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Abstract

This study deals primarily with a comparative analysis of selected works based on Emer O'Sullivan's theory of comparative youth literature as presented in the monograph entitled *Comparative Children's Literature* (2005). The introduction of the article provides a brief overview of Slovene and Polish intercultural contacts in the field of (youth) literature, in existence already in the 19th century (1848–1918), from 1884 (H. Sienkiewicz, *In Desert and Wilderness*, 1884; *With Fire and Sword*, 1892), but not for young readers. During this time, Slavic fairy tales were published for young readers which included the Polish ones, in the magazines *Vrtec* and *Zvonček*, above all in the context of Pan-Slavism. The early reception of Maria Konopnicka is still being researched. In the period from 1918 to 1941 mostly folk tales were translated.

Most translations from Polish youth literature were made between 1945–1991 and 1991–2004, notably J. Korczak, followed by Adam Bahdaj (1918–1985) (e.g. *Attention! Black Umbrella!*, 1967; *Penguin Pik Pok*, 2003), Jan Brzeczwa (1900–1966), Julian Tuwim (1894–1953) (*Locomotive: Selection of Songs for Children*, 1960; *Little Turnip*, etc.). Translations from contemporary youth literature (around 300), including Polish ones, were greatly supported by the Sodobnost International Publishing House in the period 2004–2019, which helped fill in the structural gap. In the post-2015 period, several picture books and/or illustrated books have been published that deserve the particular attention of the literary sciences on youth literature.

Keywords: short contemporary fairy tales, Polish youth literature, translations, picture books, comparative youth literature, Slovenian youth literature.

Comparative youth literature

Emer O'Sullivan in his monograph *Comparative Children's Literature* (2005) defines comparative youth literature, which is knowledge of more than one literature. The term was first mentioned by Paul Hazard in terms of world youth literature in 1932 in the book *Books, Children and Adults* (in Slovene, 1973). Comparative youth literature is also indirectly related to Goethe's concept of *Weltliteratur* (1827) or world (youth) literature, e.g. canonical (youth) texts that have experienced international success. Emer O'Sullivan divides the fields of comparative youth literature into the following: theory of youth literature, study of contacts and transmissions (translations, receptions and influences), comparative theories, intertextual studies, intermedia studies, image studies (imageology), comparative history, culturally specific

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characteristics, comparative studies – all these areas of comparative youth literature are connected.

Study of contacts and transfers (translations, receptions and influences) – in this field, contacts, transfers and reception are important: studying the forms of influences on the work, the influence of the author on other authors, literature; contacts between literatures, reception of an individual author and/or work in cultural and linguistic field outside the national, study of different literary contacts (letters, studies) and influence/reception of an individual writer and similarities and differences in different cultures (reception theory, intertextuality and systems theory).

Impacts are not mechanical, e.g. only cause-effect, but it is a dynamic process of exchange between cultures, as well as the functions of each literary text in the chosen context. International intermediaries, e.g. publishers, play an important role. In Slovenia, *Mladinska knjiga* (1948–) publishing house played an important role in promoting the original Slovene youth literature, but at the time when Slovenia became an equal member of the EU, and also since 1991, many smaller publishing houses were established in Slovenia (e.g., *KUD Sodobnost International*, *Založba Sanje*, etc.), which profiled and specialized. *KUD Sodobnost International*, based on a program of books for children and youth and connections with the educational infrastructure, has qualitative⁴⁶⁵ indicators of development.

It is necessary to emphasize the translations of Polish literature, which is continuous in Slovenia, but after 2004 the focus is on the translation of contemporary Polish youth literature, especially in pictorial and illustrated book form. Cultural contacts between the two cultures were strong, almost simultaneously. In the journal *Dom in svet*, a note entitled *The Writer's Decoration*⁴⁶⁶ was published in 1902, and in 1906, a letter of thanks from Henrik Sienkiewicz for the award of the Nobel Prize in Stockholm.⁴⁶⁷

Methods

The present article comparatively discusses ten selected translated picture books after 2010–, five from Polish into Slovene and five from Slovene into Polish. The article uses a descriptive and qualitative method. It is based on the methodology of youth literary science and comparative youth literature or translation studies.

