Gultekin, M. (2025). Cultural sensitivity in translated picture books: An example of *The Very Hungry Caterpillar*. *Current Trends in Translation Teaching and Learning E. 12. https://doi.org/10.51287/cttle20253*

Cultural Sensitivity in Translated Picture Books: *The Very Hungry Caterpillar* Example

Mehmet Gultekin

University of Arkansas

Abstract: Translated children's literature has been extensively used in early childhood settings, yet most teachers are seldom aware of the alterations during the translation process. Many alterations happen during translation, which is even more questionable in picture books since images and print text help deliver the meaning. In this study, I examined the alterations in a picture book, *The Very Hungry Caterpillar,* by Eric Carle, from its source text (English) to translated text (Turkish), to address the cultural sensitivity and the change of meaning in translation. Employing Klingberg's adaptation theory and Rosenblatt's transactional theory, I illustrated the strategies the translator used to center the cultural sensitivity of the Turkish audience and how these strategies changed the meaning. I found that intensification, minimizing, and localization of names are used in emphasizing cultural sensitivity, yet these alterations also caused a change of meaning.

Keywords: Cultural Sensitivity, Translated Picture Books, Change of Meaning in Picture Book Translation

1. Introduction

Translated picture books have been used extensively in early childhood education settings. Yet, many early childhood educators often do not focus on what has changed during the translation. As widely investigated by scholars, translators bring their knowledge and experiences to the translation (Tabbert, 2002). However, the translation of picture books is more complicated as the images and print text contribute to creating the meaning. Further, the translators' strategies to convey the meaning through images are often understudied, yet in picture books, both images and print text play a significant role in constructing the meaning. The translators often do not change the images and rely on the print text to convey their experiences. Almost all early childhood educational settings include translated picture books for activities such as interactive read-alouds. Considering the extensive use of translated picture books in early childhood education, examining the translator's alterations is vital to address cultural sensitivity and the change in meaning.

The discourse of meaning-making in the reading is situated around reader, text, and context triangulation (Eagleton, 1996). Further, the role of the translator added another angle to this triangulation by referencing the translator as a co-creator, mediator, and interpreter of the text (Lathey, 2010). While controversial, some

scholars reference translators as the book's co-creator, but there is unity amongst translators' role in alteration and its effect that can lead to new meaning in the target text (TT) (Aguilera, 2008). Consequently, the role of the translator was broached in two different schools of thought. The former believes the domestication of translation is necessary to adapt the book to the cultural norms of TT (Fernandes, 2006; Oittinen, 1993). The latter supports keeping all the details same (e.g., measurements, locations, etc.) to build a cultural connection through literal translation (Klingberg, 1986; Shavit, 1981). Whether domestication or literal translation, the translators' experiences and backgrounds are always present in the translation process. Therefore, the meaning in TT differs from that in the source text (ST) because of the translators' alteration.

The role of the translator is undeniable in picture books, too, yet this time, the images play a significant role. The change of meaning can be through the print text, but the meaning of images also matters; therefore, the translators' alterations matter too (O'Sullivan, 2013). In the translation, the translators' implied readers are the readers of TT. Yet, the translators become implied readers for ST. The translator's role as an implied reader for ST and implied author for TT influences alterations and the meaning for the implied reader of TT (Coillie & Verschueren, 2006). The translator joins the transaction between the reader, text, and context as a fourth angle. Therefore, the translator's alterations change the meaning of ST. However, these alterations are often understudied. Considering the role of these alterations about cultural sensitivity, I examined a world-famous picture book, *The Very Hungry Caterpillar*, by Eric Carle. I addressed the modifications during the translation from ST to TT. I aim to explore how the meaning of this particular book has changed based on the translator's alteration by focusing on cultural sensitivity.

