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A TRANSNATIONAL STUDY:  
YOUNG ADULT LITERATURE  
EXCHANGED BETWEEN THE U.S. AND GERMANY

by

Kristana Miskin

A thesis submitted to the faculty of

Brigham Young University

in partial fulfillment of the requirements for the degree of

Master of Arts

Department of English

Brigham Young University

November 2008

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BRIGHAM YOUNG UNIVERSITY

GRADUATE COMMITTEE APPROVAL

of a thesis submitted by

Kristana Miskin

This thesis has been read by each member of the following graduate committee and by majority vote has been found to be satisfactory.

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As chair of the candidate's graduate committee, I have read the thesis of Kristana Miskin in its final form and have found that (1) its format, citations, and bibliographical style are consistent and acceptable and fulfill university and department style requirements; (2) its illustrative materials including figures, tables, and charts are in place; and (3) the final manuscript is satisfactory to the graduate committee and is ready for submission to the university library.

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## ABSTRACT

### A TRANSNATIONAL STUDY: YOUNG ADULT LITERATURE EXCHANGED BETWEEN THE U.S. AND GERMANY

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Master of Arts

Both young adult literature and transnational literature occupy transitional spaces and defy simple classifications. Their commonalities naturally suit the two sets of literature for concurrent study. However, the field is underdeveloped, particularly in the United States. With a concentration on the exchanges taking place between the U.S. and Germany, this thesis addresses the need to assemble primary materials and pertinent critical commentary into a single place available to educators, scholars, and researchers to acquire background on transnational YAL themes.

The thesis delineates methods used in conducting and compiling research on U.S.-German YAL exchange and highlights the translation and publication concerns associated with this process. It examines how prizes for translations are granted in each nation, identifying organizations that facilitate the process of exchange and describing transnational trends rising out of these circumstances.

The concluding chapter visits concerns and complications raised during the investigation, posing questions for further study of the U.S.-German young adult literature relationship and advocating the pursuit of similar research in other world regions. The appendices provide sites for continued examination. They include lists of award-winning translations available in the U.S., novels by American authors that have been translated and published in Germany, and novels by German-language authors that have been translated and published in the U.S.

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## TABLE OF CONTENTS

I.	Transnational Young Adult Literature:	
	Locating Meaning in Blurred Borders.....	1
II.	Navigating the Exchange:	
	YAL Tradition, Translation, and Trends.....	15
III.	Influencing the Exchange:	
	Prizes, Promotion, and Accomplishments.....	34
IV.	Questions and Conclusions:	
	Furthering Transnational YAL Study.....	57
V.	Appendices	
	A.....	67
	B.....	77
	C.....	81
VI.	Works Cited.....	84

TRANSNATIONAL YOUNG ADULT LITERATURE:  
LOCATING MEANING IN BLURRED BORDERS

Dutch, Danish, German, and any foreign language that uses an umlaut or two: they all look the same to many middle school students. Every few weeks I allow my students to share what I call “German Sightings,” where we list anything they have seen, read, or heard recently that they think is German. Because I have not seen, read, or heard everything that they have, immediately identifying their observations as accurate or inaccurate is understandably impossible. As their language skills and educational experiences expand, however, so does their ability to recognize the connections to Germany in the world around them. The list of people eventually moves beyond Hitler and Einstein; they become less likely to think that any foreign language they hear is German; the list of films finally progresses beyond those that simply include someone exclaiming “*Gesundheit!*”; and they soon discover that *Wienerschnitzel* is actually nothing like a hot dog. Predictably, the list of book titles grows more slowly than that of movies, but both remain closely tied to depictions of World War II events.

The unusual exceptions to these examples are novels by Cornelia Funke, a German writer whose books often appear on the desks of my middle-school students. Rarely do these young teenagers notice that the books do not originate in America. According to Maria Nikolajeva, a text’s “language, national mentality, ‘credible’ descriptions, and so on” allow readers to take personal and national ownership of a text (21). Funke’s translated works apparently manage to navigate these categories plausibly enough that when students finally discover her nationality, they do so not because of some distinguishing foreign feature in the narration, but because they recognize the location

listed on the back jacket blurb. For example, the 2003 Scholastic edition of *Inkheart* declares that Funke is “the third most popular children’s book writer in Germany after J.K. Rowling and R.L. Stine,” though it cites no date, source, nor criteria for such claims. Assuming that this statement was true at the time of the book’s publication in Germany, a British author would have placed first in popularity, an American author second, and a native writer only third. Would English-language versions of their books also be available? If so, how would their popularity compare to that of translated versions? What would book jackets published in Germany say about Funke? About Rowling? About Stine? And how would such measurements compare to similar rankings in the United States? Would books in translation ever achieve such popular prominence? What future trends might arise?

In such subtle ways as these, words, ideas, and products flow across borders without most consumers ever being aware of such exchanges taking place. In a recent edition of the German journal *JuLit*, for example, this startling caption appears below the picture of a book jacket: “*Ausgezeichnete Coming-of-age-Geschichte*” (Knust 30). Rather than employing the term *Bildungsroman*, a label often used in the United States, the author interrupts her description of a YA novel with an English term for which Germany has a completely acceptable word. The irony is striking: the U.S. has frequently utilized Germany’s term, and Germany has (at least in this case) adopted America’s. How often do other German writers employ this phrase? When did this phenomenon come about, and why? The answers to these questions elude the scope of this research, but such a small, anecdotal example does illustrate the fluid boundaries that

exist in today's global society. Borders blur, and exchange becomes free, unwitting, and even ironic.

The issues arising out of mere book jackets and reviews only hint at the possible richness available in transnational literary study—especially as it pertains to the reality or manufacture of the young adult literature phenomenon. If “treating each” historical “inquiry as part of a common and developing Atlantic experience” could enable the provision of “more complex and persuasive accounts of the relationships between the state, the market, and the family than has hitherto been the case” (Armitage and Braddick 25), investigating *young adult literature* as part of a possibly common and developing *transnational adolescent* experience could result in equally complex, enlightening descriptions of nations, the market, and adolescence than previously seen.

Young adult literature connects naturally to transnational literature, as each straddles market parameters, defying traditional classification and allowing the “turning of boundaries and limits into the *in-between* spaces” (Bhaba 309). In the process of travel and confrontation, literature that crosses national borders belongs to both one country and to the other but simultaneously to neither. Similarly, teenagers occupy a transitional space between childhood and adulthood—and as a result literature marketed to them also inhabits an awkward region of its own. Teenagers, juveniles, adolescents, young adults, or simply youth: even the variety of labels assigned to them reflects a range of possible conflicting attitudes toward the age group. Thus, both of these blurry-edged sets of literature—transnational literature and young adult literature—could benefit from integrated study.

Once a text is translated, it obscures not only the definition of origin but also of author. Translators mediate between languages *and* nations, selecting words based on literal meaning, connotation, and “cultural signifiers” (Nikolajeva 10) that leave the imprint of the translator’s personality on a text, too. Publishers serve as translators, in a way, when they assign different packaging designed to appeal to a new audience. The resultant text is appropriated by the new country and becomes a hybrid product that concurrently represents both nations and neither of them. Such texts are at a “point of intersection . . . where the coercive aspects of imagined communities are turned back on themselves, reversed or mirrored, so that their covert presuppositions and ideological inflections become apparent” (Giles, “Virtual” 17). The effect is something akin to observing one’s culture through a foreign mirror, one that exhibits details which might otherwise be ignored when always viewed from the same angle, and that might distort other aspects as well. Investigating a text’s translation, reception, or marketing in other nations, for example, could prove revealing about what does or does not represent American literature, as “formal and ideological dimensions are apt . . . to change their shape when refracted through a spectrum of alternative cultural traditions” (Giles, *Transatlantic* 1). Literature in transition, whether across age groups or across oceans, offers new ways of seeing the world.

But even if I try to view my country through a foreign lens, my eyes are and always will be ultimately American. Nikolajeva complains that lists of the most influential literature are “biased by the origin of their authors, who give priority to the literature from their own countries” and “overestimate the importance of certain writers from that country, and so on” (13); she then exhibits similar tendencies in her own work.

The problem is, perhaps, unavoidable. This thesis does privilege the U.S. and Germany in selecting them as refractive lenses. Having grown up in the United States and having spoken English for many more years than I have German, I have approached my research with much more schematic knowledge of the American system. The remainder of this thesis assumes that the reader, too, has a solid, working knowledge of issues surrounding the American YA market, though possibly not of transnational YA literature or YAL in Germany.

Political climates and increasing globalization confirm the need for the U.S. to recognize the scope of its influence abroad, acknowledge the contributions of other nations, and broaden the abilities of its people to appreciate and communicate with other cultures. The dominance of American media does not limit itself to film, but the many shapes of American literature abroad remain an underdeveloped site for research. Speaking of the international publication of children's and young adult literature, Ulrich Störiko-Blume, at the time, publishing director at C. Bertelsmann *Jugendbuch Verlags*, explains the mercenary realities:

The internationality only functions when the USA as a market is present— Europe is for the book business (yet?) no market. The creative mass alone of the English-speaking realm is so high that many German (and other European) publishers could well live from their licenses. The USA alone offers a monstrous kingdom of authors and illustrators, then comes naturally Great Britain but also Canada (meanwhile also in French), Australia and Ireland have living and creative children's and young adult book cultures. (45)

Want to make money? Publish in English. With the wealth of originally English texts, publishers have little incentive to translate them into other languages, unless their potential popularity is great enough to justify additional costs associated with translation.

As a result, the discrepancy between the number of works in the U.S. translated from other languages and the number of works in translation published in other nations is hardly surprising. Unfortunately, the nature of the publishing industry makes identifying precise percentages an impossible task (Maczka and Stock 49). However, critics agree that the U.S. and the United Kingdom publish a much smaller number of translations than most of their counterparts worldwide. In contrast, works in translation comprise more than half the published texts in “small European countries with a high level of literacy and well-developed publishing enterprises” (O’Sullivan, “Pinocchio” 154-5). A Danish writer published in English obviously has more to gain than an American writer published in Danish. Smaller countries also have a smaller talent pool, again encouraging their publishers to look to outside sources and invest in titles that have already achieved some kind of fame. Clearly, “questions of economics” almost always govern international book exchange (156).

Some, however, see more troubling reasons for the dearth of translated literature in the English-speaking world—a “cultural narrow-mindedness which leads to the exclusion of works translated from other languages in Britain and the USA” (O’Sullivan, *Comparative* 68). J.D. Stahl calls this scarcity “a form of cultural poverty” that “testifies to a lack of imagination in an information-rich world,” proposing that the American children’s literary canon be extended beyond the nation’s borders (“Critical” 19). He is not alone in the way the situation is perceived internationally, and his opinion might

allude to a general ethnocentrism inherent in American culture. “How poor would our literature be,” writer and translator Mirjam Pressler echoes, “if we did not come to know foreign colorfulness and foreign ideas . . . if we had to satisfy ourselves . . . with books written in the German language?” (“Warum” 227) If German literature might be richer for its translations, American literature might be poorer for its absence.

Just as YAL lacks a large number of translations to select from, so its criticism is also underdeveloped in the area of transnational study. Although a variety of journals, organizations, authors, and critics devotes time to the study and promotion of young adult literature in the United States, a lack of dialogue and research on international themes exists. Within children’s literature circles, criticism addressing these topics treats “international literature as if it never existed,” or discusses it “in a separate brief chapter . . . as something marginal and secondary” (Nikolajeva 13).

When the subject does arise, it tends to surface within isolated organizations rather than in a variety of journals. The International Board on Books for Young People (IBBY), describing itself as “a non-profit organization which represents an international network of people from all over the world who are committed to bringing books and children together,” proves to be the most active organization implementing some forms of transnationalism (“What”). Its United States branch publishes *Bookbird*, subtitled *A Journal of International Children’s Literature*, and although it does illuminate children’s literature worldwide, it can carry a promotional sense that is not foreign to YA literary discourse. Its works sometimes exhibit a common deficiency in serious critical examinations that do more than simply endorse the literature. When international young adult literature emerges as a topic in *Bookbird* and elsewhere, it is often used as a



promotional tool for the study of specific languages. Some translated articles appear in children's literature journals, but they concentrate only on the state of the national literature in a specific country, rather than examining complex interactions among nations.

