

Pinocchio in Greece: Modern Literary Depictions of the Classic Hero

Translated and Retranslated into Greek

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Abstract

Adaptations have been considered poor reflections of their originals for a long time. Nevertheless, they are responsible for the transmission of knowledge and concentrated wisdom, as well as the preservation of timeless cultural values, especially when it comes to works of classic literature. In Greece we find numerous adaptations of 19th century works addressed to underage readers, an example being Collodis' famous work, *The Adventures of Pinocchio*. Translation techniques such as simplifications, omissions or additions point up the existing conventions in modern children's literature in our country. At the same time, the study of synchronic and diachronic retranslations allows us to draw conclusions about translation customs of each era. Important information can also be obtained from iconographic representations and paratextual data of the books, as they make up for a large part of the narration and reveal details regarding the translation techniques. Consequently, the main goal of this paper is to identify translations of Collodis' work into Greek for minors and highlight the translation techniques adopted by translators. We divided our study material into two chronological categories: the period of 1931-2004, and the period 2005-2021. To that end, the present paper draws methodological tools from the field of interlingual translation and, more specifically, the theory of "Descriptive Translation Studies".

Key-words: Translated Children's Literature, *The Adventures of Pinocchio*, Adaptations of Classic Literature for Minors, Translations and Retranslations.

Περίληψη

Οι διασκευές θεωρούνταν κατ’ εξακολούθηση φτωχές αντανακλάσεις των πρωτοτύπων τους. Μολαταύτα, έχουν επιτρέψει τη μετάδοση γνώσεων και συμπυκνωμένης σοφίας, καθώς και τη διατήρηση διαχρονικών πολιτισμικών αξιών, ιδίως, όταν πρόκειται για έργα κλασικής λογοτεχνίας. Στην Ελλάδα συναντάμε πολυάριθμες εκδόσεις με διασκευές έργων Ελλήνων λογοτεχνών του 19ου αιώνα για ανήλικους αναγνώστες, όπως είναι το διάσημο έργο του Collodi, *Οι περιπέτειες του Πινόκιο*. Οι όποιες προσαρμογές, παραλείψεις ή προσθήκες αναδεικνύουν και τις συμβάσεις που ακολουθεί η σύγχρονη παιδική λογοτεχνία στη χώρα μας, καθώς και τις αντιλήψεις που επικρατούν σχετικά με τις δεξιότητες, προσδοκίες και ανάγκες των αναγνωστών-παιδιών. Παράλληλα, η μελέτη των αναμεταφράσεων σε συγχρονία και διαχρονία επιτρέπει να συναχθούν συμπεράσματα σχετικά με τα μεταφραστικά ήθη της κάθε εποχής. Σημείο εξέτασης και κριτικής προσέγγισης αποτελούν και οι τυχόν εικονογραφικές αναπαραστάσεις και τα περικειμενικά δεδομένα των βιβλίων, καθώς λειτουργούν διαμορφωτικά για το τελικό νόημα της εξιστόρησης, αποκαλύπτουν σημαντικές για την εξέταση πληροφορίες ως προς τις στρατηγικές μετάφρασης και τους λόγους για τους οποίους έγιναν κατά περίσταση συγκεκριμένες γλωσσικά μεταφραστικές επιλογές. Συνεπώς, στόχος της παρούσας μελέτης είναι ο εντοπισμός των διασκευαστικών αναπαραστάσεων του διάσημου έργου του Collodi στα ελληνικά για τους ανήλικους αναγνώστες και των μεταφραστικών στρατηγικών που νιοθετήθηκαν από τους μεταφραστές. Το ερευνητικό υλικό μας μελετήθηκε διακριτά σε δύο χρονολογικές περιόδους: από το 1931 έως το 2003 και από το 2004 έως το 2021. Η εξέταση αντλεί μεθοδολογικά εργαλεία από το πεδίο των «Περιγραφικών Μεταφραστικών Σπουδών».

Λέξεις-κλειδιά: Μεταφρασμένη παιδική λογοτεχνία, *Οι περιπέτειες του Πινόκιο*, Διασκευές κλασικών έργων για παιδιά, Μεταφράσεις και αναμεταφράσεις.