Results

The article focuses on translations between 2004–2019. The structural gap in the youth literary system is filled by the Sodobnost International publishing house. The magazine Sodobnost is one of the oldest Slovenian magazines.

⁴⁶⁵ Sodobnost International selects quality picture books and/or illustrated books and focuses on literature, promoting literature and not books as a consumer product.

⁴⁶⁶ Anonymous (1902). *Odlikovanje pisatelja*. *Dom in svet* (Ljubljana), year 15, no.1.

⁴⁶⁷“Those who have the right to compete for the prize established by a noble philanthropist do not belong to the people of one tribe and are not residents of one country. All the nations of the world strive for it in the person of their poets and writers. Hence the high Areopagus, who recognizes this award, and the majestic monarch who bestows it, not only crowns the poet, but at the same time the nation whose son he is. By doing so, they also confirm that that nation is boldly participating in the common work, that its efforts are fruitful, and that life is necessary for the well-being of humanity. But this gift, which is precious to all, how much more precious it must be for the son of Poland! It has been declared dead, incapable of strengthening and working, but here is one of thousands of proofs that that it works! It was declared defeated, but see the new reason why it can win! To whom then the words of Galileo do not come to mind: *Eppur si muove!* When the value of her efforts was recognized in front of the whole world and one of her works was recognized. For this recognition – not my person, because the Polish soil lives and there is no shortage of writers taller than me – but for this recognition of Polish effort and Polish creative force, I say to you, gentlemen members of the Academy, to you who are the highest expression of thought and feelings of your noble nation, as a Pole the most sincere and ardent thanks.”

At the beginning it was published as *Sodobnost* (1933–1941), then as *Novi svet* (1946–1953), *Naša sodobnost* (1953–1963), and *Sodobnost* (1963⁴⁶⁸–), and since 2000 the magazine has added the subtitle ‘*A magazine for literature and culture.*’ The editor of the magazine since 2000 has been the renowned Slovenian author Evald Flisar (1945–). In 2004, the magazine integrated the unit of *KUD*⁴⁶⁹ *Sodobnost International* (2004–).

Within this, it is necessary to mention the *NMK Project* (Our Little Library), within which the magazine with colleagues (editor Jana Bauer [1975–]) promotes quality books, reading literacy with an important distinction that translations are part of quality youth literature (e.g., Creative Europe), wherein they reciprocally translate from less translated works from countries like, e.g., Czech Republic, Estonia, Greece, Iceland, Latvia, Lithuania, Norway, Poland, Slovakia, and also from English. In the present article, Slovene-Polish and Polish-Slovene translations published in the form of picture books and/or illustrated books will be discussed.

Polish translations into slovenian

Translations of contemporary Polish youth authors into Slovene, e.g. Anna Onichimowska, Krystina Lipka Sztarbalto and Premyslaw Wechterowicz.

Anna onichimowska (1952)

Slovenian young readers have had the author’s translations in pictorial forms, from the first book *Duhstarehiše* (2006); *Dolgapot* (2007); *Kjesiočka* (2007); *Matičen in lovca na duhove* (2008); *Oježu, kije našel prijatelja* (2011); *Ozebri, kije hotela cvetni vzorec* (2011); *Ožirafah, kista hoteli videti sneg* (2011). But the picture books *Pečka, kapica in pudding* (2015); *Sanje, ki so odšle* (2015); and *Skorajmeni več strah* (2019) are set in the context of literary continuity, of projects by *KUD Sodobnost International* such as, e.g., *NMK – Our small library*. These are quality and long-term projects that are not commercially oriented. The article will briefly present the first two picture books by A. Onichimowska, which are extremely interesting and imaginative.