Within the pedagogical strain of YA criticism, numerous online, database, and journal searches reveal only two articles addressing young adult novels from other countries. Gretchen Schwarz's "The Power of Foreign Young Adult Literature" tends toward overgeneralization and shallow management of educational concerns. Deborah Eville Lo's article advocates a "global curriculum" as a way to "promote peace and understanding among the citizens of the world," "reduce ethnocentrism," and "look at other cultures or groups without a perspective of either superiority or inferiority" (84), sentiments likely to be echoed in the kind of multicultural theory used in educational circles. Lo also supplements her discussion with a "rubric for choosing quality international literature in translation" and offers an "annotated list" that "includes only authors who are currently writing and publishing in the field of adolescent literature"—and only those writing "realistic fictions" (85). She intentionally ignores fantasy but gives no reason for doing so. Furthermore, YA literature advocates often visit themes of multiculturalism, but their debates concern themselves mainly with questions of indigenous American peoples and immigrant populations, and their scholarship rarely crosses oceanic borders.

Other than in these two examples, the educational portion of YA criticism virtually ignores transnational literature, though a few recent publications at least demonstrate some promising, transnational ideals. In June 1995 a special issue of *The*

*Lion and the Unicorn* devoted itself to “European Children’s Literature Theory.” Stahl, the journal’s guest editor, notes “somewhat different paths of development” that he sees in “European and North American children’s literature studies” and traces outstanding details about several countries’ traditions (Introduction v). Particularly pertinent to this topic is Stahl’s explanation of “genres and critical discourses” that “cross national borders in interesting permutations: the young adult novel, modeled after its American progenitor, takes hold in Germany . . . and attracts scholars to its study and criticism” (ix). He alludes to critical inquiry but stops short of investigative depth, skimming cursorily over several countries in just a few pages. His essay serves as an excellent introduction to what *should* be a more involved, continued discussion. He even conjectures that “a development that will continue to have a growing influence on international dialogue in children’s literature research and scholarship is computer networks and electronic forms of research, dialogue, and publication” (x).

With increased access to international information, to use this access to advance research in this area seems reasonable, but fulfillment of Stahl’s prediction has only begun to occur. Recently, two publications hint at a hopeful, possible expansion in this dialogue, championed primarily by self-proclaimed comparatists. In *The Translation of Children’s Literature*, Gillian Lathey introduces a collection of essays by prominent figures in the field, outlining increasing interest over the last thirty years and providing a general history of publications and organizations devoted to the effort. Although translation is certainly integral to this discussion, the narrow focus in this reader proves more pertinent to those directly interested in foreign language and contains a helpful but limited range of themes. Comparative literature, Lathey claims, is the first discipline to

show “interest in the broader issues of cross-cultural influence and the international dissemination of children’s literature” (2), led by Austrian scholar Richard Bamberger and French “comparatist” Paul Hazard (1-2). Göte Klingberg helped move the focus toward “linguistic processes, ideology and economics of translating of children’s books” (Lathey 2). Germany’s Reinbert Tabbert, Ireland’s and Germany’s Emer O’Sullivan, France’s Jean Perrot, Spain’s Marisa Fernández López, and Finland’s Riita Oittinen are also all key players in Lathey’s eyes.

Lathey includes several items by O’Sullivan, a particularly outspoken advocate of making “children’s literature research . . . more comparative and more aware of developments outside the English-speaking countries” (O’Sullivan, *Comparative* x). In *Comparative Children’s Literature*, itself a translation from German, O’Sullivan addresses a variety of issues related to international children’s literature—translation challenges, publishing influences, development of a canon, deficient areas of study, and other pertinent concerns. Though both Sullivan and Lathey provide useful frameworks in the hopes of stimulating more transnational scholarship, they rarely acknowledge YA literature as a discrete entity. As O’Sullivan states, “Children’s literature is still regarded as being on the borderline of literary studies,” and she emphasizes that “scholars of foreign languages and literatures are usually unable or unwilling to ‘waste’ resources on it” (*Comparative* 47).

Furthermore, none of these scholars—O’Sullivan, Lathey, or any of those whom Lathey quotes—hails from the United States, despite its significant presence in literature and media abroad. Such neglect might confirm international suspicions of America’s ethnocentrism and, at the very least, indicate a lack of awareness of a global literary

community. It certainly seems inconsistent with the current climate of globalization and the state of America's international relations.

This deficiency in an ongoing, meaningful dialogue on transnational themes specific to YA literature that is particularly absent in the United States needs redressing. Doing so requires resisting traditional borders—whether of nation, language, age, discipline, or critical approach. However, the entire globe cannot be investigated at once. Paul Gilroy's studies center on "associations with England and ideas of Englishness" (5)—a focus that has found somewhat common critical attention in the past—but a movement beyond British borders is necessary, as is an inspection of the relationship between the U.S. and Germany within the context of transnational literary exchange demonstrates. My language interests and abilities, a tradition of youth literature publishing and criticism in Germany, and a set of promising literary interactions between it and the U.S. understandably led me to focus on Germany first.

Because this research spans literary and critical traditions on two continents, many German-language sources are incorporated into this thesis. To make them accessible to English-speaking readers, this document follows conventions recommended by Stanley Benfell. "For writing that is directed to a broader, though still scholarly, audience," Benfell says that one conventional approach is to "cite the text in English, only citing the original in brackets when the translation . . . renders an ambiguous or tricky text, or the original is important in some way." Both the original German and the English translations of source titles are given in the works cited.

Semantic issues immediately arise in a discussion of young adult literature in Germany and the United States, requiring translation of some material. For example,

pinning down an appropriate translated term for the teenage group is tricky, but this study will use Kenneth L. Donelson and Alleen Pace Nelson's preferred term of "young adult." Almost universally, literature for any younger readers is called *Kinder-und Jugendliteratur* [KJL] in Germany, addressing the literature for both *Kinder* [children] and *Jugend* (literally, "youth" or "adolescence") almost as a whole unit; therefore, their history and current situation will sometimes be described interchangeably, providing specifics about YAL whenever possible. When speaking of *Jugendliteratur* or *Jugendbücher*, Stahl's translation of *Jugend* as "young adult" will be employed. The use of "young adult" in the U.S. seems more descriptive and equivalent in the context of the literature; when used apart from books and independent of the word "children," "youth" is often more appropriate. As can be seen in these examples, issues about translation naturally complicate an investigation such as this one; and they will be discussed in more detail in the succeeding chapters. Also, American writers are perhaps more likely to divide children's and YAL into separate camps among educationally-centered publications than seems to be the case in Germany; as a result, the discussion of certain themes requires integrating some issues common to literature for even younger readers.

An investigation of German-language young adult literature quickly reveals the need to assemble primary materials and pertinent critical commentary into a single place available to educators, scholars, and researchers to acquire background on transnational YA themes. As a result, this thesis takes a descriptive approach. The second chapter addresses the unique contexts associated with transnational study, delineating the methods used in conducting and compiling research on U.S.-German YAL exchange and highlighting the translation and publication concerns associated with this process. The

third chapter examines how prizes for translations are granted in each nation, identifying organizations that facilitate the process of exchange and describing transnational trends rising out of these circumstances.

Initially, the assumption that a work in translation could expand the worldview of its readers by serving as an “authentic window onto another culture” (Maczka 50) was embedded in this project. Closer investigation complicated this notion, emphasizing the importance of evaluating each book on its own merits, regardless of its language or country of origin. The last chapter visits these concerns, posing questions for further study of the U.S.-German young adult literature relationship and advocating the pursuit of similar research in other world regions.

Finally, the appendices provide sites for further investigation. They include lists of award-winning translations available in the U.S., novels by American authors that have been translated and published in Germany, and novels by German-language authors that have been translated and published in the U.S. Titles were mined from both English- and German-language sources such as personal recommendations, searches of online booksellers, lists of award nominees and winners, bibliographies of secondary criticism, bibliographic searches of UNESCO’s *Index Translationum*, and collections of recommended titles in youth literature publications.

If successful, this venture into the obscure restrictions associated with young adult and transnational literature, constructs a general model for future, cross-disciplinary research and demonstrates critical possibilities available through such study. In this way, readers can move beyond American presumptions and underdeveloped “German

Sightings” to enter into a more sentient understanding—or, better yet, questioning—of what deeming something “American literature” or “young adult literature” really means.

NAVIGATING THE EXCHANGE:  
YAL TRADITION, TRANSLATION, AND TRENDS

Establishing Boundaries

Transnational study breaks open national and disciplinary boundaries, but it still requires some limitations. One of the first is demarcating the nations under investigation. Nikolajeva lists a variety of ways that international literary borders have been drawn in the past, stating that restrictions often work according to “linguistic boundaries” rather than “geographical ones” (21); this project follows the same pattern. Linguistic limits are especially common when investigating publishing trends. Hildegard Gärtner, general manager of Jungbrunnen publishers in Vienna, discusses Germany, Austria, and Switzerland as if they were one nation. Because “the German-speaking region constitutes one market from the perspective of publishers” (Gärtner 36), this thesis acknowledges some crossover with Austria and Switzerland but centers on the exchange of young adult literature between the Federal Republic of Germany and the United States.

Although the “diaspora phenomenon . . . is less prominent in children’s literature than in that of mainstream” (Nikolajeva 25), it still muddles the notion of nationality when a writer relocates. The following questions illustrate this dilemma. Now that Cornelia Funke lives in Los Angeles, will her new novels be considered American or German? What, if any, national sensibilities will be detectable in them? Funke wrote one book, *The Knight and the Boy*, in English first and translated it into German (“Hey”). Is a book written by a foreign-born author living in the United States writing in English therefore American? Could it affect the classification of her previous novels? For Funke, writing in English taught her that translator Anthea Bell’s English “is so much



better” than her own, and she plans to “continue to write [her] stories in German for now” [“Mind”]. So, if Funke writes in German while located in the United States, how does that change the national origin of her work? If the same author writes two different versions of the same book—each in a different language—will both belong to the same set of national literature? Or do they require a new category all their own? Books might find themselves in the same disputed regions that immigrants and their children inhabit.

These questions of origin effectively illustrate the eventually arbitrary nature of the guidelines drawn to determine the nationality of a text, not to mention the nationality of a human being. For this thesis, José Lambert’s concept of revised “literary world maps” (133)—in which texts are spoken of as “literature *in* France, *in* Germany, *in* Italy,” rather than the more common “German, French, and Italian literature” (141)—informs premises. His concept better accommodates the difficulties of today’s complex markets and movements. Under Lambert’s demarcations, “translated literature” and “all literature by migrants and literature of the diaspora, regardless of the language in which it is written” or the native country of its author, could all be included under this heading (O’Sullivan, *Comparative* 46). A novel, originally in German, then translated and published in the U.S., could be accurately coined as “literature in America.”

#### Identifying a Tradition of Criticism

It would be impossible to research young adult “literature in Germany” if the subset did not exist. Some countries might not have a YA classification. For YAL investigations, then, determining the designation’s existence in the country or language of choice becomes a top priority. After a brief perusal of online booksellers in Germany and a few searches of German-language journals, anyone could quickly recognize the

presence of YAL there. However, identifying specific works and the critical discourse about them proves more complicated than such a brief search suggests—especially when the context spans continents.

In the U.S., young adult literature traditionally classifies works marketed for youth between the ages of twelve and eighteen and has attracted increasing interest among educators, librarians, and publishers for the past forty years. But YAL is sometimes just categorized as whatever young adults choose to read, making the label so “restlessly expansive” in the U.S. that it might encompass books for readers as “young as 10 and (arguably) as old as 35.” Both the “middle school movement” and the “shift of the YA market from the institutional to retail” contribute to these changes. In the U.S., “crossover fiction . . . with multigenerational appeal” has gained increasing popularity (Cart, “Carte”), and this enthusiasm could be spilling into global markets as well. Defining young adult literature, then, raises the question of whether it even exists at all. Is it a marketing construct? A pedagogical one? An exclusively American phenomenon? Or some combination of all three?