2. Theoretical Framework

This study employed Rosenblatt's (1995) transactional theory to understand the meaning-making process in reading since both the reader and text play an active and equal role. Further, reading is defined as a dynamic process; the readers brings their background to construct the meaning. For Rosenblatt (1995), the meaning is the transaction between the reader and the text. She clarifies, "The finding of meanings involves both the author's text and what the reader brings to it" (Rosenblatt, 1978, p. 14). Since the transaction between these two constructs the meaning, the meaning of a text can be constructed in multiple ways. That is, no autonomous and determined meaning of the text remains during lived-through experiences. She states, "For the experienced reader, much of this may go on subconsciously, but the two-way, reciprocal relation explains why meaning is not 'in' the text or 'in' the reader. Both

reader and text are essential to the transactional process of making meaning." (Rosenblatt, 1995, pp. 26-27). I engaged in the reading process as a native Turkish speaker and proficient English speaker, transacting with English as ST and Turkish as TT to examine cultural sensitivity in translation. The transactional theory also informed the conceptualization of the reading. I first engaged in efferent reading to gather information and analyze the text (Rosenblatt, 1995).

Further, to inform the alteration in the translation process, I applied Klingberg's (1986) ideas about adaptation in translation. Klingberg (1986) created nine categories, which are "*added explanation, rewording, explanatory translation, explanation outside the text, the substitution of equivalence in the culture of TT, the substitution of a rough equivalent in the culture of the TT, implication, deletion, localization"* (p. 18). He framed these nine strategies and claimed that these are frames that are often used in translation. Since these categories originated from translators' alterations, which stemmed from their aspiration of cultural sensitivity, connecting the ST to the TT culture, they also guided me in analyzing the cultural sensitivity in the translation of *The Very Hungry Caterpillar.*

3. Literature Review

Framing and defining translation have been controversial since finding a single definition was not feasible for all disciplines. Yet, some scholars conceptualize it as the change of meaning from one language to another (Bellos, 2011; Esposito, 2001). This broad conceptualization allows translation studies to investigate a wide range of research topics, including ideological, cultural, multiple readings in multiple languages, images and text, paratextual elements, and local use of language (Gambier & Doorslaer, 2010). Amongst these topics, the conversation in picture books is primarily in text, cultural, and ideological aspects. The ideology in translation in picture books has been relevant in various ways, such as changing names due to political atmosphere (e.g., translated books in the East German regime aimed to undermine the West-capitalist perspective by portraying these characters as an inhumane and harmful depiction of the elitist West) (Thomson-Wohlgemuth, 2003). The ideology in translation can be examined from multiple angles; however, there is a dearth of research investigating the cultural sensitivity in translation studies, and the available studies have investigated the change of names. The studies examine the intersection of cultural sensitivity, and the change of meaning is even less and examining cultural sensitivity in the translation of picture books is the main goal of this study.

As meaning is not constructed without a reader, O'Sullivan (2005) introduces child-centered and functionalist/ narratological theories in children's literature

translation. Oittinen (1993), one of the preliminary researchers centering the child in children's literature translation studies, emphasizes the importance of the translation and supported the idea that it does not matter if the translator alters the ST. If the implied readers of the ST accept and enjoy the alteration, the translator's alterations are well done. To be accepted by children, the translator's ideas and knowledge about children are essential. While a child-centered approach aims to make the book more child-friendly, the functionalist and narratological approach seeks to keep the aesthetic aspect of the book since it is the only way to be loyal to the ST (O'Sullivan, 2005). In another study, O'Sullivan (2003) investigates the translator's voice in translation and concludes that a narratological approach is needed in translation. She supports that when the translator takes the child-centered approach, two voices are heard; one belongs to the author, and the other to the translator. When the translator has this alteration, it does not fully represent the author's voice. It becomes a co-created text that often changes the meaning.

While both approaches enlighten the translation process, there is not enough emphasis on the cultural aspect of translation. As it is extensively claimed, even in a verbatim translation, the translators' subjectivity and reading experience with ST influence the TT. Further, considering the implied reader of the TT, translators also aim to make the book more reader-oriented (Metcalf, 2003). Despite the benefits of this approach, it also has some limitations. For instance, the readers of TT will not understand the intended meaning of the ST and will not thoroughly learn the culture represented in the ST (Bellos, 2011). Further, the reader-friendly TT can also direct the reader to one meaning. For instance, Mdallel (2003) illustrates that translation in the Arab world reflects the morality of the Arab world. However, it still overvalues didacticism and one-way representation and excludes heterogeneous representation, which is present in the ST. In this case, the readers who read translated Arabic books often experience the intended meaning of the text addressed by the author. The readers or ST construct the meaning based on the translator's voice and alteration based on the cultural norms. As a result, the readers of the translated Arabic books partially read the ST text but read the TT, which is altered based on the standards. Thus, the meaning-making of the ST and TT differs because the content is also changed in translation, such as the exclusion of the heterogonous representation.