Pečka, kapica in puding (2015)

The main literary character is *The Great Troll*, who speaks Trollish and learns the language of his neighbors, named after the literary characters Cofko and Cofka–Cofkovščina. The picture book, on a verbal and visual level, increases emotional and social literacy (learn the language of neighbors), shows constructive and not linear ways of overcoming the difficult trials of fairy-tale characters that characterize the folktale model. Because the fairy tale in question is a short modern one, it is extremely imaginative, e.g. expression in a new language which gives meaning to a Meaningless title, *Pečka, kapica in puding*.⁴⁷⁰

It is a well-known method of the imaginary binomial by Gianni Rodari (1919–1960), but the author actually uses an imaginary trinomial. Interestingly, the literary characters – Cofko and Cofka – constructively solve the problem – the Great Troll feeds on birds, Cofko and Cofka have mercy on the birds and try to imaginatively change his eating habits. Much area may notice a change in eating habits, to vegetarianism and/or veganism, but the book can also be understood as a message against violence and a new meaning in life. *The Great Troll*, with the help of new languages, new social networks, etc., opens the Snowflake Museum. Extremely interesting and imaginative idea, which is also artistically presented.

⁴⁶⁸ Digital archive of the journal (1963–)
[http://www.dlib.si/results/?query=%27srel%3dSodobnost+\(1963\)%27&pageSize=25&sortDir=ASC&sort=date](http://www.dlib.si/results/?query=%27srel%3dSodobnost+(1963)%27&pageSize=25&sortDir=ASC&sort=date)

⁴⁶⁹ Cultural Artistic Society.

⁴⁷⁰ Illustrations by Agatha Dudek, translated by Jana Unuk.

The picture book can also be understood as an archetypal motif of “*tamed stubbornness*” by W. Shakespeare: or “*socialization of the bull*” (Milan Erič and Zvonko Čoh).

Sanje, ki so odšle (2015)

Another picture book, *Sanje, ki so odšle*,⁴⁷¹ also deals with the archetypal motif of dreams or daydreaming (*S. Freud*) and the difference between having and being (*E. Fromm*). Based on the reading of the short modern fairytale, it is evident that the author of both fairytales relates to the model of a folktale, from which she also departs. An essential feature is a constructive solution to the problem, in the second picture book – the problem of insomnia, based on modern times, based on the concept of having and not of being. The main literary character in the first-person narrative picture book is the boy Tomaž and his plush bunny Filip.

The fairy tale is also a formula tale because it describes a typical journey from home, adventure and safe return home. Along the way, both protagonists go from one to the second to the third literary person, so this is a formula because it is based on familiar fairy tale patterns. However, they are imaginatively written, contain multi-title coding, for children and adults, e.g. a meeting with a policeman (capital letter) also called Brko, Brkač..., who is the archetype of a stupid giant. Tomaž and Filip are the seekers of dreams or meaning of life.

The whole text is crossover; we can also understand it as Plato’s X. Chapter of The Republic, “There is no room for Poets in the State.” Here, the boy Tomaž and the bunny Filip, portrayed as artists, dreamers looking for dreams, are daydreamers (*S. Freud*). The motif of the train is shown by relatively as Einstein’s theory of relativity – time can rush, it can be meaningful. The short modern fairy tale is also intertextually related to The Little Prince, who travels from planet to planet (geographer, king, drunkard, etc.). The picture book subtly thematizes public and private (dreams) during the epidemic of narcissism and consumer culture, based on rushing (symbol of the train) and finding the lost (sense of) time (symbol of the grandmother).

Krystyna lipka sztarbaltto (1949)

Vprašanja iz kopalnice (2017)

The authorial picture book is a typical hybrid picture book because it contains elements of the real world (e.g. a bathroom), which is treated as a hybrid: a reality, such as e.g. bathroom, deals with literary-historical form, from antiquity (Greeks), the Middle Ages (knights) to the New Age (kings, queens; ordinary people) and in different cultures (Japan, China, Korea, etc.). The topic under discussion falls into the context of the so-called problem youth literature which flourished after the “fall of the Berlin Wall,” but unlike many picture books on problematic topics and taboos of acceptance, this is an imaginatively presented theme.