Crossing national borders does not necessarily answer these questions, but it does illuminate them. In Germany, as in the U.S., many books defy exclusive cataloging as only “children’s” or only “young adult.” With only rare exceptions, books marketed for teens are written, published, and marketed by adults, who have their own agendas for readers. Adolescents do have more purchasing power than young children do, but they have little direct say over which books are available to them for purchase. Further, the multiplicity of audiences and interpretations is an ever present concern. Although the situation is a little less extreme for young adult readers, multiple audiences, purposes, and

social systems in the “production, transmission, and reception” of literature for youth in any country always inform critical investigations about their literature (Ewers, “Limits” 86).

As arguably the most influential of these audiences in the availability of young adult literature, publishers are definitely recognizing the problematic literary boundaries among children’s, YA, and general literature. Adolescence itself, not just its literature, is expanding and becoming more difficult to define. The publishing industry adapts to and influences these changes in Germany. Arena, Beltz & Gelberg, Carlsen, and Oetinger are prominent YA publishers in Germany, and the “most successful series” include dtv junior, Fischer Schatzinsel or rororo rotfuchs (Von Glasenapp, “Jugendliteratur” X). Other “renowned” publishers such as Fischer and Hanser, C.H. Beck, Ullstein, Rowohlt, DuMont, and Kiepenheuer & Witsch have “adopted modern young adult literature” (Glasenapp XI). Such expansion hints at the growth experienced in the field since the 1990s. A particularly interesting development is that now several publishers have “founded new series that no longer exclusively target *Jugendliche* [youth].” Instead, they aim for the “*jungen Erwachsenen*”—which translates literally to “young adults,” this time not in the sense used with young adult literature in the U.S., but as a designation for the ambiguous group from mid-teens to late twenties (X). Such developments are all effects of a lengthened “juvenile phase” in Germany (IX). Otto Brunken attributes the appearance of “crossover books” there (a phenomenon sometimes referenced in English, as in “Cross-Writing” [Von Glasenapp, “Innovation” 125], or “All-Age-Trend” [Brunken 43]) not only to the publishers’ desires to reach a larger demographic with a single book or to “the advancement of the early psychosexual ripening of today’s youth,” but also to

an increasing insecurity on the part of publishers to identify what topics will be “interesting,” developmentally and psychologically appropriate, or “educationally desirable” for “which age groups” (43). Publishers are juggling so many audiences that they simply reduce the labels required to reach them—choosing to direct books to everyone rather than aiming at a specific age group.

This issue complicates the identification of YA literature in exchange because books marketed for teens in the U.S. might not fit the YA classification abroad. Many titles distributed as general literature here appear on recommended lists for teens in Germany. For instance, Clemens Kammel, a teacher in Germany, suggests seven books that he deems appropriate for motivating upper-level students, based on their quality and thematic relevance. By all appearances he has chosen titles from general trade, not those marketed specifically for YAs. Some authors included on his list—Swiss playwright Urs Widmer, Austrian Ruth Klüger (who has lived in the U.S. since 1947), and German writers Uwe Timm, and Judith Hermann—have works published in the U.S. Another recommendation, *Salt Water*, is considered a general trade novel in the US, its country of origin; its author, Charles Simmons, hails from the U.S. Kammel’s list demonstrates that, regardless of a publisher’s original marketing strategy, others involved in the dissemination of literature will have their own selection criteria. Books marketed for German young adults can also end up in the general section of American library shelves. Although the English translation of Benjamin Lebert’s *Crazy* is marketed for teens in the U.S., it can only be found in the general section of my local library—perhaps because of its mature content.

Books targeted for younger ages face similar dilemmas. Funke's works can be found in both sections of American bookstores and libraries. In Germany, her books had been solidly marketed for children and, as a result, could not be placed on *Spiegel's* bestseller list. As soon as she was characterized as a German Rowling, her books no longer had to be considered children's literature but could be viewed as books for adults. Only then could her books appear on the list (Phillip 24). Like the youth they are marketed to, such books struggle to fix their identities.

YA literature criticism can also find itself lost (if not ignored entirely) among writing about children's literature. Advocates of children's literature sometimes appropriate young adult works, mentioning the young adult category as an outgrowth or subset of their own, failing to differentiate between the two or eliminating YAL altogether. Assembling criticism on the subject is resultantly difficult and requires mining information from sources not exclusively devoted to young adult literature. This additional effort is not entirely a negative result, however, since many issues are common to literature for children and youth of all age groups. Perhaps the unique, albeit confusing, position of YAL in the market indicates a trans-generational context, with young adult literature targeting the age of transition.

In Germany, young adult literature is even more of a side note to children's literature than it is in the U.S. Ruth Bottigheimer claims that "the study of children's literature in the United States has been far more influenced by developments in Germany [than] by scholarship in England," due to an earlier, stronger institutional support of children's literature in Germany. Such "backing," Bottigheimer believes, "is paramount in the creation of influence" (92). O'Sullivan agrees (*Comparative* 47). If children's

literature has such a strong institutional basis, what about YA literature? University specialties and courses (both on-campus and online), libraries, book fairs, and a host of organizations concern themselves with the literature. Although special issues and publications do address the age group, no German publications seem to be devoted exclusively to this audience. Furthermore, where YAL is concerned, the influence of the U.S. on Germany seems much more pronounced than Germany's influence on the U.S.

In fact, the very existence of YA literature might be an example of global trade at work. O'Sullivan writes that "young adulthood is a twentieth-century phenomenon connected with democratic societies" that first appeared in the U.S. and achieved prominence in Europe after WWI (*Comparative* 49). Her statement implies that the prevalence of adolescence can be seen as the cultural dominance of the U.S. While not necessarily the cause of the creation (and extension) of adolescence as a life phase, the continual spread of American media, which heavily targets this group, is certainly a factor. It is possible to see globalization as a simple spreading of American culture worldwide.

Like the expansion of adolescence itself, the discourse about YAL in Germany interestingly follows a timetable that resembles the recognition and development of young adult literature in the United States. German writers universally mark the late 1960s as pivotal for the development of literature for youth in their country (Ewers, "Kinder" 44; Grenz 141-2; O'Sullivan, *Comparative* 63; Scharioth, for example), just as Donelson and Nilsen identify 1967 as a "milestone year" for U.S. young adult literature (11). German scholars attribute the shift there to a "student movement" (Grenz 141), involving both "controversy about education . . . and the role of literature within a child's

upbringing” (Scharioth). Socialist and “anti-authoritarian” (Scharioth) underpinnings permeated much criticism and literature (Grenz 142). American criticism of literature for youth can take a political tinge, but perhaps such overtly socialist aims play a lesser role in the U.S. than in Germany. Although development in both nations is similar, it is understandably not identical.

Influential figures like Heinrich Böll, Peter Hacks, Wolf Biermann and Peter Bichsel propelled much of the progression of YAL in Germany (O’Sullivan, *Comparative* 63). More recently, people like Barbara Scharioth, Hans-Heino Ewers, and others have written scholarly work on the subject that has also been published in the United States. Gradually, literature for youth expanded from what was largely “anti-*Werther* literature” (obviously a distinctly German genre) into a richer, more diverse field (O’Sullivan, *Comparative* 50). Over time, new imprints, anthologies, and translations emerged, and criticism expanded to accept books outside of traditional literary canons. An increased acceptance of children’s literature, especially at the post-secondary levels, paved the way for YAL in-roads. Although educational concerns remain integral to scholarly discussion, criticism of YAL in Germany has also encompassed psychological, sociological, and multimedia interests.

Beginning in the 1980s, more “aesthetic” concerns also became more prevalent (Wild ix), and they have lingered around the discussion since that decade. They usually surface in lists of “exemplary” novels (Grenz 142)—those that stand out either for their literary quality or their popular or critical influence. In articles about such works, writers provide titles, authors’ names, and plot summaries for particular books and briefly analyze outstanding thematic and stylistic elements. Such a practice is also common in

the U.S. The expectation of plot summary in such pieces (especially those with historical or pedagogical aims) is a unique aspect of literary criticism for any youth, because the body of work addressed is so large that readers are rarely expected to know the texts that each critic describes. Many books are cited as being representative of certain genres or in even broader terms, such as fantastic versus realistic fiction—including its subcategory of so-called problem novels, a term used in both the U.S. and Germany to refer to novels that focus on particular issues like drugs, teen pregnancy, eating disorders, etc. These kinds of lists could prove helpful to American publishers, scholars, and educators who seek the highest-quality, highest-interest German books to promote for translation and study.

Despite the progress of YAL in recent years, Brunken laments that “the development of quality” did not follow the development of the market in Germany (Brunken 41). He notes a knack on the part of publishers for finding books to suit the tastes of the public, but an inability to find texts that are “original and unusual, innovative” (41). Works in translation might be part of this problem. Publishers, he says, also fail to help new authors find a way into the market, preferring instead to provide the public with “new authors from overseas who have already made a name for themselves there” and have already proven their “marketability” (41). The publication of a translation displaces the publication of a local writer, with the unfortunate and unintended effect of discouraging new ones. Brunken laments that “the names of those German-speaking authors who have what it takes to walk in the footsteps” of beloved German authors who are “thankfully still active” can be counted “on one hand” (42). With a few exceptions (such as Klaus Kordon, Gudrun Pausewang, and Mirjam Pressler),



most German writers who fueled the creation of YA literature in the 1970s have ceased to write. Fewer new writers come from eastern Germany, and international authors achieve more and more success. According to von Glasenapp, up-and-coming names to know in the German-speaking realm include Tanja Dückers, Zoë Jenny, Alexa Hennig von Lange, Judith Hermann, Christian Kracht, Benjamin Lebert, and Benjamin von Stuckrad-Barre, (“Jugendliteratur” XIII). To date, several of these authors have books in translation available in the U.S., but most seem to target the general trade. Hennig von Lange writes for young adults in Germany, but only Lebert’s YA novels have reached the U.S. in translation.

#### Balancing the Foreign and the Familiar

The transnational success (or lack thereof) of works by these and other authors is due in part to an individual translator’s ability to balance the preservation of international characteristics with the comprehensibility of the translation and the predicted reception of a new national audience. Merely determining whether to include a book as YAL instead of children’s or general literature is a form of translation. With the already permeable boundaries within nations themselves, no wonder publishers might find the process of international book trade daunting. Zohar Shavit points out translation patterns he has observed over many “national systems” and stresses that translation involves the transfer of not only words, but of systems, which can include languages, sets of cultural norms, and sets of genres (25). He claims that, in contrast to translators of literature for adults, children’s literature translators enjoy “great liberties” with a book’s language because of the literature’s “peripheral position . . . within the literary polysystem” (26). “Changing, enlarging, or abridging” are viewed as acceptable practices (26), though slightly less

acceptable for teens than for younger children. Changes align themselves generally with either a concern for literature's role as "a tool for education" or a concern for the "child's level of comprehension," a preoccupation he claims is more prevalent today (26).

Naturally, translators must take into account the limited background of children (7); as a result they often adjust the "cultural context" of names, dialect, and slang—all particularly difficult-to-translate linguistic areas.

Books in the general trade—especially academic works—are usually translated with more faithfulness to their originals. This is not the case for children's and YA literature. Gillian Lathey sums up Göte Klingberg's philosophy, which advocates an adaptation process that confines itself to "details" and avoids "source text [manipulation]" (7). In contrast, she says that Anthea Bell prefers "greater flexibility" (7), a more accepted strategy for translators of anything other than general literature. But Birgit Stolt looks with a critical eye on the lack of "faithfulness" in children's literary translation (67). Translators, she states, take many more liberties when translating works for children than they do for adults, ignoring the "concept of faithfulness and consideration for the author's copyright" (70). The demand for "equivalence" in the "effect of the text" (68), Stolt explains, is becoming more common. Nancy K. Jentsch echoes this request and says that a translator's overriding concern "is to convey the sense of the original text in the words of the target language" (205). Reflecting on a book that she considers a good translation, Jentsch lauds its "almost perfect mix of retained English words and imaginative German translations" and enjoys the way it "reads very smoothly." At the same time, she appreciates that the translator dodges the "the current trend of inserting English words into German texts . . . even when a perfectly good

German word exists” (205). The habit of inserting English words into German is undoubtedly more common than the other way around.