Most translation studies in children's literature center around Scandinavian languages and Hebrew (O'Connell, 1999), and the focus is often on the reader-friendly approach and the loss of meaning in translation. For example, it is found that most of the names were changed to an equivalent word in the TT in the 20th century, yet after the 21st century, translators started to keep the name more often (Fornalczyk, 2007). Fernandes (2006) analyzed the proper and common nouns to clarify the change of the names in TT in Brazil. However, he defends that the

translator's choice of changing names is related to the child-friendly approach and making them more readable, not to alienate foreigners. The translator's alteration is connected to the translator's perspective of the reader. For instance, Aguilera (2008) illustrates that the translator changes the name because they believe that the readers will accept TT when the names are changed. As a result, translators have the agency to determine if they will follow a child-centered translation or a functionalist approach. Some scholars contradict this alteration since they believe it limits cross-cultural dialogue. Yamazaki (2002) strongly believes that the names should be kept in children's literature, although they are foreign to the TT's reader. She details the problematic nature of alteration and defends that all new things are foreign to young children, and young children will not stop reading a book due to its unfamiliar names. She believes that if the translator keeps the names, it will provide opportunities to build bridges across cultures. Readers from other cultures will experience foreign cultures and realize and learn about different cultures. The alteration of the names has been a central controversy in the translation of children's literature, and this alteration is linked to cultural sensitivity.

Whether the translator prefers to change the content to make it more child-friendly or preserve it for a functionalist and narratological approach, the reading experience in TT and ST is not alike, as the readers always bring their backgrounds. Yet, knowing the alterations in the translation process provide great opportunities to sustain cultural sensitivity in reading the TT. In this study, I analyzed Eric Carle's well-known picture book, *The Very Hungry Caterpillar* (1969), and its translation in Turkish from transactional theory to address cultural sensitivity and how meaning is conveyed with the translator's preferences. In this study, I aim to answer the following research questions.

a) How does a translator change the meaning of the source text (English) while translating the text into the target text (Turkish)?

b) How do the translator's preferences affect the meaning in the target language (Turkish)?

4. Methodology

4.1 Research Design

To answer the research questions, I engaged in verbatim translation. In the first step, I translated the English text into Turkish. In the second step, I translated Turkish text into English. I compared my word-to-word translations with the ST in English and word-to-word TT text in Turkish. The main reason for the word-to-word translation is to label the changes the translator used as a first step. Then, I compared my English translation with the source text (in English), and my Turkish translation with the

target text (in Turkish) to identify the differences and similarities. This word-to-word translation helped me to identify the alterations by the translator to better identify the cultural sensitivity. After this initial analysis, I created a chart based on Klingberg's (1986) categories to capture the differences. I noted what is in the source text, what is in the target text, and how they are different from my word-to-word translations so that I can capture the alteration for cultural sensitivity. Klingberg's (1986) nine categories are used since they emphasize the translator's preferences in detail.

4.2 Data Collection and Sample

I searched for picture books translated from English to Turkish to answer the research questions. I used online bookstores (e.g., kitapyurdu, N11) to list all the picture books that are translated from English to Turkish. After identifying some picture books, I selected one of the best-selling picture books used in kindergarten classrooms in Türkiye. As one of the most popular genres in kindergarten, picture books provide great details about the translator's preferences. Further, both images and print text contribute to the construction of meaning. I have found that *The Very Hungry Caterpillar* (1969) by Eric Carle is a bestseller that has been available in many kindergarten classrooms in Türkiye. This book was selected because of its less complicated structure and less advanced vocabulary, which makes it suitable for early-year students. Further, the previous studies focused on books written for older grade levels that often eliminate the role of images. Further, Turkish was targeted because this book is widely used in Turkish kindergartens and became a bestseller in Turkey. I also decided to focus on this book since it conveys meaning with images and print text. This book is about the formation of a caterpillar and how it becomes a butterfly through eating. This picture book also aims to teach the days of the week (e.g., Monday, Tuesday). Both the English and Turkish texts are suitable for kindergarten children.