This excellent picture book is also an example of how the author does not underestimate the addressee, but deals with trivial topics and natural needs at a higher level, e.g., naming, etiquette, health, privacy ... with a total of 16 interesting questions. The picture book is etiological or explanatory, with witty verbal text, and it deals with the issue with illustrations that complement the synthesis at a higher level. The picture book is instructive because it contains factual information, without vulgarities,⁴⁷² and literary because the chapters are literary named (“How did they swim once? Public embarrassment? Water luxury?”).

⁴⁷¹ Illustrations by Krystyna Lipka Sztarbatto, translated by Jana Unuk.

⁴⁷² In the supplement of the magazine *Ciciban: Cici Vesela sola*, in 2003 and reprint in 2009, entitled *The Book of Poop* by Swedish author Perila Stanfeld, which provoked various controversies. She dealt with problem topics in different cultures, different names, body functions and body fluids, but did not reach the level of the subversive picture book *Questions from the Bathroom*.

At the same time, it connects with ecology, but not in a trivial way, because it raises awareness about taking something for granted (from latrine to water luxury) and includes a list of some of the ‘world’s days’ related to certain topics (e.g. attitude towards water). *Vprašanje iz kopalnice* (2017), translated by Tina Podržaj, is a modern picture book, in addition to verbal and visual (non-verbal) text, there is also the most modern approach in youth literature – maps and mapping, e.g. floor plan of the bathroom. The picture book contains elements of collage in the painting technique, by gluing pieces of paper, adding illustrations of others, e.g. intraconical fragments when fragmentary text appears within illustrations, e.g. Chapter 11, where a personified walrus reads a book in a bathtub, and inside the drawn book, the title of the book is written – GOOD MANNERS.

Przemyslaw wechterowicz (1977)

Kura ali jajce? (2018)

This witty fairy tale⁴⁷³ is an update of the ancient paradox or dilemma of causality-consequence, known in the literary history in Plutarch’s writings on *Morals* (1st century). A rhetorical question in the title of a chain / cumulative / formula tale, because literary characters – an anthropomorphized chicken has a human cap, similar to A. Lindgren, *Brother and Hook from the Roof*). The structure is typical: leaving home, trials or finding the answer to the question (grandfather rooster, grandmother hen, auntie’s hens, Mr. Pazi and Mr. Muri or dog and cat, Mrs. Goat, cow, goose, Mr. Horse, scarecrow, and a significant ten than swermaster who says that the world depends on the young – and return home.

Interesting is that the author uses the word “master” and that this is the tenth answer, which is also intertextuality with the tenth commandment (“Wish not your neighbor’s goods!”). Can the open end be understood as irony, i.e. that chicken becomes dinner for the master? It is a formula tale, and at the end there is a writer’s note (postmodernist narrative strategy) in which the writer explains himself and writes that it is the end or the beginning – as you like it (intertextual connection with W. Shakespeare, *As You Like It*). Interestingly, the fairy tale is a slightly caricatured way of traditional addressing: sir, madam and master.

Objemime, prosim (2018)

The short modern fairy tale entitled *Objemime, prosim*,⁴⁷⁴ is one of the current topics of emotional and social literacy, including the neoliberal campaign, i.e. ‘*Free Hugs Campaign*’ since 2004. However, the campaign in post-socialist countries, where alienation has not reached the level of alarm, is slightly different, as meaning and content are added to it. The fairy tale is also a formula fairy tale, based on the formula leaving home, trials in nature/forest and a safe return home. The initiative was given by the literary characters, personified father and son bear, who embrace all the animals on the way to the forest (archetypal place of trials) and back home.

In exercises in selflessness, the traditional and modern characters, father and son, overcome obstacles or natural enemies by embracing. A possible ordeal is announced (an encounter with an anaconda snake, which also likes to ‘hug’), but the whole event is presented linearly, without ordeals. Even the possible complication with the archetypal wolf, who is looking for, but forgets about Little Red Riding Hood because of the hug, is only hinted at. Life with hugs is portrayed as Arcadia or autopiain which father and son are the bearers of a new philosophy that promotes emotional and social literacy – when they become aware of positive literacy; they will have no (natural) need for hostility.