But keeping too many foreign words can cause a text to become so “source-language oriented” that it might leave the reader with a sense of “alienation” and result in a stilted, uncomfortable reading experience (Stolt 68). Deciding how much is too much requires balance. Bell “adjusts foreign elements to the age of the recipient” and hopes to avoid alienating youth “by presenting them with an impenetrable-looking set of foreign names the moment they open the book.” A faithful but unread translation would obviously be ineffective. “You must gauge the precise degree of foreignness,” she advises, to determine “how far it is acceptable and can be preserved” without also causing an “inoffensive blandness” (“Naming” 7). Such blandness can result from fear that the foreign might frustrate children and teens or that awkward phrasing will remain.

Although these elements of transfer are important and common to all translated literature for youth, certain linguistic elements complicate the process when translating specifically from German to English or the other way around. “The German translator has the advantage of working with two Germanic languages” (Jentsch 200), which can (in theory) simplify the experience but certainly does not make the process simple. Verb tenses, for example, provide interesting problems for the translator. “The historic present,” Lathey says, is a “basic narrative mode – of French and German children’s stories” and can pose a problem for some translators (134). Bell expresses some discomfort in remaining faithful to this tense when translating into English because it does not retain the same feeling in that target language. Unlike other languages, “English does not,” Bell explains, “leap nimbly from historic present to past and back again as a

narrative method,” and it has more stylistic implications in English than “is necessarily the case in other languages.” Bell likes the “immediacy” of the tense, but likes to handle it with “caution in translating children’s fiction” (“Delicate” 232). Conversely, many other translators choose simply to transpose the present in French or German into the past (232). Bell has a point. In *An Innocent Soldier*, by Josef Holub, translator Michael Hoffmann utilizes the present tense. I read the book before I had read any commentary on the subject of tense, and the narrative style did stand out—awkwardly.

Another trouble spot is conveying foreign language dialects (Bell 233), providing a sense of place and person without assuming that readers have any background or would understand linguistic subtleties present in the source language text. In Peter Härtling’s *Crutches*, for example, the main characters laugh about the *-ingen* endings to city names that are common to a certain area they travel through. They make up their own town names: “Overunderingen,” “Spilloverthingen,” “Smallingen,” “Biglingen,” and “Nowhereingen” (131). It’s a nonsensical linguistic trick that really is amusing in German but falls quite flat in English. A short while later, they talk to a Swabian woman, and translator Crawford tries to duplicate the effect of this infamous German dialect in English with phrases like “C’nah hepyah?” (140). Instead of adding regional flavor, it comes across as if the woman is just obstinate or ignorant. Bell says that when trying to convey the idea of dialect, she more often chooses a “colloquial idiom” instead of “a recognizably English, Scottish, American, etc., dialect” (233). Substituting a foreign country’s dialect with an American one carries with it too many unintended undertones and might lead the reader to infer meanings not present in the source language.

Yet another issue is the level of formality, a trouble spot that arises in many languages. For German, the translator faces the dilemma of how to illustrate the subtle distinctions and changes that the two forms of “you” (the formal *Sie* and the informal *du*) might convey. Bell claims that seemingly small pronouns “can be the trickiest of all” and points out that, unlike many other languages, English “has lost grammatical gender.” Dealing with the ostensibly slight implications of these changes results in “loading [a] whole idea with extra significance” (“Delicate” 234). Some translators might ignore such distinctions entirely, use slang terms with the hope of relaying a similar effect in English, or even add translator asides that explain the situation to the reader. There is no tidy solution to this problem.

Furthermore, single words might have no precise equivalent from source to target language. Where English might have two words to describe an object, German might only have one. The translator is left with extremely imperfect options. Like a substitute teacher standing in for the full-time educator, a work in translation can never really replace the original text. “Supposing the original text is good,” Bell observes, then “the translation never comes out quite as good as one could wish. Perhaps that is only as it should be, and the text that can actually be improved by translation is not worth translating in the first place” (240). After passing through so many semantic stages, traversing the various requirements of each system, a translated text becomes a new work in itself. It might not be a lesser work—but it will be different, nonetheless. The question of translation is also significant because the difference between a good and a bad translation can mean the difference between success and failure in the reception of a text. *Alice in Wonderland*, for example—a text loaded with easily recognizable linguistic

dilemmas—has been translated multiple times into German. Not until Christian Enzensberger's translation came about in 1963 did the book see much success in Germany. Although a variety of other factors could have contributed to this, the higher quality of Enzensberger's rendition resulted in an increased interest in the well-known children's story.

Not only the linguistic, but also “the conceptual elements of a foreign culture” might interfere with the translation and reception of a text (O'Sullivan, *Comparative* 95)—when norms in the source culture are drastically different from those in the target culture. “Foreign mentality” does not limit itself to the plot or characters' actions, but can also connect to a narrative structure, to “the form of presentation, to the poetic quality of a text or to unusual literary forms” (96). To help readers navigate these foreign elements, several translators and scholars suggest that pronunciation helps, cultural notes, and other aids are acceptable but should be placed with more prominence than on a book jacket (which is easy to lose and forget). In my own experiences in reading translated YAL, I rarely notice glossaries at the end until it is too late to make a difference in my understanding of the text. However, footnotes and other similar items can interfere at times or provide more information than is genuinely necessary. Stolt also says that translations should indicate both a “respect for children” and “for children's books,” showing a respect “for the authors of children's books” (82) that is just as great “as in the case of adult literature” (82). For Stolt, if “adaptation is absolutely necessary,” it should be done with a gentle hand . . . and in collaboration with the author” (82-83). What exactly *is* “necessary” is a very important but very subjective point of contention.

Unfortunately, no one marks the differences in the tactics employed for children's books versus those of young adult books; the region remains to be explored.

For any translation to serve as a cultural window, some residual, identifying characteristics must remain. Like much younger children, those in their early teens are less likely to observe “macrocontextual data,” and, although they might be aware of authors' names, they are probably not aware of their national origin or the fact that a work had been translated (O'Sullivan, *Comparative* 95). Unlike very young children, who “take little notice of an author's name” (95), teens appear more aware of such details because they often read books by favorite authors. Unless the translator's name figures prominently on the cover, a teenager might read a series of books by the same author without recognizing its foreign origins. In Germany, this is less likely to be the case. Germans are so attuned to linguistic differences that when specifying the language of origin, they distinguish among American, Australian, and British English. In bibliographies, translators are listed just below authors, and they receive essentially equal billing for awards. For one thing, Germany has many more translators to choose from, and many German translators of children's books are also writers—James Krüss, Josef Guggenmos, Paul Maar, and Mirjam Pressler are among them (O'Sullivan, *Comparative* 23).<sup>1</sup> In contrast, only a handful of translators produce most of the work in the U.S., and they do so for several languages. Elizabeth D. Crawford, Oliver Latsch, and only a handful of others translate German YA books for American consumption. Bell alone translates works from French, German, and occasionally Danish.<sup>2</sup>

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<sup>1</sup> For a list of American YAL translated and published in Germany, see Appendix A.

<sup>2</sup> For a list of German YAL translated and published in the U.S., see Appendix B.

### Motivating Publishers to Translate

The additional steps involved in translation mean that making such books available to the public is difficult. Though frustrating, monetary concerns are very real. Books written originally in foreign languages obviously undergo a larger number of steps to reach the final stages of production and make it into the hands of English-speaking readers. As a result, they are more expensive to produce. Publishers have to learn about a new book first, arrange for it to “be read and evaluated in the original language,” decide whether to publish it, locate and hire “the right translator” for it, and then market a potentially unknown or risky title to the American public (*GBO*). In the interests of time, trouble, and money, many publishers may decide not to bother with translating at all—especially because the United States market is already saturated with available books written originally in English.

Admittedly, geographical boundaries and other forces do encourage disparate situations. It makes sense that Americans, who can travel thousands of miles and still interact mainly with native English speakers, would have less awareness than Europeans, who can travel the same distance and arrive in a completely different country. Political climates, current events, proximity to another country, can all affect the interest level for acquiring works from particular nations. An element pertinent to Germany’s historical development of YA literature involves “*international relations and membership of political blocs*” (O’Sullivan, *Comparative* 69). Translations in West Germany came primarily from American and English, then from French and Dutch, while in the GDR Polish and Hungarian followed the predominant American and English translations. For some countries, “the *subsidizing of translations*,” which occurs in Belgium, the



Netherlands, and Israel (70), can also be a factor, but to my knowledge it is not a dynamic in the United States or Germany. A “knowledge of the *source language* among culturally creative figures . . . and the presence and commitment of *scouts*” (69) can affect the likelihood that a book will be considered for translation; Indo-European languages would therefore receive more attention in both the U.S. and Germany than would the less commonly taught languages, so the two countries enjoy the benefits of this relationship. Additionally, “the proportion of translations is particularly high in cultures where a literary tradition is being established” (68), and because the U.S. has a clearly established tradition, it therefore has a decreased need for imports. Once a nation can contribute to the canon with its own literature, the need to import other literature decreases. As a result, ideology has to be strong enough to enhance or override the pocketbook. Either curiosity about foreign cultures is too weak in the U.S., or the country has not had enough opportunity to pique interest in high-quality translated literature. For Germany, the economic benefits of translation are higher than in the U.S., and YAL advocates in particular possess ideologies that strongly encourage the acceptance of foreign literature. In the U.S., however, interest has not been high enough to justify the economic risks of publishing it.

Some, however, do take the chance. Since nearly all publishers are interested in expanded production markets and sales, they behave in one of two ways, according to Gärtner. The first approach is for publishers to consider the international potential of books and to produce them for that purpose (38), always keeping in mind a book’s prospective sales, its potential for “[filling] gaps in the market,” and its ability to “serve a special interest” (O’Sullivan, *Comparative* 69). As “a collective market” (Störiko-Blume

41), Europe's products and services are created and advertised with the hopes of reaching the widest audience possible, so books often "appear simultaneously . . . in multiple countries" (Uther 12). This seems especially true of picture books, which some publishers will only print if they can be coproduced (Gärtner 31). Illustrators are told to remove cultural markers from pictures to make them "internationally appropriate" (Uther 13), often resulting in bland illustrations drained of cultural significance. Scrubbed of their "foreignness," such texts do more to homogenize culture than to display it.

Nonfiction/specialty (*Sachbuch*) titles in Germany experience similar distillation. They are particularly marked by "the traditional mix of uniform and single titles" and are "oriented toward international market offers," a fact that results in "standardization" and an abundance of titles on identical subjects (Brunken 45). These works often appeal to adults, who may want to find information in simplified form, but this secondary audience might in some way taint information and change what publishers might otherwise offer.

Novels, which are less likely to be coproduced, are monitored more for their past popularity. If a book achieves success in one country, publishers hope for similar results in another. For young adult novels, illustrations are naturally a lesser problem, but covers, typeface, and print sizes often change as they travel the globe. Still, publishers sometimes expand a book's production when its quality, rather than its role in the international market, is of primary concern (Gärtner 38). Unfortunately, such an approach is a luxury that few publishers enjoy—especially smaller companies, who "struggle to do something" while "the 'large' do nothing" (Pohl 33). The result of this difficult situation is that often the highest quality books are not those that survive the journey into print.

INFLUENCING THE EXCHANGE:  
PRIZES, PROMOTION, AND ACCOMPLISHMENTS

Whether for idealistic, pedagogical, or mercenary reasons, many concerned parties seek to raise the number of high-quality translated German books available in the United States. Summarizing the methods of certain promotional organizations in each country provides a helpful foundation for comparison and unifies some of the knowledge bases for those in the fields of publishing, education, and library sciences. Although the succeeding list of organizations is not exhaustive, it does provide a basic list of sources for seeking more information on promotional strategies and on the most promising works coming out of Germany.

Encouraging Translations Internationally

In the U.S. and Germany, most organizations focus on literature available within their own nation. But a few have a truly international concentration. As a result, their efforts can have ready effects on multiple nations. As perhaps the best-known of these, IBBY and its national sections promote many projects, including “bibliotherapy work” as one of the main issues (Daubert, “Treffpunkt” 68). Among other programs, IBBY sponsors the Hans Christian Andersen Award, which it grants every other year to “a living author and illustrator whose complete works have made a lasting contribution to children’s literature.” Americans Meindert DeJong (1960), Scott O’Dell (1972), Paula Fox (1978), Virginia Hamilton (1992), and Katherine Paterson (1998) have received its award; from Germany, Erich Kästner (1960) and James Krüss (1968) also received it; Austrian children’s book author Christine Nöstlinger (1984) received the honor; and Swiss author Jürg Schubinger received it in 2008.