4.3 Data Analysis and Coding

After filling in the chart, I reviewed the tables to illustrate the differences between my word-to-word translation of the ST to the TT. Then, I engaged in pattern coding of source text and target text by focusing on these nine categories to consider how the meaning has changed (Saldaña, 2013). In this step, pattern coding helped me identify emergent themes, so I grouped the summaries and codes into smaller themes. To do so, I looked for patterns across codes (Saldaña, 2013). Further, I looked for similarities amongst the codes based on Klingberg's nine categories (see Table 1).

Finally, I have created the categories to indicate how meaning has changed in the translated text.

Table 1. An analysis and coding process

Killingberg's Categories	**Codes from the Book**
Added Explanation (How does the translator use added explanation in the translated book?)	"*Immediately*": The author did not use this word in ST, yet the translator used it in TT to illustrate how hungry the caterpillar is. (A total of 6 examples).
Rewording (How does the translator use rewording in the translated book?)	"*After that, he felt much better"* The author used this phrase in ST, yet the translator reworded it as "*He did not have any pain*" in TT. (Total of 8 examples).
Explanatory Translation (How does the translator use explanatory translation in the translated book?)	"*Swiss cheese*": The author used this phrase in ST, yet the translator changed it to "*kasseri cheese"* in TT to reference cultural elements. (Total of 4 examples).
Explanation outside the text (How does the translator use explanation outside the text in the translated book?)	N/A
Substitution of Equivalence in the Culture of TL (How does the translator use substitution of equivalence in the culture of TL in the translated book?)	N/A
Substitution of a Rough Equivalent in the Culture of the TL (How does the translator substitute a rough equivalent in the culture of the TL in the translated book?)	N/A
Simplification (How does the translator use simplification in the translated book?)	N/A
Deletion (How does the translator use deletion in the translated book?)	"Very": The author used this word in ST, yet the translator did not use it in TT to minimize the meaning. (Total of 7 examples)
Localization (How does the translator use localization in the translated book?)	N/A

4.4 Trustworthiness

For the trustworthiness of this study, another native Turkish speaker, other than the researcher, who is a literacy professor, helped as a peer debriefer by reconfirming the word-to-word translation and coding for validity (Lincoln & Guba, 1985). I met with a peer debriefer five times to talk about the codes, emerging patterns, similarities, and differences in the source and target texts. The peer debriefer helped me to reconsider the similarities and differences during the coding process. Further,

the peer debriefer helped me with the confirmability (Lincoln & Guba, 1985) as we both agreed with the findings of the study to affirm the internal validity.

5. Findings

In the TT, based on Klingberg's (1986) categories, no examples fall under five categories which are "explanation outside the text" (p. 18), "substitution of equivalence in the culture of TL" (p. 18), "substitution of a rough equivalence in the culture of TL" (p. 18), "simplification" (p. 18), and "localization" (p. 18)..In addition to these five categories that are not exemplified in TT, the most preferred method in TT is "rewording" (p.18), with eight examples. I present the findings below based on the analysis and coding in Table 1 above.

5.1 Intensification in the Meaning

TT used the intensification method to expand the meaning, which was not in ST. Further, the exclamations were used to indicate the change through intensification. In the ST, the author writes, "On Monday he ate through one apple. But he was still hungry" (Carle, 1969, unpaginated). The target text of the same sentence is "On Monday, it [pronouns in Turkish are gender neutral] ate a huge apple through, but it was still hungry" (Carle, 1993, unpaginated). The translator added "huge," which alters the meaning for intensification. Adding this word changed the meaning; emphasis was given to the apple and its size, while the source text did not have this word. Further, the image of the apple is unchanged, and it is the same in TT too. Here, since the image of the apple is the same, the meaning conveyed by the print text (huge apple) was not represented in the image.