1. Adapting Classic Literature for Minors

Adaptations of classic literary texts of the Western World for children, mainly novels, have increased in recent years. When we talk about classic and canonical literature we refer to the works which were read and cherished through the centuries, thus they influenced the later literary production (Bloom, 1994: 17). Literary works of the 19th century, after the notion of childhood being created, started to emphasise to children and their problems into the society, family and school, as well as, they shed light on the social and moral life of the simple, modern, marginalised man of its time. It came as no surprise that these works led to numerous adaptations, translations and retranslations that turned out to be the favourite books of the children around the world up to our days (Escarpit, 1981).

Adaptations are interpretive and creative acts that retain the aura of the adapted text and contain within them a palimpsestic doubleness. They are "deliberate, announced, and extended revisitations of prior works", as Hutcheon claims (2006: 14), not replications or reproductions, but rather repetitions with variation. We observe that research literature often treats adaptations as poor reflections of their highly valued prototypes (Lefebvre, 2013: 1). Nevertheless, we should not forget that the original work functions as a suitable (legitimising, due to its prestige) framework for the reproduction of contemporary transformations of dominant perceptions, but also for the manifestation of new, conceiving norms and trends. As Hutcheon points out, adaptations are "second without being secondary" texts (2006: 9), whose motives are complex, and the pleasures of their reception, by the new target audience, many.

Genette (1997b: 228-230) distinguishes two different - diametrically opposed - modes of transformation while adapting a classic literary work for children, both of them purely quantitative, as he states. The first way of transforming a text is to try to shorten it ("reduction"), while the second way is to extend the text, a process he calls "augmentation".

"Reduction" of a text mainly derives from the age of the target reading audience. The norm is that the younger the target audience the fewer the pages included in the literary books produced for it. However, "reduction" is rarely innocent as a translational technique. Genette uses the term "expurgation" (1997b: 228-230) for the reduction of a text for ethical reasons or to serve pedagogical ethics. According to Kanatsouli (2018: 145), "in the name of protecting the child from the knowledge of harmful or unpleasant

human situations, or on the contrary, in the name of his/her early awareness of issues such as sexism, racism and other ideological problems", some restrictions are imposed while producing literature for children. She goes on to say (2018: 147-148) that the majority of adults/book providers, from writers and publishers to tutors and from parents to caretakers, share to a large extent "some firm beliefs, some permanent prejudices, about what is legitimate to say to the child and what is not". They are responsible for the usually unintentional and unconscious censorship attitude (pedagogical censorship), which we encounter at the production of literary works for minors. These prejudices are not only limited in children's literature, but they generally concern the notion of childhood shared by a certain cultural target group.

The nurturing didacticism is in full observed when translating literature for minors. It can even lead to the deletion of entire topics mentioned in the original work. Kanatsouli (2002: 186) clarifies that textual shifts basically involve ideological manipulation. They make the text easier to understand or more innocent for children by eliminating taboo issues (Leonardi, 2020: 6-8). The ideological shifts in plot and in subject for censorship purposes could not be made more apparent than in the case of translation of classic works for children, which, however, were originally addressed to adults.

On the other hand, the technique of "augmentation" may result from the explanation of culturally unfamiliar references of the original work aiming to simplify the target text for the minor reader. However, "augmentation" of the new literary work may often derive from the addition of paratextual information in the book. More specifically, according to Genette (1997: 2), paratext includes all the information that can be found in the book beyond the literary text, such as the cover of the book, the title, the visual graphs, the prologues, the colophons, the biographies of its contributors, the dedications, footnotes etc. (Gavriilidis, 2018: 114). In every book there are some paratextual information, originated either from the publisher or the writer/translator, which as a rule tend to make the identity of the book distinct in the world of readers. They can contribute to the modernisation of the book, but also to the extension of the text as to fill its silences, to highlight it, to support it or even to undermine it overall. (Gavriilidis, 2017: 3).

Paratextual value can also stem from other types of expression beside the written, such as the iconic (illustrations) (Genette & Maclean, 1991: 265). Especially,

when it comes to translating classic literature for children accompanied by illustrations, there is a triple-factor relationship between the source text, the adapted text and the pictures. One of the first children's literature scholars to bridge the connection between pictures and words was Perry Nodelman, whose 1988 *Words about Pictures* stresses that scholars should think more carefully about the role images play in works for children. He states that pictures' "mere presence changes the texts they accompany. Their intrusiveness has a strong effect on narrative even apart from their subject or their mood. Illustrations in picture books can, in fact must, operate as punctuation: they demand we pause before we go on to the words on the next page" (Nodelman. 1988: 248).