As perhaps the most frequently mentioned children's author among international circles, not surprisingly Astrid Lindgren has a prize awarded in her memory. The first Astrid Lindgren Memorial Award (ALMA), founded by the Swedish government, was granted in 2003; ALMA calls itself the "world's largest for children and youth literature" (Astrid). Anyone involved with reading promotion in any country or language can win, and more than one person can receive recognition in a given year. There is no subsection for specifically YAL; it is simply included under children's literature. American author Katherine Paterson (2006) and illustrator Maurice Sendak (2003) have received the distinction, as has Austrian author Christine Nöstlinger (2003).

The Bologna Book Fair promotes yet another international prize called the Bologna Ragazzi Award, which focuses on publishers and hopes to "inspire excellence in children's publishers' standards and performances" ("BolognaRagazzi"). Eligible categories include fiction, non-fiction, children's poetry, and "New Horizons" ("BolognaRagazzi"). Since its inception in 1998, works by German-speaking authors (few of whom ever write for YAs) Quint Buchholz (1998), Hans-Joachim Gelberg (2001), Wolf Erlbruch (2004), Henning Wiesner and Walli Müller (2006), and Heinz Janisch (2006) have been recognized, while Czech-born Peter Sís (2004, 2008) and Paul Rogers (for an illustrated compilation of Wynton Marsalis lyrics, 2006) received recognition for books published in the United States. It appears that none of these are examples of YA literature, though books for that age group are not excluded from consideration.

International acknowledgments like these can provide incentives for publishers to translate a writer's works. Katherine Paterson's books, for example, have been published

in many languages, and most of her books for youth can be found in German as well: *The Master Puppeteer*, *The Great Gilly Hopkins*, *Rebels of the Heavenly Kingdom*, and *Jip: His Story* are among those available in German translation. However, “in recent years interest in Germany has waned,” and to date, her most recent novels (*The Same Stuff As Stars* and *Bread and Roses, Too*) have not yet been made available in Germany.

Currently, only two of Paterson’s books are still in print there: *Lyddie* and *The Flip-flop Girl*. Even her most successful novel, *Jacob Have I Loved*, reprinted six times after its initial publication in Germany, is now out of print (Söffner 73). Predictably, the U.S. is less likely to follow suit with translations—even when authors have such international acclaim. None of Schuber’s or Nöstlinger’s works in English translation appeared in searches conducted for this study. Perhaps, despite their good intentions, international accolades do little to assist translated literature’s entrance into America.

Some publishers aim to be international in purpose and procedure, but YAL receives less attention in this area. Many do not require these kinds of intermediary sources and manage their foreign distribution on their own when possible. Prestel Publishing is one such business. Headquartered in Munich, it distributes books in both English and German, specializing in subjects like art, cultural history, and architecture. A partner publisher to Chronicle Books, North-South Books specializes in international children’s book publishing and provides many books originally written in languages other than English. Its Swiss parent company, Nord-Süd Verlag, even corresponds in multiple languages. Though North-South Books does make many texts available through coproduction, it does not provide many YA texts (“Bücher”).

### Promoting German YAL in the U.S.

International organizations seem to wield a very limited amount of influence on the YA market, but there are many national-level, language-specific organizations that seek to have a more direct effect. Publishers, hoping to insert themselves into the lucrative American market, advertise rights purchases year-round. The Frankfurt Book Fair, for instance, directs the German Book Office, which posts a Children's Books Rights List that includes picture books, nonfiction titles, and works for children and young adults that the office deems "appropriate to the American book market." It does not outline its criteria for what is appropriate; perhaps "appropriate" refers to a book's perceived, potential moneymaking abilities, not to its inherent literary value. At any rate, lists of these titles are sorted under the aforementioned categories. Publishers can browse a writer's name, a book's original title and its English translation, its German publisher, its publication date, its number of pages, a promotional synopsis in English, a picture of its front cover illustration, a brief biographical entry about the writer, and (when applicable) its illustrator, as well as contact information for its rights holder.

Other promotional organizations complement each other's efforts and are usually available in multiple languages. One is the well-respected Goethe-Institute (offered in German and English), the website of which includes a portal devoted to children's and young adult literature and is directed toward those who want to promote the "popularisation or dissemination of German literature abroad" ("Kinder-"). For this particular section of the Institute, visitors can search over five hundred works sorted by author, illustrator, title, theme, and genre. The Institute also supports Litrix.de (available in German, English, and Portuguese), which aims to "[promote] contemporary German

literature and [provide] an impetus for its translation” (Kobothanassi). Along with information on books for adults, Litrix provides a subset of “books for children and young people” that offers book descriptions and sample translations (Kobothanassi).

At *New Books in German*, a British website that also links itself to Litrix.de, a group of book trade and literary experts in Great Britain recommends German books for translation into English. The site includes an alphabetical list of titles, German publishers, dates books were reviewed, and occasional sample translations. It also marks whether a book’s rights has been sold in English or in other languages. Articles on translation topics also appear in addition to a list of links for further information. Although directed towards British publishers, such efforts could potentially affect American readership, because once a book has been translated for the British market, it will obviously have a smoother—and cheaper—transition into the American arena.

Though it shares some of the goals of these organizations and works in conjunction with some, the American branch of International PEN (“poets, playwrights, essayists, editors, and novelists”) does not center on promoting German literature. Although PEN boasts a variety of work, its basic motto is to “to advance literature, to defend free expression, and to foster international literary fellowship.” Among its services and offerings is an annual fellowship to writers of children’s or young adult fiction who need temporary financial support as they seek to expand their books’ circulation (*Pen*). PEN also hosts a Children’s/Young Adult Book Authors Committee, which “supports writers and librarians whose books have been banned or challenged” and meets to discuss children’s literature themes. One of its most notable contributions is the World Voices New York Festival of International Literature, a seven-day conference held

annually since 2005 that aims to “expand the literary horizons of American audiences” and to “[combat] American isolationism” (*Pen*). Funke herself was a featured author at its inaugural meeting. PEN’s vision encompasses a more scholarly and theoretical approach to translation issues.

A smaller source of information and promotion is the “Transcript,” a bi-monthly book review that primarily supports the cause of less common languages. The group offers nothing specific to children’s literature, but Chantal Wright—also a translator of children’s literature (of works by such German-speaking authors as Jutta Richter)—serves as editor (“Transcript”). Wright also contributes to *Words Without Borders*, an online magazine that web-publishes works and excerpts of works to encourage an international sharing of writing and reading. The website can be viewed according to regions and then according to subsections—including a children’s literature portion; it does not distinguish children’s from YA literature. As of August 2008, three children’s books appear under the European category, two of which originate in Germany (*Words*).

Though not devoted solely to German YAL, the Mildred L. Batchelder Award is an American prize specific to children’s literature in translation. The Association for Library Service to Children (a subdivision of the American Library Association) grants this prize to a publisher who has printed what the ALSC deems “the most outstanding” book that was “originally published in a foreign language in a foreign country,” then “translated into English and published in the United States” (“Batchelder”). The ALSC hopes to encourage U.S. publishers to discover translated literature and publish high-quality literature from around the world. The Batchelder Award does enjoy a high level of prestige among publishers and librarians, but among educators, scholars, parents, and



readers, it sometimes receives little notice. Not all of the honored titles exhibit superior literary quality, and many stay in print no longer than other, non-award-winning books.

Furthermore, YA Batchelder books overwhelmingly come from Western European countries. Of the fifty-four books (which range from picture books to YAL) recognized with a Batchelder Honor or Award to date, nineteen were German (35%), evidencing the notable presence of German translations in the children's translation market. Judging by this list and by my own experience reading award-winning novels, themes of war remain popular for YA Batchelder winners, just as Maureen White and Susan Link observed in 1995 (6). But not all winners fall under this category. Perhaps the recent increase in translations and Funke's influence on the market will result in a greater range of diversity in genre, theme, and national origin its honored titles.<sup>3</sup> Aside from eligibility for the Batchelder, few translations meet the criteria for other U.S. literary awards for children or YA literature. With more publicity and more translations to compete against each other, the Batchelder could exert more influence on youth literature markets.

#### Honoring YAL in Germany

In Germany, few awards restrict eligibility to works originally written in the country's native tongue. Perhaps Germany's most significant promotional tool for transnational literature is its generous acceptance and recognition of it. Of the prizes noted in this study, only those seeking manuscripts (like the Wolfgang-Hohlbein or Frau Ava Literature prizes, for example) require originally German texts. Although the Batchelder seems to exist to encourage publishers to print translated materials, the already large amount of translations is not a concern in Germany. For the *Deutsche*

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<sup>3</sup> For a list of Batchelder award-winners and honors sorted by language of origin, see Appendix C.

*Jugendliteraturpreis* [German Youth Literature Award], a group of Germany's most distinguished awards for children and young adults (roughly equivalent to the Newbery), a steady fifty percent of texts between 1956 and 2004 were awarded to works in translation. Of these the United States leads the pack, receiving 26.4% of the prizes. Young adult literature is the overwhelming reason for this; of the twenty-three American titles honored, thirteen were in the *Jugendbuch* category. Scandinavian countries have wielded the second-greatest influence on young adult literature there (Schieckel 107). The large number of welcomed translations is hardly surprising for an award considered "from the beginning" to be "not a national, but an international prize" (Daubert, "Jugendliteratur" 12).

The prize is awarded by the AKJ—*Arbeitskreis für Jugendliteratur* [Association for Children's and Youth Literature]—a large, umbrella organization that serves as Germany's section of IBBY and is the most influential and all-encompassing literary organization in German-speaking regions. Educators, critics, and many organizations that belong to the AKJ try to influence Germany's active YAL publishing industry through award recognition. When the AKJ began in 1955, a generation of former Hitler Youth possessed an awareness of Germany's national guilt in very recent memory. The *Bundesministerium für Familie, Senioren, Frauen und Jugend* [Federal Ministry for Families, Seniors, Women, and Youth] founded the yearly German Youth Literature Awards, or DJLP, in 1956. The prize, designed both to honor high-quality literature and to promote reading, is "the only *Staatspreis* [state/national award] for literature in Germany" ("Deutscher"). The DJLP was also founded with an international vision and hopes that the prize could extend the vision of youth into "other cultures" and "other life

circumstances” as a means of establishing a “peaceful, democratic . . . generation” (Raecke 8). Despite the fact that many in the government and general public ask “for a concentration on German male and female authors,” the AKJ maintains that its position of international acceptance is just as important now as it was in the past (Raecke 9).

DJLP categories have developed over the years, but for most of its history a jury of librarians, teachers, professors, and editors has selected winners in the categories of picture book, children’s book, *Jugendbuch* [young adult book], *Sachbuch* [non-fiction title], and *Sonderpreis* [special award]. Interestingly, the Beltz & Gelberg company has published the most works by authors, illustrators, and translators decorated by DJLP (Gelberg 89). Because the AKJ was forbidden by the GDR ministry to consider titles published there, most German winners originated in the West. The GDR had its own prize, the *Preis Ausschreiben zur Förderung der sozialistischen Kinder- und Jugendliteratur* [Competition for the Advancement of Socialist Children’s and Young Adult Literature], which it wanted to encourage instead. If an East German publisher sold a book’s rights to the West, it could be considered; as a result, a few titles before reunification in 1990 did receive nominations and prizes (Roeder, “Mauerspringer” 47-8).

Now, literature from both regions can be considered. More recent changes have occurred as well. In 2003 the AKJ added a youth jury that awards its own prize (Dietze 170), nodding to the value of youth approval while acknowledging the disconnect between the producers of books and their target audience. Several other German award organizations have added youth juries in the last decade, so this seems to be an increasingly popular practice. The DJLP “Youth Jury Prize” is based on nominations by six youth reading clubs that take part in a variety of other promotional activities and trips

and does not restrict itself only to those readily recognizable as YA targeted.