In another example, in the source text, the author claims that "he started to look for some food" (Carle, 1969); in the translated text, the translator claimed that "Immediately, he started to look for some food for itself" (Carle, 1993, unpaginated). The translator used it *immediately to* highlight how hungry it is, demonstrating the change in meaning through intensification. As a result, the translator used this method to be culturally sensitive, yet this intensification caused a change in meaning.

5.2 Minimization in the Meaning

Minimization in the meaning has been illustrated by deleting some words and/or preferring a synonym vocabulary that is similar to the source text's vocabulary. The first reduction is in the title. The source text's title is "*The Very Hungry Caterpillar"* (Carle, 1969, unpaginated), and the target text is "*The Hungry Caterpillar*" (Carle, 1993, unpaginated). In this example, the title signifies the level of hunger, but the

meaning is minimized in the TT with the removal of *very*. The meaning has changed since the removal of *very* minimized levels of hunger. Further, while the print text (very hungry) minimizes the meaning, the images do not correlate with this minimization since the image was not changed.

In another example, the ST states that "one ice-cream cone" (Carle, 1969, unpaginated), yet the TT deletes the cone. Here, the TT does not include the word cone, and creating meaning only from one ice cream minimizes the meaning, yet that was not represented in the image. This deletion of the word reduced the description of the cone, yet the image shows an ice cream cone. Although the image of the cone aims to aid the meaning-making since it provides visualization of the cone, it is not represented in the print text. Despite the aid from the image, the deletion of this word still minimizes the meaning because instead of ice cream with a cone, the print text refers to any type of ice cream (e.g., ice cream pints, quart ice cream).

5.3 Localization of Names

This book has only proper names; the change in proper names has caused a drastic change in the meaning. Many examples are captured in the source text, such as changing "Swiss cheese" (Carl, 1969, unpaginated) to "kasseri cheese" (Carle, 1969/1993); "one piece of cherry pie" (Carle, 1969, unpaginated) to "one piece of fruit cake" (Carle, 1969/1993, unpaginated); "one cupcake" (Carle, 1969, unpaginated) to "one grape cake" (Carle, 1969/1993, unpaginated). In the TT, the proper names, such as kasseri cheese, fruit cake, and grape cake, are commonly available in Türkiye. The readers are familiar with these proper names (types of food), and the translator used these names that are available in the culture or target text. While the source text has these proper names, there is a mismatch between the print texts and images. The print in the ST says one cupcake, and the image also illustrates the cupcake. However, the print in the TT says one grape cake, yet the image illustrates one cupcake. It is noteworthy to recognize that the publisher and illustrator used this as a localization, but the translator changed the cupcake to the grape cake without addressing the mismatch between the image and print in the source text. This change between names and images is a form of localization, but it also changes the meaning., This mismatch approach can be used as a synergy between print text and images (Sipe, 2008), and the meaning is localized and made more culturally sensitive through print text.

6. Discussion

The benefit of translated picture books is remarkable since they open new windows for readers to learn about foreign culture. Translated picture books can build nearness amongst readers, build communication in various countries, and expand a deeper and more sympathetic relationship (Batchelder, 1966). Joels (1999) adds to the benefit of translated picture books and states that "translations, as key components of children's literature exchange, promote understanding and internationalism in ways that are not possible with any other corpus of literary work" (p. 70). In the light of promoting understanding, internationalism, and building communication, sometimes, the translators' preferences can expand or limit these purposes. Significantly, if a target text has drastically changed from the source text, the target text's readers' reading experiences change too. Consequently, different meanings can be constructed.

In this study, I examined the picture book, *The Very Hungry Caterpillar* by Eric Carle, in Turkish and English to examine how meaning has changed. The intensification of meaning, minimization of meaning and localization of the names are found, and they were detailed to illustrate how meaning has changed from the source text compared to the target text to apply cultural sensitivity. All three findings illustrate the change of the meaning in translation. In this study, considering the first research question, I found that the translator changed the meaning of the source text (English) while translating the text into the target text (Turkish). This change often happens through print text, as they may not have as much control to change the images.