1.1. Translations and Retranslations

But are adaptations really useful? To begin with, they have a clear educational value, as they can transmit the knowledge and concentrated wisdom as well as preserve timeless cultural information. Adaptations, especially for children, outline and bear the spatio-temporal stigma of their creation, as they betray spectacularly or more discreetly, the respective pedagogical perceptions of their time (Zervou, 2011: 28). Accordingly, do we need so many different translations and adaptations of the same works in the same cultural context? Venuti in his research "Retranslations. The Creation of Value" (2004: 24) lists four reasons why retranslations of the same work exist. The first reason may lie in the outdated, inadequate or inaccurate previous translations of the work or, secondly, in a new critical interpretation of the original work that leads to its retranslation. Thirdly, Venuti (2004: 24) points out that a new artistic view of a neglected work can turn the spotlight back on it and therefore a new retranslation of it may be needed. Lastly, there is a purely commercial reason. Sometimes translating is cheaper for the publishing houses than getting a permission for an existing translation. Lathey (2010: 161) also commenting on the phenomenon of retranslations states that the reason why our old favorite works are translated over and over again lies to a large extent in the publishers' marketing strategy. New translations of our old favorite original works are not necessarily improved translations, but they are more promising in terms of purchase than the older ones, which are no longer profitable for the publishing houses. In addition, retranslations can come with paratexts, which update and enrich previous translations of the classic work (Jianzhong, 2005: 197)

Many scholars who have studied retranslations have tried to classify them based on their function. For example, Elzbieta Skibinska (2006: 392-395) identified internal and external criteria for the distinction of retranslations. Nevertheless, Antony Pym's (1998: 81-82) distinction between diachronic and synchronic retranslations has appeared to be the most popular. The existence of diachronic retranslations is easier to explain, since culture and language change over time and new publishing attempts aim the modernisation. On the other hand, synchronic retranslations or "active retranslations" are produced in the same cultural and temporal environment and are therefore of interest in studying. Synchronic retranslations are different subjective interpretations of the same work originated from the same spatio-temporal and cultural context. In that last case, according to Papadima (2012: 19) "retranslator seems to be actively and decisively involved in the history of translation".

2. Methodology

This study has a target-oriented focus and aims at identifying the transformative translation interventions as observed in the translations of the work *The Adventures of Pinocchio* into Greek. As "Descriptive Translation Studies" examine and describe the translational phenomena and look for the reasons that led to specific translation choices, this research draws its methodological tools from the "Descriptive Translation Studies" theory as developed by Holmes (1988) and Toury (1995). According to his theory research interest is shifting from the source text to the target text. Target text in translated children's literature is the result of ideological constraints, pedagogical expediencies and linguistic peculiarities (Lathey, 2006 and 2010; Meek, 2001; Oittinen, 2000; O 'Sullivan, 2005; Pinsent, 2006). In addition, Klingberg's model about the translation of children's literature was very helpful during the conduct of this research. Klingberg's (1986: 18-23) proposed techniques are the following: a) added explanation, b) rewording, c) explanatory translation, d) explanation outside the text, e) substitution of an equivalent, f) substitution of a rough equivalent, g) simplification, h) deletion i) localisation.

The aim of the present study is to find the most significant adaptive representations of *Pinocchio* in the Greek literary system and to identify the techniques adopted by the translators while translating the classic work for the new target group. We divided our study material into two chronological categories: the period of 1931 – date of the publication of the first translation of *Pinocchio* into Greek- up to 2004, and

the period 2005-2021. The first period was studied extensively by scholar Sofia Gavriilidis through her book *Pinocchio in Grecia* (2004) and four subsequent articles. As to the translations listed the first period, the present study geared towards a revised study of the work of Sofia Gavriilidis. Regarding the second period, this paper aims at the identification of the most recent translations, adaptations and works based on Collodi's work in the Greek literary system with a focus on the iconographic representations. Both the original work, meaning the source text, and translated works, are recorded in detail in the bibliographic references.