⁴⁷³ Illustrations by Marta Ludwiszewska translated by Peter Kuhar.

⁴⁷⁴ Illustrations by Emilia Dziubak, translated by Peter Kuhar.

The picture book is intertextually related to the picture book by Sam McBratney and illustrator Anita Jeram, *Guess How Much I Love You* (1988).

Slovenian translations into polish

Selected contemporary Slovenian youth authors have been translated into Polish: Jana Bauer, Majda Koren and Peter Svetina.

Jana bauer (1975)

The youth writer and editor of *KUD Sodobnost International* entered the world of youth literature in the magazine press before 2000, with monographs after 2000 or 2002 with the modern fairy tales *Izginjevalec čarovnij, čarobna beseda* (2004); *Vdeželi medenjakov* (2006). She published youth stories of a modern youth detective *Detektivske prigode Fokusa in Kolumne* (2010 and 2009). However, she is best known for *Groznovilcav Hudihosti* (2011) which has been translated into many languages.

Groznovilcav Hudihosti (2011)

*Groznovilca*⁴⁷⁵ is a subversive literary character. The modern fairy tale has eleven chapters, each chapter is independent, but they are all connected as a whole. The modern fairy tale, as every fairy tale, is based on the structure leaving home, adventures in the forest (Huda hosta) and returning home. The modern fairy tale was also turned into a puppet play at the Ljubljana Puppet Theater (2015) and was selected for the Competition in Slovene Language for the Cankar Award (2019) for 4th and 5th grades of primary school.

Groznovilca in hudazima (2019)

If we compare the sequel *Groznovilca in hudazima*⁴⁷⁶, we can see that the author continues with the nonsense of the main literary character, *Groznovilca*, who is a variant of the character of a subversive girl. The popular character of A. Lindgren *Pippi Longstocking* is set in an idyllic Swedish village, and *Groznovilca* is set in *Hudahosta*, which is an archetypal place. It is not correct to call her fight against boredom “rudeness”, she is a fairy “with terrible needs”, and as a modern child she is bored and looking for meaning in the world. The magic means of transportation is the flying teapot, which is intertextuality with English culture.

Unlike ‘kosovirs,’ which are transported on flying spoons, she is transported on a flying teapot. There is also the Severe Winter in *Huda hosta*, which is a metaphor for ‘death’, but in the present modern fairy tale it is a symbol of the lack of humanistic values, e.g. the selfish squirrel which is characterized by a red stigma – a red hat – an archetypal cover from the *Fantzrdečo kapico* (Andreja Peklar, 2004) to many variants of the *Little Red Riding Hood*. Severe Winter is also a metaphor for the frost of human values, hence superstition (criticism of modern times), doubts, negative emotions (jealousy), fear of the world (safe conformism).

Majda koren (1960)

Majda Koren is a well-known Slovenian youth writer with a sense of humor.

⁴⁷⁵ *Strasznowitkaw Groźnym Gąszczu*; illustrations by Caroline Thaw, translated by Katarina Šalamun-Biedrzycka.

⁴⁷⁶ *Strasznowitkaidzikazima*; illustrations by Caroline Thaw, translated by Marlena Gruda.

Skuhaj mi pravljico (2016)

This picture book⁴⁷⁷ is a short modern fairy tale, an original synthesis consisting of already known intertextual motifs (grandmother, hunter, Little Red Riding Hood, wolf), integrated into a new whole (subversive fairytale), which relates to Gianna Rodari, Meeting With Imagination, or to his fairy tale *If Grandpa Can't Tell Fairy Tales* (1977). In the undertone, the author thematizes a single-parent family (mother and son) and the concept of permissive upbringing, when the mother is presented both traditionally (cooking, kitchen, wooden spoon, apron, stove, scoop) and subversively (cooking), which is an example of aesthetics of the ugly and associated with R. Dahl, Disgusting Rhymes and Disgusting Recipes.