“Interestingly,” Funke’s *Inkheart* is the only “[overlap] between the titles selected by the adult jury and the youth jury” since the youth jury’s inception (Braun 53). Speaking as a member of the critics’ committee from 2000-2002, Georg Braun theorizes on possible differences. “For youth,” he claims, “linear storytelling is important,” though “the themes can be completely various.” Youth tends to emphasize “personal interest, the individual entrance.” In contrast to “adults, who seldom sway from an already conceived appraisal,” the youth jury exhibits “behavior during discussions” that “is essentially more dynamic,” and each decision “develops itself in the course of the discussion” (53).

Perhaps Braun is suggesting that youth are more swayed by their counterparts or that adults arrive with a more set idea of how to proceed. The behavior and results of youth juries in both nations, in comparison to those comprised of adults, could be topics for further research.

The AKJ’s internationally-inclined philosophy seems to permeate that of other award organizations (many of which belong to the AKJ), and just as in the U.S., German-speaking countries offer an interesting array of prizes sponsored by libraries, book fairs, and religious groups. *Der Katholische Kinder- und Jugendbuchpreis* [The Catholic Children’s and Young Adult Book Prize] was devised by Willi Fähmann, who wanted more religious books to reach the market and wanted to encourage publishers in this process. The award honors novels that “promote the cooperation of communities, religions, and cultures” (qtd. in Kiwitt 5). Books for very young children and for young adults can be found on the list. Though it is not affiliated with the AKJ, another religiously focused prize is the *Evangelischer Buchpreis* [Evangelical Book Prize], which

alternates yearly between literature for youth and adults that “Christians can support” (“Evangelischer”).

A number of cities sponsor prizes as well, and every year more awards seem to surface. The oldest of these—and, incidentally, of any such prize—is the biennial *Friedrich-Gerstäcker Preis für Jugendliteratur*, sponsored by the city of Braunschweig, awarded to high-quality literature that depicts “the adventure of encounters with foreign worlds” and thereby encourages thinking about “tolerance and open-mindedness to other traditions, religions, races and ideals” (*Friedrich-Gerstäcker*). Many years later, other cities followed suit. The city of Buxtehude offers the *Buxtehuder Bulle* [*Bull of Buxtehude*] for the best German-language YA book (specifically for those 14 and up) published for a given year (“Buxtehuder”). Oldenburg offers monetary awards as an advancement to encourage new authors and illustrators (“Kinder- und Jugendbuchpreis”). The city of Hamelin grants the *Rattenfänger-Literaturpreis* [Pied Piper Literature Prize] every two years for folk and fantasy narratives or collections for youth (“Rattenfänger”). Penzberg also acknowledges the winner of the *Penzberger Urmel* [a reference to a magical creature described by Max Kruse], recognizing literature for those ages 8 to 13 (“Penzberger”)—which just borders the traditionally YA age range. These prizes only represent those encountered in this research to date, but the list doubtless keeps growing. None seems to exclude literature from other countries, and several particularly encourage themes of tolerance.

Cities are not the only entities to award prizes; everyone wants in on this process. Even the *Bildungs- und Förderungswerk (BFW) der Gewerkschaft Erziehung und Wissenschaft (GEW) im DGB e.V.* [The Education and Research Work of the Education

and Science Union in the DGB Association] offers a prize. Every three years it seeks to “promote the depiction of the work world in children’s and young adult literature” through its distinctive prize, named after German educator Heinrich Wolgast (“Ausschreibung zum”). Such a prize also indicates the genre- or theme-specific nature of some recognition. The German publisher Ueberreuter discovered well-known German fantasy author Wolfgang Hohlbein through a prize it sponsored. Now it has named a prize after him and invite manuscripts in the fantasy genre, providing one of the most lucrative awards—ten thousand euros—and publishing in the “*Meister der Fantasy*” series (“Ausschreibung Wolfgang-”).

Organizations in Austria refer to German prizes but also grant some of their own. Their awards usually resemble the Wolfgang-Hohlbein Prize in that they encourage young, German-speaking writers. For example, the *Institut für Jugendliteratur* [Youth Literature Institute] advertises a book of the month and offers the *DIXI Kinderliteraturpreis* for young Austrian authors and illustrators who haven’t published large works yet (“Der Preis”). Biennially, the Land of Steiermark Award recognizes manuscripts by authors up to 26 years of age (“Literatur”). There is also the *Frau Ava LiteraturPreis*, named after a medieval German poetess and given for unpublished works by female authors who have at least one published text and whose books address themes such as “spirituality, religion, and politics.” This prize is unusual because a book for any age group—whether adults or children—can win (“Frau Ava”). Arising from book discussions with youth and moderated by Mirjam Morad, *Literaturhaus Wien* added *Der Literaturpreis der jungen Leser* [The Literature Prize of Young Readers]. It encompasses picture books, children’s books, young adult novels, and also awards a critic’s prize and a

cover prize (“Preis 2007”). Book fairs even contribute to this prize-granting atmosphere, since many of these awards are announced at various book fairs, while others offer their own. For instance, Litera Book Fair in Linz, Austria, grants a number of awards, and among them is one specifically for young adults (“JugendLITERAturnpreise”).

In addition to demonstrating a more international acceptance, Germany tends to grant more recognition to translators as part of the writing process. Unlike the Batchelder, publishers do not receive the bulk of recognition for awards in translation, since organizations have less need to promote further translation. Instead, Germany lists a translator’s name alongside an author’s. Overall, Americans—who learn second languages much less frequently than do Europeans—might view translation as almost data-entry-style work. Many of my students initially imagine that plugging in a sentence to an online translator will suddenly render them able to produce fluent, intelligible writing in any language. The real result is generally gibberish. Europeans, in contrast much more familiar with and fluent in world languages, tend to be more aware of the nuances of translation and reward translators accordingly. To increase the number of translations in the United States, those interested might also look to increase prestige associated with the act of translation.

Besides the important prizes it awards, the AKJ provides a number of other services in Germany. Members promote reading through seminars and contests, participate in IBBY conference and events, and publish materials devoted to children’s and young adult literature. Their most significant publication is *JuLit*, a quarterly journal that addresses themes and trends in the literature and highlights the DJLP in one issue per year. Each issue includes articles about publishing interests, educational applications,

international influences, proceedings of the association, and the goings-on of council members. Topics covered are similar to those that might appear in similar U.S. journals, such as the role of parents or the media in the development of literacy, implications of multilingual schools and books, difficulties in reaching the YA audience, or depiction of societal issues. Contributors come mainly from educational, library, or publishing backgrounds, and many of the same names seem to recur as authors.

Though *JuLit* is its primary publication, the AKJ publishes a few catalogs and collections that also provide a glimpse into the development of YA literature in Germany. *Das Jugendbuch* (2007) recommends a set of titles for teens divided into thematic categories like “family life” (1-12) and fantasy; it also suggests scholarly sources and lists important people in the German field. This special publication also demonstrates current trends in YAL there. Predictably, media other than books wields ever mounting importance in the lives of youth.

In its lists of publications about literature for youth, the AKJ usually refers to Austria’s *1000 und 1 Buch: Das Magazin für Kinder- und Jugendliteratur*. Although *JuLit* is a journal, *1000 und 1 Buch* reads (as its subtitle states) like a magazine. Articles are brief and often informal and exhibit the more metropolitan atmosphere of Vienna. One article was written completely in English without translation (Shipton 17), while others alternated between narrative in German and quotations in English, sometimes translated in the endnotes. This publication is sponsored by the *Institut für Jugendliteratur*, which was founded in 1965 and engages in activities similar to AKJ, though on a smaller scale. Interestingly, its site offers two magazines for purchase—*1000 und 1 Buch* and *Bookbird* published in America (*Institut*). The *Institut* expects



exchange and enables it. In discovering new books for translation, American publishers would do well to look closely at these German and Austrian publications, the offerings of which are still too little advertised in the U.S.

One other rich resource in Germany is the *Internationale Jugendbibliothek München* [International Youth Library in Munich], which one commentator suggests might “[receive] more recognition abroad than by those in its native country” (Rumler 59). I cannot confirm or deny this conjecture, but I can say that the IYL does enjoy more name recognition in the United States than do other German organizations for children’s literature. The IYL came about when, “after years of isolation” in Germany, Jella Lepman wanted to make books for children more accessible (Rumler 56). She collected four thousand books from twenty countries and founded the IYL in 1949. Now under the guidance of its fifth director, Christiane Raabe, the library continues to collect literature, create displays (some of which rotate), and facilitate both national and international dialogue among authors, translators, publishers, educators, and institutions (“Internationale”). As of February 2007 it held more than five hundred thousand works of primary literature from more than 130 countries, as well as thousands of other documents and periodicals (Rumler 59). It also works closely with the AKJ, and their internationally focused aims both influence and reflect the malleable boundaries that children’s and YAL advocates promote in Germany.

#### Succeeding in the U.S. and Germany

Because of impulses unique to herself, Germany has historically welcomed this higher percentage of translations in its book trade. A particular ideal that many histories of its literature reinforce is that “post-war Germany” felt a “special urge . . . to catch up

with literary developments from abroad” and also experienced an “internationalist spirit” that “increased translation activity” (O’Sullivan, *Comparative* 69). Germany has preserved much of this momentum. Of the German literary prizes noted in this study, only those calling for manuscripts and the German Book Prize limit their winners to texts originally written in German. Founded in 2005, the German Book Prize has the express intent of promoting the translation and dissemination of German literature and encouraging aspiring young German writers. Its website states that “readers abroad seem to have the misconception that German literature is highbrow and intense” (Faupeil, par. 1), an assertion that warrants further pursuit. How would the notions of adults compare to those of teenagers? The German Book Prize’s claim is one that greater publicity of German YA and children’s texts could correct. However, for this award only one German-language novel (not in translation) receives the prize; although they are not explicitly excluded, it seems unlikely that children’s or YA novels would be considered for the award. For the journey of translated YAL to equal success—whether popular or critical—it needs advocates devoted exclusively to its cause.

Novels hoping to reach the United States face a much more difficult journey than American novels do abroad. As a result, they find some unusual in-roads to the American market—avenues independent of the official organizations already discussed. The journey of Funke’s works into English, for example, is a surprising one. A young German- and English-speaking girl wrote to Barry Cunningham at Chicken House, a small English publishing company, to ask why books by her favorite author were not available in English. Cunningham investigated the inquiry, and *The Thief Lord* was eventually published in translation. Since then, Funke has enjoyed steady success in the

United States. In addition to reaching number two on the *New York Times* bestseller list, *The Thief Lord* received a variety of international awards (“Cornelia”). Prominent translator Anthea Bell—who also “recommends German-language books to UK publishers” (Travis, “Winning” par. 9)—says that prior to this, most American or British publishers would hardly glance at foreign texts. Afterward, however, “everything changed,” and they even began to “pay extra money” to look into the opportunity (qtd. in Travis, “Winning” par. 9). Still, publishers want only the “absolutely top titles” and generally disregard what Bell calls “the perfectly acceptable series of everyday life stories” (qtd. in Travis, “Found” par. 12-13). Bell has recommended books by German writer Monika Feth; even so, although Feth’s *The Strawberry Picker* has been translated to English, to date it has not found its way from the British to the American market.

The efforts of American, German, international, and other publishing organizations have, perhaps, aided the process of introducing young adult literature from Germany to the American market. However, the gradual increase in translated works is due largely to the popularity of fantasy and its arguably better suitability for translation. Perhaps because readers already approach fantasy’s settings with the expectation of foreign places, names, and imagined cultures (though often familiar plotlines), the genre survives the translation transition more easily than more realistic fiction does. Fantasy’s current international popularity is not without historical precedence. Following the popular reception of “German translations of Tolkien,” in addition to “the great success of Michael Ende’s *The Neverending Story*” (which was translated into many languages and later adapted into a film), several German publishers rushed to produce fantasy novels, some of which “were rather obviously imitations—not of Ende, actually, but of

Tolkien” (Bell, “Delicate” 236). The state is similar today in light of Rowling’s (British, like Tolkien) and now Funke’s (German, as is Ende) success. Although it is difficult to determine whether more German authors imitate Rowling than Funke, successful German fantasy often relies on Anglo-Saxon traditions.