As there are many translators for the adaptation of one single literary work, lots of information will probably emerge on the dynamics and the special role of the translator in children's literature. It is important to note that every translator applies alternately, more or less, in the same text both the domestication and the foreignisation strategy. At certain cases, modifications are quite strong, implying an adaptation instead of a translation. The hereby paper, however, uses the term “translation” instead of “adaptation”, considering that all translations involve adaptation to a certain degree (Oittinen, 2000: 14).

3. Pinocchio in Greece I: Adaptations of the Classic Hero from 1931 up to 2004

Gavriilidis in her book *Pinocchio in Grecia* (2004) has studied the translations of Carlo Collodis' work into Greek from his first translation, in 1931, up to 2003. Gavriilidis (2004: 10) points out that even though Pinocchio as a hero is well known in the Greek cultural system and read even today as enjoyably as then, the literary work is almost unknown, at least as Carlo Collodi created it about 130 years ago. This is due to the very powerful and simplistic adaptations that it underwent, mainly after its cinematic version by the Disney Company in 1940. The more significantly differentiated the adaptation from the original the more possible it was to prevail in the target cultural system. Gavriilidis, in her book and her subsequent articles, generally focused on 13 translations of Pinocchio into Greek, which are based on the original work and remain faithful to it. She counted twelve translators for these translations, since one of them translated the work on behalf of two publishing houses. However, provided that there are significant differences between his two translations, it was decided that they should be taken into account as different versions.

Gavriilidis placed great emphasis on the transfer of cultural elements while studying the translations of the classic work and, in particular, on humour. The subtle

irony, the spirited humorous writing, the jokes and parody are distinct features of the writing of the great Tuscan writer and creator of Pinocchio (Marcheschi 1995: 31, 37-38). It is important to note that Collodi, in this work, addresses to both adult and juvenile readers at the same time, conveying contradictory messages to everyone. That is why two ideologies run in parallel in the work. The first one conforms to pedagogical expediencies and constantly teaches dominant values of that time, which are nevertheless universal and important for our time, such as education, work and gratitude. The other ideology questions, at every opportunity, the social ethics attached to these values, undermines them, scorches them with irony, with mocking criticism, with humour and fun (Gavriilidis, 2011). To that end, the humorous references can sometimes be bitterly funny and sometimes subtly ironic.

According to Gavriilidis (2014: 13), although the work is closely linked to the Italian cultural reality, mainly the region of Tuscany, and created two centuries ago, it turns out to be easily transferred, at least in our cultural system. This is primarily due to cultural similarities and common trends of literary texts for children between the two countries. In particular, both systems seem to share common social realities and values over time. These values are highlighted in the original book with ironic humour and comments with didactic intentions. The humour in *The Adventures of Pinocchio* usually stems from the social critique of institutions and social groups in power. In the cases Gavriilidis (2014: 13) focused on, it was clear that the heroes criticised were mainly adults. More specifically, heroes that act below the circumstances and are worthy of ridicule. As the humour of the book was not verbal, meaning not based on puns or rhyme, it did not require formalistic transformation to conform to language conventions while translating the informative and semantic content.

However, the retranslations of the work present discrepancies, at least at critical points charged with humorous connotations (Gavriilidis, 2014: 14). After examining the contemporary translations of the work, produced up to 2003, Gavriilidis (2014: 1-17) distinguished the translations that were functional and rendered faithfully the humorous dimension from others that were hesitant and chose to delete humorous elements or turn them into didactic formulations. Nevertheless, what determines the translation strategies seems to be mainly the translator's personal choice. According to “Descriptive Translation Studies” theory (Toury, 1995: 55) we would expect that at least the most recent translations would move away from the explicit didactic positions

of the source text. On the contrary, some of the strongest transformational translational techniques were detected in recent adaptations into Greek, resulting in the addition of a didactic tone and style and the weakening or deletion of humour (Gavriilidis, 2014: 14).