The son is presented – verbally and visually – as a permissively raised child whose parents treat him like a nobleman – sitting, ordering food, criticizing, not participating in the household. The boy also has a name – little sweetheart. The picture book presents the child as if he were in a ‘mom hotel,’ where he is being waited on hand and foot. The mother is shown ironically, from traditional to modern – she not only takes care of the child but also entertains him, with a fairy tale. The short modern fairy tale is crossover, the hunter and the wolf filled the gap on a symbolic level – representing the character of the absent father, which is a constant in most picture books – The wolf says to his mother and son: “I’m fed up with you.”

In the text, the imaginary hunter suggests “picnic in the woods”, the boy sings or drinks soup, or a fairy tale in which the imaginary heroes are Little Red Riding Hood, Grandma, Hunter and Wolf. The end of the fairy tale is idyllic: the mother cooks the fairy tale for the child, and the child eats it, “This made his mother very happy.” In the imaginative tale, there is no development of literary characters, in this case the permissively brought up Sweetheart (anthropomorphized rabbit) and his mother. It is possible that in the future the imaginatively planned short modern fairy tale will also include the development of a literary character and not only the attitude towards the mother similar to the works by the Slovenian writer Ivan Cankar. The text is also a meta-text, as it includes the theme of Orpheus, because it also thematizes writing/creating fairy tales and is a kind of auto poetic of the writer.

Peter svetina (1970)

The renowned Slovenian youth author writes poems and prose. He is distinguished by erudition and nonsense. His tales, like both translated ones, are based on the model of a folk tale, but they also diverge.

Antonov circus (2015)

One of the constants of the author is that often the main literary characters are adults. This is also the case in the present fairy tale.⁴⁷⁸ The main literary characters are a person, Anton Bon, and the anthropomorphized Lion Leopold. Verbal text contains much intertextuality, e.g. G. Verdi, Traviata, etc. The characteristic of the visual text is extremely important, there is a lot of intraiconicity, within the illustrations and details there are inscriptions, titles. Svetina introduces the spatial and temporal elements of the bourgeoisie, e.g. the pavilion, greeting ladies by taking off a hat, illustrations are Art Nouveau, he also introduces concepts, e.g. aristocracy, “Thank God,” giving compliments, which he also ironizes, e.g. Fabricius von Schwarzen katz. Based on the reading of Svetina’s texts, it is evident that he is an erudite, because he intertextually includes in the concrete text also the narrative *Obutimaček vo pretkanepodgane* (“There lived a father...”), etc. Svetina’s fairy tale also deals with poetic themes – theater, theatrical play.

⁴⁷⁷ Illustrations by Agata Dudek. Gugalnica: zbirka najboljših slikanic (The Swing: a collection of the best picture books).

⁴⁷⁸ Illustrations by Damijan Stepančič.

Čudežni prstan (2018)

Also in this short modern fairy tale,⁴⁷⁹ the author thematizes the world of adults – the opera singer Ljudmila Krasinc and Saturday’s fair or flea market (and in the previous picture book, flea circus), in this fairy Tale the opera *Le Boheme*, and in the previous *La Traviata*. A complication occurs when a young lady buys a magic ring from a vendor, which is then lost and searched for according to a fairy-tale formula by various people (hurdy-gurdy man, tourists/members of the Vienna Opera Lovers’ Association). The end of the tale is visually presented on the back cover as a pretext, so it is important to read it. Verbal and visual events are probably set in old Ljubljana (drawings of the City Hall, market, Art Nouveau Ljubljana, a dragon).

The picture book is intertextually related to Chaplin’s films and slapstick comedy, e.g. pursuits, including the model of formula fairy tales, e.g. *Velikarepa*, where all the people they meet along the way also help. An ironic scene is when the bride and groom at their own wedding, together with the wedding guests, help an “opera singer in distress” and everyone starts running and chasing the rolling miracle ring. The fairy tale is also reminiscent of the fairy tale *The Golden Goose* by J. and W. Grimm, the so-called sticky tale, as people stick together when they want to take the golden pen. The tale also relates to the myth of the King Midas and his desire to make everything he touches turn to gold, which also happens with food and water. Svetina, as an educated person, knows literature and imaginatively involves intertextuality. His fairy tales, which contain motif thematic reminiscences, are original short modern fairy tales.