The Harry Potter books achieved great success all over the world. Books One, Two, and Three enjoyed sales of more “more than three million copies,” of which “the French, Spanish, and German translations . . . combined represent a good 10% ” (Jentsch 192), a solid profit. The resulting, continued rise of fantasy, as publishers attempt to expand their audiences, proves irksome for many prize juries in Germany. Publishers especially like to promote novels that come in cycles or trilogies so that consumers will want to purchase several volumes. The abundance of “the fantastic elements” in much literature for youth is something that Otto Brunken calls “tiring for the critics.” He says that “of late” they are “sometimes loaded with historical references or placed in exotic regions” (43); Kai Meyer, Cornelia Funke, and others twist expectations of familiar settings, like the Venice with a magical merry-go-round in Funke’s *The Thief Lord* or the alternate-reality, mermaid-inhabited Venice in Meyer’s *The Water Mirror*. Though Brunken might complain about such books, they have successfully traversed continents and have enjoyed varying amounts of success in the U.S. My own students correspond with same-age students from Germany as pen pals, who mention books like Christopher Paolini’s *Eragon* and Stephenie Meyer’s *Twilight* series as among their favorite reads. Maiké Friedrich, one of their teachers with whom I correspond, says that the Harry Potter series is still always “a must” for them.

In a wry, ironic tone, one editor concedes that his reviewers tend to avoid fantasy and that when they do read it, they do not enjoy it. Why, then, would they devote an issue to the subject? “We don’t want to put ourselves against the market anymore (there’s a lot of money in it!), we want to have part in the book!” he declares ironically, continuing to say that they want to stop shoving aside the fantasy enthusiasts who are part of their readership (Lettner). Whether or not the critics like fantasy, readers do. Fantasy is a trend, but how long will it last? When its popularity wanes, will a decrease in translations follow?

After all, other developments are already occurring. At the beginning of 2006 in Germany, Brunken identified several. On the one side he identifies the type of novel in which the “motives, constellations of people and storytelling conventions of the ‘soap opera’” emerge and readers confront “themes like coming of age, relationships, sex and lifestyle identification” (44). He claims that such books originate from America, an observation that confirms the weighty influence of American YAL on literature for teens in Germany. A subset includes the “problem novel,” which Brunken describes as earnestly addressing serious issues through inferior “literary-aesthetic forms,” comparing such books to a kind of reading slop, “grave and sometimes relevant to target groups” and laden with weighty messages but not aesthetically competitive (44).

These trends pale in comparison to what Brunken saw emerging just a few years ago—the rising popularity of horror (*Gruselliteratur*) and suspense for female readers, a presence he saw in the American market and expected to find approaching Germany as well. “Death and violence,” were hot topics at the time (Brunken 44). Judging by Isabella Schlinter’s article in the February 2007 issue of *1000 und 1 Buch*, his prediction

certainly came to pass the following year. In the last few years, Schlinter says that a slew of vampire romances for youth have appeared in Germany. American authors who have achieved notice overseas in this genre include Meyer for her *Twilight* series, R.L. Stine for the *Goodnight Kiss* series, and Douglas Rees for *Vampire High*. In contrast, Brigitte Melzer's *Vampyr* and Nortrud Boge-Erli's *Vampir-fieber* never made it to the United States. Thus, the exchange remains rather lopsided—which makes it not much of an exchange.

Since English is required study at an early age, German students also read more English texts than American students read German work. American students at AP language level might read classic German literature on occasion. Upper-level language teachers could look more to contemporary children's and YA literature for higher-interest reading to develop language skills in a more natural, entertaining way. Outside of foreign language classes and *Anne Frank: The Diary of a Young Girl* (Dutch), few (if any) texts from other countries are frequently used in American classrooms. American teenagers are much less likely than their German counterparts to encounter books in translation. At secondary levels, Fredrich tells me that “Classics such as *To Kill a Mockingbird* or *Romeo and Juliet* are normally not read for fun, but students have to do so in school”—a statement which an American English teacher could just as easily have made. In some areas, certain books are required for the final English test. Examples that Fredrich mentions include the U.S.-originating Ray Bradbury's *Fahrenheit 451*, Paul Auster's *Moon Palace*, Harper Lee's *To Kill a Mockingbird*, and T.C. Boyle's *The Tortilla Curtain*. She also mentions the British-rooted Nick Hornby's *About a Boy*, Aldous Huxley's *Brave New World*, *Heat and Dust* (by Ruth Praver Jhabvala, a German-born

author who has called Britain, India, and the U.S. home at various times), Willy Russell's *Educating Rita*, *Romeo and Juliet*, Japanese-British writer Kazuo Ishiguro's *The Remains of the Day*, and the Irish writer Roddy Doyle's *A Star Called Henry*. However, she notes, "these texts change about every two years."

Fredrich also emphasizes books that have an accompanying film and tells me that the American YA novel *The Wave* by Todd Strasser will most likely be read in schools because it will be filmed soon in Germany. Often under the pen name Morton Rhue, Strasser publishes many books in Germany that appear much more popular there than in the U.S. Though *The Wave* has also appeared on reading lists in the United States, his other works are rarely recognized here. Whereas "Shakespeare was very important in schools for quite a long time," now in Lower Saxony (where Fredrich currently teaches), students only study *Romeo and Juliet*. As general selection guidelines she says that "the classics"—those that "portray an important part of the culture"—are ever "important." But other books can also make their way into German schools. Students also read books "that handle more themes that interest students or that are written simpler"; this statement applies to both German and American literature, which is "often read in the original."

Although the current effect of German YAL pales in comparison to America's influence abroad, German children's and young adult literature has nevertheless had a noticeable effect on the American publishing scene. Funke remains at the top of the list, of course. Kai Meyer has also achieved some popularity. In the past Peter Härtling had several titles appear in the U.S., as did Gudrun Pausewang. But none received much popular attention. Mirjam Pressler occasionally has titles published in the U.S.—most recently *Sleeping Dogs Lie* in 2008. Some children's book and picture book authors,

many of which fall under North-South's coproductions, undergo translation. But the selection is still limited. The most recently published German author is newcomer Antonia Michaelis, whose *Tiger Moon* is set in a magical India. Speaking in the fall of 2008, Bell said that she has "translated more children's books in the last three or four years than in the last 20 years" (Travis, "Found" par. 4). Although Bell translates books in languages other than German, her comment suggests that, however slowly, German YA literature is gradually increasing its presence in the American market.

At least two studies support Bell's observations. In 1995, White and Link conducted a study of 308 books in which they identify qualities of successful translated children's literature. Most came from "German languages, including Swedish and Danish, and French." Like any good books, successful translations often addressed "subjects with universal appeal." They identified "realistic fiction, fairy tales, and information books" as popular genres, with "friendship, animals, family life, and folklore" heading the popular subjects. They also remarked that "children's classics, books for the public domain, and the works of popular authors" were the most often produced (6)—again, probably based on publisher decisions associated with the costs of translation and the reliance on name recognition to sell books.

Michelle Maczka and Riky Stock also presented some encouraging data collected as recently as 2005. The aforementioned World Voices Conference did result in greater attention for international literature. They note an increase in translation over the years they investigated. According to Sara Nelson, *Publisher's Weekly's* editor-in-chief, *PW* reviews around sixty percent of translated books, in contrast to the fifty percent of fiction and twenty-percent of nonfiction titles they receive. From 2004 to 2005 the number of



reviewed titles in translation increased from 132 of 5,588 total reviews to 197 of 5,521—a percentage increase of two percent to 3.5 (Maczka and Stock 50). Furthermore, the number reflects an increase of 50% in translations reviewed, with German language titles tripling its numbers and claiming half of this rise. (French, however, provides the highest number of translations, while German comes in second.) Of translated titles, fiction predominates, and children's books alone boast a twenty-title increase (50). German, Maczka and Stock state, has “by far the most children's titles of any language” (53)—a heading under which YA literature most likely falls.

But is this swell a temporary development? Though the growth of translated literature for young adults seems unpredictable, its status in Germany seems set. The philosophies of the most influential organizations in German-speaking countries welcome works from other nations. For them, the question of how to embrace international texts, while still discovering and encouraging authors in their own country, is the more pressing question, and it is also probably a concern that prevents some publishers and award organizations from pursuing the same course in the United States. Young adult literature in the United States seems more likely to have international sway than to be swayed itself by international forces. Who will follow Funke's success—and is the recent upward trend a short-lived anomaly, or a precursor to future growth?

## QUESTIONS AND CONCLUSIONS:

### FURTHERING TRANSNATIONAL YAL STUDY

The future of German young adult literature in the United States can only be conjectured, but the meaningful use and continued study of YAL in exchange should be ensured by YAL enthusiasts, scholars, and educators. The information collected in this thesis should illuminate the complexity of exchanges inherent in translated literature, provide substantial background material, and establish foundations for future study.

#### Coordinating the Research

Such research should involve well-funded, collaborative efforts and cannot be restricted to one department or expertise. Results of transnational inquiry must include a rethinking of “the division of the academic fields, the professional training required of each, and the claims and limits of American literature” (Dimock 8) or of any nation’s literature. The increasing presence of the media in modern-day society also requires an extension beyond literature alone, “across the boundaries of cultures, languages and media” (O’Sullivan, *Comparative* 151). A diverse group of experts, ranging from certified librarians to teachers of various content areas and age groups to members of the publishing industry could form the ideal research community, providing working knowledge of the languages involved in the project, a familiarity with publishing and pedagogical institutions, and a general knowledge of YA literary history. Most importantly, teenagers themselves should be involved in this conversation. If inquiries intend to address the needs and interests of young adults, it only makes sense that the target age itself should play a part in such a discussion.

Unfortunately, acquiring resources for this kind of collaborative research is less convenient and, often, more expensive than research restricted to the U.S. alone.

Transnational travel certainly aids the process, though it is costly and difficult to maintain a back-and-forth dialogue that way. It is also impossible to perform frequently enough to stay current without finding other, supplementary avenues for gathering information.

The Internet, through frequently updated websites and quick e-mail correspondence, eases some communication. Print resources can prove problematic because even English-language texts on transnational subjects often have few available copies.

German-language children's and young adult literature journals are especially difficult to locate in the U.S. This situation probably pertains to other languages as well. To obtain the necessary German periodicals, I had to borrow from professors who had subscriptions or subscribe to journals myself. When I requested a set of extremely helpful materials published by the AKJL, BYU's library could locate no possible lending institutions. Only foreign libraries possess the special editions of *JuLit*, and only one library in the U.S. subscribes to the journal itself; understandably, it does not loan entire issues (Sorensen). As a result, a personal subscription paid by cumbersome and costly wire transfers is the only way for most people to obtain these items. To improve research and allow for meaningful comparisons, educational institutions need to search and purchase outside of American borders.

### Representing a National Culture

Coordinating the efforts and opinions of these diverse groups could be challenging—but it could be challenging in ways that allow thoughtful reexaminations of long-held, but possibly inaccurate assumptions. Translation itself, perhaps the most

problematic context involved in the transfer of literature across national borders, will provide rich opportunity for such questioning. This study has certainly not been exhaustive, but it does suggest the possibilities that narrower studies might discover about translations, many of which align with Klingberg's suggestions for further research into the topic (O'Sullivan, *Comparative* 15). In translating passages for this research, becoming more familiar with translation theory, and reading various novels available in translation, I have decided that the ability of translated literature to encourage and evidence cross-cultural understanding can be overrated. The frequent "universalizing or a localizing of the texts" in translation (154) and the popularity of fantasy, which usually operates from a fabricated setting anyway, test the use of works in translation for some commonly held, idealistic purposes.

If translated books retain no detectable foreign features, what use do they serve in introducing young readers to foreign cultures? Often, literary figures even achieve folk status in the target culture, becoming "truly international because they are not fixed." Instead, they are "the common denominators of every cultural or national version of themselves and . . . cannot simultaneously be seen to carry the passport of the land of their origin" (162). These characters become genericized trademarks, proprietary eponyms drifting in a nebulous world culture. They become folklore and belong to the people. They might provide countries with new, interesting settings or characters with whom to advertise or to define themselves, but they do not provide countries with genuine insight into source cultures. Are such circumstances due to a lack of research and desire on the part of publishers? Do they show a lack of ability on the part of translators to negotiate the limited background knowledge of youth and the foreign

elements of transnational literature? Are they evidence of capitalizing on universal themes while dispensing local flavor? Or is the situation something else entirely?