To begin with, Gavriilidis (2014: 6) detects the very first humorous condition in the composition of the name of the classic literary hero. Pinocchio or pinolo (= pine cone), as reported by Daniela Marcheschi (1995: 931) was a staple food of the poor, saved for consumption during the winter. Therefore, as Roberto Randaccio (1998: 60) notes, when Collodi chooses the name Pinocchio for his wooden puppet, believing that this name will bring him good luck, he actually makes a paradoxical choice [“Questo nome gli porterà fortuna” (Collodi, 1883: 13)]. Collodi continues with a sarcastic mood, stating that the richest member in the Pinocchio family has begged for his food [“Il più ricco chiedeva l’elemosina” (Collodi, 1883: 13)]. This paradoxical and contradictory reasoning, although hosted in almost all translations of the work into Greek, is absent from a relatively recent one [“Ζούσαν πολύ ευτυχισμένοι, παρόλο που ήταν πολύ φτωχοί”- transl. “They lived very happily, even though they were very poor” (Saliba, nd: 15)]. It seems that the translator thought that this ironic reference based on the name Pinocchio would create a semantic gap that could not be understood by readers. The translator wanted to turn this humorous reference, which inevitably raises concerns about quality of life and human condition, into the annoyingly didactic, very boring and commonplace message: “They lived very happy, even though they were very poor” (Gavriilidis, 2014: 7), as an equivalent to “happily ever after”.

Collodi later in his work describes a scene where Pinocchio stands in front of a small theater, unable to read the sign [“- Lo leggerei volentieri, ma per l’appunto oggi non so leggere. -Bravo bue!” (Collodi, 1883: 39)]. Pinocchio's inability to read is mentioned only with hints in the original work, while the translated works do not hesitate to use it for didactic purposes, in order to emphasise on the value of education [i.e. “-Θα τη διάβαζα ευχαρίστως, αλλά δεν έμαθα ακόμη να διαβάζω” - transl. “- I would gladly read it, but I have not yet learned to read.” (Gementzopoulos, nd: 38)]. A humorous dimension also lurks in the derogatory designation: bravo bue = congratulations little goose. Most of the adaptations seem to avoid translating it for reasons of linguistic decency.

Pinocchio then meets the giant puppet show owner, a subversive figure. Although he looks threatening, ready to throw the wooden puppet into the fire, in the end he emerges as a sensitive and tender figure. He spares Pinocchio's life and gives five gold coins to him to take them to his father, Jepeto. The following interesting dialogue takes place between the two of them: “-Come si chiama tuo padre? - Geppetto. - E che mestiere fa? - Il povero”. The humorous element lies in the cleverly naive and unexpected statement of little Pinocchio: "The poor". No question, the "poor" is not a profession, but a situation, although the situation of poverty is a result of the profession. Nevertheless, the reader/child has enough maturity and social knowledge to discern Pinocchio's humorously witty and/or humorously naive response (Gavriilidis, 2014: 10). Surprisingly, Gavriilidis observed that only two of the translations convey faithfully the meaning of the dialogue (Epsilon, 1987: 43 & Nefeli, 1994: 46). To that effect, the 2003 translation (Ioannou, 2003: 56) is also interesting at this point, as the translator uses successfully a pun in the target language [“-Πώς λένε τον πατέρα σου; - Τζεπέτο -Τι δουλειά κάνει; -Δουλειές του ποδαριού...δηλαδή...μουν 'φτιαξε τα δικά μου ποδάρια...”] transl. “-What do they call your father? –Geppetto. -What is his job; He is doing legworks...he made my own legs...”. Legwork has the meaning of odd jobs into Greek and the translator manages to capture the meaning with creativity, relative freedom and without deviating semantically. On the other hand, Gavriilidis states (2014: 10) that other translations (such as Minoas, 1984: 45) completely nullify the humorous answer and convey a false information that alters Geppetto's personality and, consequently, the meaning of the book.