I found that translators can change the meaning through intensification. While the images were the same, the print text intensified the meaning by adding new adjectives to emphasize the greatness of nouns such as "huge" apple. While the main idea conveyed in both ST and TT is the same, still these added adjectives change the meaning. Paralleling with O'Sullivan's (2005) and Oittinen's (1993) studies, who classified this intensification as child-centered, this study also supports that this intensification aims to make the ST more child-centered (e.g., all adjectives aim to exaggerate to grasp children's attention). In fact, this type of alteration also illustrates the voice of the translator as a co-creator of the text who changes the meaning of the source text in translation (O'Sullivan, 2003) to make it more culturally sensitive. However, this intensification has not been supported through images.

The second finding of this study is relatively new since the translator minimized the meaning by removing some words, yet the images do not align with this trend (e.g., one ice cream cone and the deletion of the cone). This minimization caused the change of the meaning by making it more relevant to the reader. Yet, as Bellos (2011) discussed, this removal, or minimization prevents the reader of translated text

to learn about the culture of translated text. Mdallel (2003) also emphasized this as a problem since this type of translation strategy only focuses on the translated culture and removes the signs of the source text. The removal of the words changes the meaning of the text. However, the images have not changed. Therefore, this cultural adaptation has not fully succeeded.

The last finding is about the localization of the names. While the previous studies extensively focused on the change of names for socio-political and cultural reasons such as Thomson-Wohlgemuth (2003) illustrated the change of names in the East German regime for an ideology (to counteract the Western-capitalist worldview), the changes of names here often aim to localize the print text to make the book more culturally sensitive. The proper names are often changed in the TT. Fernades (2006) supported this change since it aims to make the text more relevant to the reader of the source text. Aguilera (2008) also supports this change since it makes the text more readable for target text readers, as it will be more relatable. While the print text does this localization carefully for cultural sensitivity, the images do not show this localization. This mismatch between image and print text contradicts each other.

While the translator approached the translation process from a culturally sensitive perspective, still an internationalism and understanding of other cultures remain a gap. The translator's cultural sensitivity made the target text more friendly as the reader readers see more cultural references (e.g., using fruit cake instead of cherry pie). The cultural references in the ST changed during translation in order to reflect the cultural values of the TT. As a result, the readers of the target text experience the familiar culture while engaging with the TT since it has cultural references. The experience of reading the TT also changes the meaning since it is co-created with cultural sensitivity. However, the unchanged images in the TT left a gap as the images and print text mismatched. Therefore, the images should also take a cultural sensitivity approach, aligning with translators' alterations and preferences.

7. Conclusion

In this study, I applied the transactional theory of Rosenblatt (1995) to analyze how the meaning differs in the target text compared to the source text. Here, the findings suggest that the translator is another angle that should be investigated in detail in the meaning-making process because the translator and their preferences influence the meaning of the target text in picture books. Rosenblatt (1995) highlighted the importance of text and reader in the meaning-making process, yet in this study, translators' preferences add a new angle to the meaning-making since the translator used cultural references for cultural sensitivity. While the main idea is the same and the readers of the target text transact with a very similar text, the target text has many

cultural nuances. Therefore, target texts' readers bring their background to the target text to make the meaning. However, as images also play an important role in the meaning-making of picture books, the mismatch between images and print text adds another layer to the meaning-making process. In short, the translator's preferences for cultural sensitivity significantly alter the meaning in the target text, but the mismatch between image and print text causes some problems for meaning making, such as the readers see an image of a cupcake, but they read a fruit cake in print. This may cause confusion for young readers.

Considering the dearth of research about translation and meaning-making process, particularly in picture books, further research should examine how kindergarten students respond to both Turkish and English texts to capture their responses to cultural sensitivity in the target text. In addition, while print text is examined extensively in translation studies, more studies should investigate the role of the images in picture books in translation studies, since both print text and images are significant in meaning-making. Therefore, images, their roles, and the cultural sensitivity of images should be explored in future studies.

References

Aguilera, E. C. (2008). The translation of proper names in children's literature. *ILIJ (Anuario de Investigación en Literatura Infantil y juvenil)[Yearbook of Research in Children's and Young Adult Literature], 7* (1), 47-61.