Discussion

The findings of the article are as follows: Slovene-Polish intercultural dialogue in the field of youth literature is part of the literary continuity from 1848–1918, and especially from 1918–1941 (fairy tales), with the most translations of contemporary Polish classics (J. Tuwin and J. Brzechwa) dating from the period 1945–1991. The researching of Polish youth literature (J. Tuwin and J. Brzechwa) began from 1991–2004. New quality contacts took place between 2004–2019, especially after 2015, when *KUD Sodobnost International*, under the EU projects *Creative Europe*, decided to systematically translate Polish and other quality picture books and illustrated books and vice versa. It can be seen from the picture books that they are embedded in European trends (emotional and social literacy), e.g. systems theory (the importance of institutions (libraries, bookstores, publishing houses); the importance of the market to resist commercialism with quality books; emphasis on the visual (picture books), crossover, while intercultural cooperation motivates new trends, emotional literacy (empathy), social literacy (special needs) and subversiveness (education of rebels). The most recent picture books are interesting, e.g. P. Svetina, *Spoznal sem te po rdečih nogavicah* and Polish illustrator K. Lipka Sztarbalto (2018), who will be the subject for further research.

KUD Sodobnost International and *Sodobnost* magazine/publishing house have filled the gap in the structure since 2004, when Slovenia became a member of the EU. Kristina Brenkacted similarly when, as an author, writer and editor at the *Mladinska knjiga publishing house* from 1945, she filled in a systemic gap, founded the *Ciciban magazine* (1945–), the *Čebelica collection* (1953–), the *Golden Bird collection of world fairy tales* (1956–) and the *Velike slikanice collection* (1976–). If we highlight the highest quality projects or collections in the *Mladinska knjiga publishing house*, which in its golden period (1943–1991) drove the development of Slovenian youth literature, with excellent literary editors such as Kristina Brenk and Niko Grafenauer. In modern times, smaller publishing houses, especially *KUD Sodobnost International*, are strategically developing reading literacy and multilingual translation from and into Slovene.

⁴⁷⁹ Illustrations by Damijan Stepančič.

The present article presents five literary translations from Polish and five from Slovenian youth literature from 2015–2019. All literary texts are of high quality, verbally and visually. The central field of comparative youth literature is the field of contacts and transfers or translations, receptions and interactions. The direct influences may not be visible, but they are certainly intertextual with Peter Svetina, who is also a translator and professor of youth literature. International influences are not linear and immediate, but are a dynamic process of exchange between cultures, most visible primarily in journalism–translations of original youth works. Gradually, they are moving to the secondary literature–studies of contacts, transfers and translations, such as scientific conferences and publications of proceedings.

International intermediaries play an important role, e.g. *KUD Sodobnost International*. In Slovenia, the *Mladinska knjiga* (1948–) publishing house played an important role in promoting the original Slovenian youth literature, but at the time when Slovenia became an equal member of the EU, and also since 1991, many smaller publishing houses were reestablished in Slovenia (e.g., *KUD Sodobnost International*, Založba Sanje, etc.), which were profiled and specialized. *KUD Sodobnost International*, based on a program of books for children and youth and connections with the educational infrastructure, has qualitative indicators of development.

It is necessary to emphasize the translations, also from Polish literature, which is continuous in Slovenia, but after 2004 the focus is on the translation of contemporary Polish youth literature, especially in pictorial book form. Based on an insight into the history of youth literature and the 19th century, when the Polish classic H. Sienkiewicz became a reading for youth in pictorial book form during the literary reception. Translations of youth literature after the Second World War could be summed up by translation of Polish youth classics, and with *KUD Sodobnost International*, contemporaries of both cultures are translated, of high quality and in pictorial and/or illustrated book form, promoting cultural contacts not only with books but especially with literature.

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