Another example of criticism of the adult world in the work is the case of the two impoverished and ruthless adult figures, Dr. Crow and Dr. Owl. As expected, the representation of the doctors by these two birds is not accidental. Both birds have opposite symbolisms: of prosperity and wisdom respectively from antiquity, while they symbolize death and misfortune in popular wisdom (Gavriilidis, 2014: 11). The aim of the joke here is the practice of medicine and, consequently, the pseudo-physicians that are unable to make a diagnosis in the first place. More specifically, we read the following dialogue between these two in front of unconscious Pinocchio: “A mio credere il burattino è bell'e morto: ma se per disgrazia non fosse morto, allora sarebbe indizio sicuro che è sempre vivo! -Mi dispiace - disse la Civetta - di dover contraddirre il Corvo, mio illustre amico e collega: per me, invece, il burattino è sempre vivo; ma

se per disgrazia non fosse vivo, allora sarebbe segno che è morto davvero" (Collodi, 1883: 74-75) [transl. In my opinion, the puppet is undoubtedly dead: but if, in the worst case scenario, he was not dead, then that would be a sure sign that he is always alive! - I am sorry - said the Owl - of having to contradict the Raven, my illustrious friend and colleague: for me, however, the puppet is always alive; but if, in the worst case scenario, he was not alive, then it would be a sign that he is really dead]. What makes this passage humorous is the pompous and sophisticated speech of the doctors. There is a contrast between the sophisticated grandeur of this scientists and their empty of content medical diagnosis. According to Gavriilidis (2014: 12) the translation of 1897 (Epsilon: 62-63) has demonstrated one of the most faithful interpretations of this excerpt, revealing not only their inadequate professional identity but also their moral impurity. On the other hand, most translations into Greek seem to deviate from the sense of the original text.

On another note, not only humorous references but also religious references have been differently treated from different translators, i.e. "...sei solo e noi siamo sette.-Sette come i peccati mortali-disse Pinocchio con una grande risata.-Avete sentito, ci ha insultato tutti. Ci ha chiamato col nome di peccati mortali!-Pinocchio! chiedici scusa dell'offesa ...o se no, guai a te!..." (Collodi, 1883: 25) (transl. "...you are alone and we are seven. - Seven like the mortal sins - Pinocchio said laughing loudly- You heard, he insulted us all. He called us by the name of mortal sins! -Pinocchio! apologise for the offense ... or if not, woe to you! ..."). Greek translations focus mainly on the number seven and provide different words connected with religion. Seven 'sins' have been translated as seven 'wounds' (i.e. Gementzopoulos, 1995), although the latter produce different connotations in the context of the Greek Orthodox Church. Another Greek translator only preserves the number seven and converts the seven deadly sins into the "seven wonders of antiquity" (i.e. Ioannou: 2003). The latter is also inconsistent with the original idea because it carries a positive meaning, in contrast with the notion of the deadly sins, which has only negative connotations. (Drosopoulou & Gavriilidis, 2019: 104).

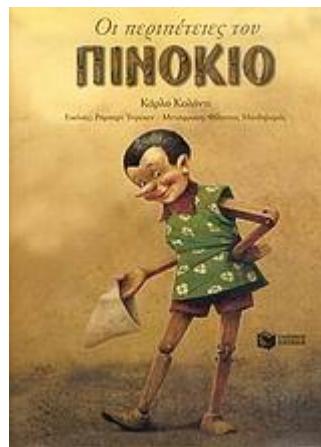
To sum up, Gavriilidis (2014: 14) comments that translation strategies are defined mainly by the personality of each translator and less by external social factors. Secondly, when translating humorous references, even when there is no need, translators resort consciously or unconsciously to translation strategies. These strategies can either attribute quite respectfully the meaning and style of humour of the source

text or reconstruct and delete the humorous references for educational and censorship reasons. At the same time, there is a third urge that activates the use of translation techniques and lies in the autonomous decision of the translator to rewrite the humorous connotations. In this case, the translator assumes consciously the position of a “conventional” writer.

Gavriilidis (2014: 10-12), out of all the translations she studied, seems to find that Kostas Kouremenos’ translation (“Epsilon” publishing house, 1987) reflects faithfully the original work and interprets the cultural references in the target cultural system. In addition, she states that the 2003 translation by Anna Logotheti and the publishing house “Ioannou” deviates from the original work but in a creative way that results to conveying the meaning freely and with the respect to Collodi’s work. Other adaptations seem to deviate to such an extent that we could say that they turn out to be autonomous works on a literary level.

4. Pinocchio in Greece II: Adaptations of the Classic Hero from 2005 up to 2021

Pinocchio has continued his adventures in our country during the last fifteen years. During the first ten years, meaning the period 2005-2015, there were more republications of the aforementioned works than new retranslations of *Pinocchio*. After this period, not only translations but also adapted stories based on the classic hero were published.