Batchelder, M. L. (1966). Learning about children's books in translation. *Ala Bulletin. 66*(1). 33-42.

Bellos, D. (2011*). Is that a fish in your ear?: Translation and the meaning of everything.* Farrar, Straus, and Giroux.

Carle, E. (1969). *The very hungry caterpillar.* Philomel Books.

Carle, E. (1993). *Aç Tırtıl*. (F. Erdogan, Trans.) Mavibulut Yayincilik.(Original work published 1969).

Coillie, J. V., & Verscheuueren, W. P. (2006). Children's literature in translation: Challenges and strategies. Routledge.

Eagleton, T. (1996). *Literary theory: An introduction*. Blackwell Pub.

Esposito, N. (2001). From meaning to meaning: the influence of translation techniques on non-English focus group research. *Qualitative Health Research, 11*(4), 568-579. https://doi.org/10.1177/104973201129119217

Fernandes, L. (2006). Translation of names in children's fantasy literature: Bringing the young reader into play. *New Voices in Translation Studies* (2), 44-57. https://doi.org/10.14456/nvts.2006.5

Fornalczyk, A. (2007). Translations of anthroponym in children's literature at the beginning of the 20th century and in the 21st centuries. *Kalbotrya (Language), 57*(3), 93-101. https://doi.org/10.15388/Klbt.2007.7562

Gambier, Y., & Doorslaer, L. v. (2010). *Handbook of translation studies*. John Benjamins Publishing.

Joels, R. W. (1999). Weaving world understanding: The importance of translations in international children's literature. *Children's Literature in Education, 30*(1), 133-145. https://doi.org/10.1023/A:1022485719776

Klingberg, G. (1986). *Children's fiction in the hands of the translators*. Cwk Gleerup.

Lathey, G. (2010). *The role of translators in children's literature: Invisible storytellers.* Routledge.

Lincoln, Y. S., & Guba, E. G. (1985). *Naturalistic inquiry*. Sage Publications.

Mdallel, S. (2003). Translating children's literature in the Arab world: The state of the art. *META. 48*(1/2), 298-306. https://doi.org/10.7202/006976arCopiedAn error has occ

Metcalf, E. (2003). Exploring cultural differences through translating children's literature. *META, 36*(1/2), 322-327. https://doi.org/10.7202/006978ar

O'Connell, E. (1999*). Translating for children.* In G. Anderman & M. Rogers (Eds.), *Word, text, translation* (pp. 208-217). Multilingual Matters.

Oittinen, R. (1993). *I am me- I am other: On the dialogics of translating for children.* University of Tampere.

O'Sullivan, E. (2003). Narratology meets translation studies or the voice of the translator in children's literature. *META, 48* (1/2), 197-207. https://doi.org/10.7202/006967ar

O'Sullivan, E. (2005). *Comparative children's literature.* Routledge.

Rosenblatt, L. M. (1995). *Literature as exploration*. Modern Language Association of America.

Rosenblatt, L. M. (1978). *The reader, the text, the poem: The transactional theory of the literary work*. Southern Illinois University Press.

Saldaña, J. (2013). *The coding manual for qualitative research.* SAGE.

Shavit, Z. (1981). Translation of children's literature as a function of its position in the literary polysystem. *Translation Theory and Intercultural Relations, 2*(4), 171-179. https://doi.org/10.2307/1772495

Sipe, L. R. (2008). *Storytime: Young children's literary understanding in the classroom*. Teachers College Press.

Tabbert, R. (2002). Approaches to translation of children's literature: A review of critical studies since 1960. *Target: The International Journal of Translated Studies, 14*(2), 303-351. https://doi.org/10.1075/target.14.2.06tab

Thomson-Wohlgemuth. G. (2003). Children's literature and translation under the East German regime. *META, 42*(1/2), 241-249. https://doi.org/10.7202/006971ar

Yamazaki, A. (2002). Why change names? On the translation of children's books. *Children's Literature in Education, 33*(1), 53-62. https://doi.org/10.1023/A:1014467726005