“Patakis”, 2006

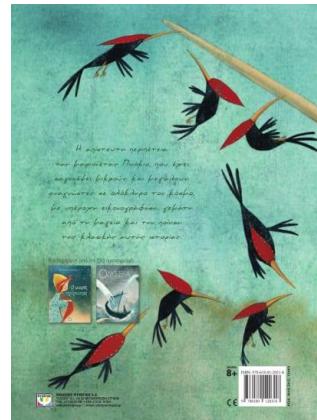
One publishing house that has made several republications and retranslations of *Pinocchio* in Greece is “Patakis” publishing house. Out of retranslations produced in the last fifteen years we singled out the one of 2006, translated by Filippos Mandilaras and illustrated by Robert Ingpen. In this version, both text and illustration give special emphasis on the playful nature of Pinocchio and the troubles he gets in. Notably,

Pinocchio is depicted with round features, intense sly eyes and red cheeks that betray his love for mischief. Inevitably, there is a didactic tone that encourages children to abide by the rules.

In 2017, the publishing house “Psichogios” has published *Pinocchio* translated by Theodora Darvisi. The book contains a fairly short and simplified story of *Pinocchio*, but what is interesting about this book is the illustration by Manuela Adreani. Both the shapes and the bright colors of the book manage to capture the attention of underage readers and modernise the book, as if it was not a translation but a recently produced original literary work. The illustration, which significantly extends internally in the book, takes part in the narration, adding a dreamy fairytale atmosphere.

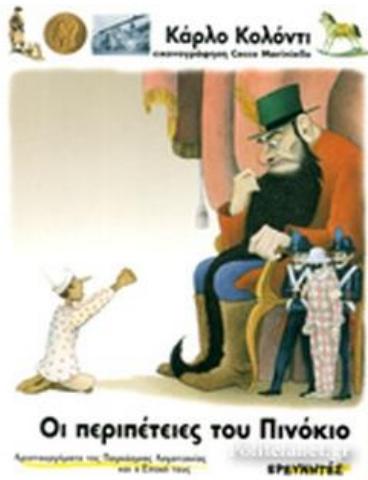


“Psichogios”, 2017, cover of the book



“Psichogios”, 2017, back cover of the book

In 2003, publishing house “Erevnites” published *The adventures of Pinocchio* translated by Christos Romeos and Mirella Kiriakaki and illustrated by Cecco Mariniello. In 2019, the cover of the book was redesigned and the book was republished. Almost all publishing houses republish classic books, choosing different paratextual features to distinguish each edition within a country (Hateley, 2016 in Gavriilidis, 2018: 118). A single intervention on the covers is often enough to make younger readers feel that they are not holding an "old" book, such as those read by their older brothers or cousins (Gavriilidis 2018: 120). In this *Pinocchio* version, Cecco Mariniello illustrated the moving story of the wooden puppet in an original, occasionally entertaining and dramatic, way. The iconographic material and the accompanying captions add to *The Adventures of Pinocchio* the value of a historical document. The illustration springs from rare and varied archival material, such as photographs, sketches, engravings as well as line drawings, maps and diagrams.

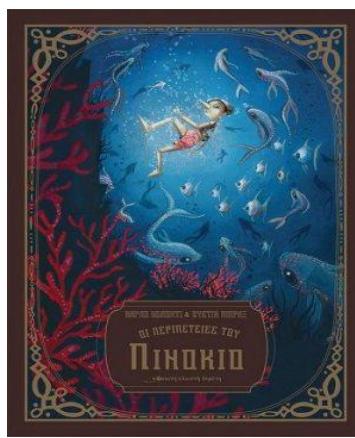


"Erevnites", 2003



"Erevnites", 2019

Also in 2019, we meet *The Adventures of Pinocchio* translated by Evi Gerakosta and illustrated by Justine Brax on account of “Kokkini Klosti Demeni” publishing house. In this book, heroes are differently presented. We observe a younger and different Geppetto from the one we knew, with a hat and beard, a blue fairy with flowers in her hair, in the role of a mother and Pinocchio like a paper puppet, assembled with pins. He is light and strong, fragile and human, though quite small in front of the giant and frightening Fox and Cat. The power of the image transforms Collodi's classic work into an allegorical story with a modern conception and perspective on a fantasy dream world. It feels like a symbolic hymn to childhood, a bildungsroman that describes the path of childhood to maturity in a modern version.



"Kokkini Klosti Demeni", 2019

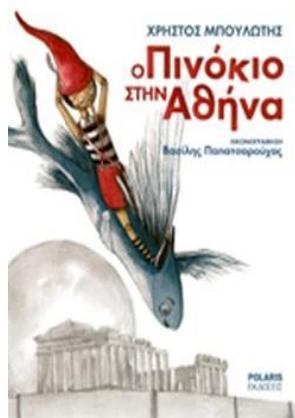
Evi Gerakosta retranslated Collodi's work on account of the publishing house “Kaktos” (2021). The translator aimed at the complete translation of the original Italian

text, accompanied by an informative introduction and a number of clarifying notes. Furthermore, the translator sheds light on the hidden meanings and allusions of the story and highlights the author's scathing comments about the society of his time using extratextual notes. The cover of the book presents a photo of a wooden puppet, probably as an attempt to emphasise at the realistic depiction of Pinocchio.



"Kaktos", 2021

The extent of the reputation of Collodi's work has clearly resulted in the retranslation and adaptation of his work in Greece many times. Still, it has contributed to the creation of works based on the well-known hero, which, however, narrate a completely different story, an example being the book *Pinocchio in Athens* [transl. *O Πινόκιο στην Αθήνα*]. The author decides to take advantage of the well-known story and bring it closer to the little Greek reader. In this book, Geppetto has been infected by a terrible disease, which has made all the colors of his dreams to disappear. So, he only dreams in black and white. The only medicine is a strange cyclamen that grows in Athens, but can be found only between earth and heaven. Pinocchio must search and find the little cyclamen within three days, to take it back to Geppetto, before it is too late.



"Polaris", 2013

5. Conclusion

Adaptations are an active way to bring young people closer to the classic literary works from all over the world. These classic works bear timeless social values and messages that are still considered important to reproduce. Given that language is merely a tool of expression and transmission of ideas and morals in the hands of the author, the translator must remain faithful to them. The more linguistic freedom is allowed, the more inelasticity should be applied to the transmission of messages and the general spirit of the text. In this light, the modification of these classic works, in order to serve didactic norms and principles that coincide with the time of translation, automatically neutralizes the literality, timelessness and the universal value of Collodi's work *The Adventures of Pinocchio*.

Disney's film production and adaptations influenced literary production in Greece. Disney removes any cultural and historical reference or unpleasant event that could limit the spread of its products in the world market. To that effect, publishing houses in our country followed the same homogenising and neutralising trend for many years when producing translations and retranslations of Collodi's famous work, *Pinocchio*.

Another point, which generally concerns the translation of children's literature, is whether the name of the translator is present on the cover of books or not. Regarding the first period of the study material, meaning the period between 1931, out the thirteen books studied for the present paper, only two had the translator's name mentioned on the cover. Regarding the second period, we observe a greater recognition of the translator's contribution. This element perhaps indicates the "reluctance" to integrate

the translator into the identity of the new, translated book, despite the major role he/she plays in the narrative life of the book in the new literary system.

Regarding the material of the second study period, the literary production of the first ten years, meaning the years from 2005 up to 2015, appears to be very limited. This fact is most likely related to the economic recession that Greece went through during the period 2008-2012. Children's literature, and especially translated children's literature, was one of the literary fields that was affected at publishing level, since it was not considered profitable. As a result, several publishing projects were never carried out. However, the ones that did, give special importance to the iconographic element and to the narration through the images. Formerly, illustration was not extensive in the books. During the period 2015-2021, the illustrators seem to intervene in the translated text contributing actively to the narration.

But do we need so many *Pinocchios* in Greece? From a publishing point of view, as long as these republications and retranslations continue to be profitable and have a responding buying public, we will continue to have new versions of them. From the reader's point of view, children will always need to feel familiar with the book they are holding in their hands. It is not easy to identify with the literary hero, if the literary text does not respond to the needs and tendencies of today's reader. Finally, as Lefevere (1992: 110) has characteristically pointed out: "if a writer is no longer rewritten, his or her work will be forgotten".

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