Such literary figures and so-called classic texts bring to light other, equally compelling questions connected to this research. What is the difference between interpretation and translation? Between translation and adaptation? “Based on a story” and “inspired by a story”? Adaptation and appropriation? What about when translation, interpretation, adaptation, and multiple media are involved? Erich Kästner’s children’s book *Das doppelte Lottchen* [*The Doubled Lottie*] follows the story of two young German girls who meet at summer camp, discover they are twins, and plot to reunite their divorced parents by exchanging places with each other. Sound familiar? Of course. It’s the plot for Disney’s *The Parent Trap*. In the original story, the nine-year-old girls lived in Vienna and Munich. Disney’s 1961 version made the girls thirteen and moved them to California and Boston; in 1998’s remake, they became eleven and lived in California and London. The one-sentence reduction of the plot remains basically the same, but many details have completely changed. What seems to be a quintessentially modern American circumstance has surprisingly old-fashioned German roots. Both versions do credit the Kästner original, though few viewers would notice the reference. At what point has a cultural product been acquired so much that the original author no longer exists? The effect is something like a game of gossip or telephone, where players whisper a sentence from one listener to the next, voicing the resulting sentence aloud at the end of the line—often revealing either a twisted version of the original sentence or a completely new creation.

If characters and plots can become appropriated, can writers experience the same phenomenon? Aside from the title page acknowledging Bell as the translator, the 2005 edition of *Inkspell*, the sequel to *Inkheart*, does not mention Funke's nationality. Instead, it says only that Funke "has become one of today's most beloved writers of magical stories for children," lists her commercial successes and the book's upcoming film version, then says that the author and her family live in L.A. Funke is a commercially appropriated American. Is she still German? Are her texts? Maybe her upcoming biography, slated for publication in 2008 and marked for eventual translation into English, will address the issue.

Despite the sometimes lack of cultural identifiers in translated books, many still claim that such works can correct "ignorance and incomprehension of other cultures" (Harris par. 2) by humanizing characters from other nations and providing accurate, first-hand information about life away from home. Such statements desperately need some kind of refutation, substantiation, or disclaimer. Many assert that transnational literature could serve as a potential remedy for excessive nationalism, bigotry, prejudice, and intolerance (Almond 4-5); children's literature advocates are always aware of its potential to shape and influence young minds, so this is a particularly frequent justification. On a psychological level, it could "promote and deepen appreciation for themselves and for others, as well as the ability to adopt other perspectives and develop empathy," supporting the search for "subjectivity" and "self discovery" (Daubert, "Leseubertät" 16).

Such was the experience for Funke herself. The characters in *Inkheart* have names that are easily transferred, which Funke says is because "I feel myself not

especially rooted in the German culture. I'm completely addicted to the Anglo-Saxon narrative tradition." In fact, she says she knows folk tales from Ireland better than those in Germany (Phillips 27). Even her fairies are not German fairies. Funke explains that the entire German mythology is so rife with ideologies of fascism that one does not really want any more to do with them. "I really have a blind spot there," she says (27). And yet, though she had always thought that her writing style adhered to an Anglo-Saxon tradition, her English associates told her she was "wrong," that her style was "in the German tradition" (Funke, "Crossing").

This assertion made her pause and reexamine herself and her work. "I suddenly read my own stories and I found my culture in there," she says. The country's collective guilt during two World Wars gives German citizens a much different sense of self than that of Americans. By going away, Funke says she discovered that "other nations have a much more complex picture of Germany than" she did, and she was able to see more of the positives along with the negatives in her heritage. "So," she explains, "I learned to look by going away" ("Crossing"). People—especially children—cannot always travel to accomplish this way of seeing. Instead, books can transport the reader to other places and help them to see their world with new eyes.

Is translated literature the best way to realize these ideals? Or is it simply one way to do so? Possibly, this didactic justification for translated literature might, in fact, stifle the variety and quality of literature that is actually published, encouraging the selection of novels for their culturally representative or historically significant subject matter rather than for their entertainment or literary value. These kinds of commonly cited incentives for the translation of YAL require honest, critical examination to test the

validity of their assumptions and to improve the methods already implemented. Are publishers *actually* selecting the best books when observing those that have supposedly proven their worth through monetary or critical success? (Pressler, “Warum” 225)

The classroom would be an excellent place to test these assumptions. Given their pedagogical expertise and close contact with teenagers, secondary education could experiment to find out whether translated YAL truly is “a natural way to teach across the curriculum” (Schwarz 10). Rather than expounding on the theory, teachers could find ways to integrate literature with social studies, history, science, and foreign languages. Upper-level foreign language learners might find a faster, more natural progression of language acquisition through reading YAL in the target language rather than springing from fairy tales to so-called classics. They could also benefit from reading familiar YAL translated from their native language into the target language and then comparing the two. If “reading literature in translation” is actually “better than not reading it at all” (Ripley 57), reading translated literature with the support of educators—who can identify and frame foreign contexts for younger readers—might be better than reading it alone. Research is needed to evaluate these and other assertions, though openness to foreign cultures is difficult to quantify.

Other potential focus areas for collaborative transnational study entail comparing and contrasting each nation’s YAL climates, thereby gleaning ideas, distinguishing cultural identities, and developing literary histories. Germany could look to the U.S. for how to specialize publications for teens. Germany could also observe the U.S. and the way it encourages local writers, while the U.S. could scrutinize Germany’s active translating scene. Looking to the DJLP for examples, the Batchelder Award could add



youth activities, clubs, and perhaps a teen choice award segment to publicize the books it honors better. Countries under investigation could not only compare their literary histories but perhaps they could also develop their literature simultaneously. They could even collaborate in the coproduction of “genuinely bilingually narrated [stories]” (Linge 38) similar to Emer O’Sullivan and Dietmar Rösler’s novels *I like you – und du?* or *Mensch—be careful*.

Although the materials included in this thesis cover a wide range of background information, more can be done—in the form of author and publisher interviews, data collection, and bibliographic research—to facilitate these comparisons. With the resources provided here and those collected in the future, subtle alterations in cover illustrations and even the translation of titles could provide ample material for further comparison. For example, the title of one Kai Meyer novel maintains “a direct translation from the German”—*The Flowing Queen*—while in the U.S. its title has been changed to *The Water Mirror*. Meyer’s US publisher advised him “that no American boy would pick up a book with the word ‘queen’ in the title” (Travis par. 12). Such comments could raise many questions about gender stereotypes, localized slang, publisher perceptions vs. public realities, and textual integrity. Even a small anecdote like this one hints at the potential wealth available in studying translated literature.

Social norms—evident in even the translation of a single word—always arise in transnational questioning, establishing a rich environment for addressing individual themes from different angles. For example, when contemplating literature’s role in children’s development, issues about censorship often arise in the U.S. This is a subject that is less common in German YA criticism, though the topic recurs in translation

theory. Social taboos and cultural values naturally differ from place to place, so they are areas that might prove fruitful for future research. The two countries could also compare narrative styles and trace the threads of influence that change them over time. Based on the novels and criticism surveyed in this study, first-person narration seems to have gained popularity in the U.S. much sooner than it has in Germany. Comments in 2007 on an increased presence in Germany of “psychological studies,” books that involve a search for personal identity and provide I-centered accounts, seem to substantiate this observation (Roeder, “Reden” 40). Does such a development indicate another point of American influence? What effect, if any, has it had on the readability, popularity, or quality of the literature?

#### Spanning the Globe

This investigation has framed these transnational questions on the relationship of YAL exchange between the U.S. and Germany, and their connection still warrants further inspection. The questions posed throughout this thesis, the list of works cited, and the lists of exchanged books that are included in the appendices should warrant a host of collaborative projects. However, though the U.S. and Germany are two key players in the international publishing game, they are only two of many. If translated literature is really to have desired, culturally-enriching effects on its readership, its study should be expanded to include the globe.

The literary community appears ready for such investigations and demonstrates more interest in the global community today than it did twenty years ago. For example, a special issue of *Bookbird* took a project similar to this one. Subtitled “Nordic Children’s Literature,” the issue’s articles contain a history of Danish children’s literature, name

trends in Nordic YAL, focus on a few authors, reflect on Nordic picture books, and address institutes and awards in the region. Apparently, Norway and her neighbors have strong traditions that warrant further investigation. Störiko-Blume says that “smaller countries also have a good chance” in Germany, suggesting Sweden and the Netherlands as important sources of “good children’s and young adult literature.” He admits that “Interestingly, the cultures of us and our neighbor France are so different that it is only in the last few years that the coming of French authors and illustrators has strengthened” (45). These examples show that research does not need to limit itself only to English and another language, but could also investigate a variety of linguistic borders.

Future interest could extend to Asia, Africa, and South America—even if some have less developed traditions in literature for youth. One area of interest that O’Sullivan postulates is to “contrast the idea and representation of adolescence in the literature of . . . the ‘hot’ and ‘cold’ cultures” in reference to their relative abilities to “assimilate change” and “progress” (*Comparative* 49). The exchanged literature between these cultures is a good reference point for approaching these questions. Although it should not replace narrower, specialized investigations, the two—breadth and depth—could paint much better pictures of the literature and its place in the market, the library, and the classroom.

Clearly, inspecting transnational young adult “literature in Germany” and “literature in America” requires traversing the borders of nations, languages, theories, disciplines, and age groups. Although the research of transnational YAL might be lingering in a kind of “German Sightings” infancy, the questions posed in these pages can perhaps inspire others to seek answers, using the resources provided here to propel further research into transnational YAL themes.

APPENDIX A:  
 AMERICAN YOUNG ADULT NOVELS<sup>4</sup>  
 PUBLISHED IN GERMANY

\*=German Youth Literature Prize Nominee

\*\*=German Youth Literature Prize Award Winner

<b>Author Name: Last, First</b>	<b>Translator Name: Last, First</b>	<b>Title, U.S.</b>	<b>Title, Germany</b>	<b>Publisher, U.S.</b>	<b>PY: U.S.</b>	<b>Publisher, Germany</b>	<b>PY: G</b>
**Bisel, Sara C.	König, Anita and Gertraud Meedt	<i>The Secrets of Vesuvius: Exploring the Mysteries of an Ancient Buried People</i>	<i>Die Geheimnisse des Vesuv</i>	Scholastic	1991	Tessloff	1991
**Bosse, Malcolm J.	Harranth, Wolf	<i>Ganesh</i>	<i>Ganesh oder eine neue Welt [Ganesh or a New World]</i>	Crowell	1981	Benziger	1982
**Green, John	Zeitz, Sophie	<i>Looking for Alaska</i>	<i>Eine wie Alaska [One Like Alaska]</i>	Dutton	2005	Hanser	2008
**Homes, A.M.	Noack, Hans- Georg	<i>Jack</i>	<i>Jack</i>	Macmillan	1989	Arena	1992
**Levoy, Myron	Schmitz, Fred	<i>Alan and Naomi</i>	<i>Der gelbe Vogel [The Yellow Bird]</i>	Harper & Row	1977	Benziger	1981
**Voigt, Cynthia	Duderstadt, Matthias	<i>The Runner</i>	<i>Samuel Tillerman, der Läufer</i>	Atheneum	1985	Sauerländer	1988
**Wersba, Barbara	Gräfin von Schönfeldt	<i>Run Softly, Go Fast</i>	<i>Ein Nützliches Mitglied der Gesellschaft [A Useful Member of Society]</i>	Atheneum	1970	Signal	1973

<sup>4</sup> German Youth Literature Prize (DJLP) winners (\*\*) are listed first, in alphabetical order according to the author's last name. DJLP nominees (\*) are listed next, restarting the alphabetization by author's last name. The remaining titles, which also restart the last name alphabetization, received no DJLP recognition.

*Alicea, Gil C. DeSena, Carmine	Schindler, Nina	<i>the air down here</i>	<i>the air down here</i>	Chronicle Books	1995	Arena	1997
*Armstrong, William H.	Epple, Elisabeth	<i>Sounder</i>	<i>Jagen mit Sounder [Hunting with Sounder]</i>	Harper & Row	1969	Bertelsmann	1973
*Bernbaum, Israel (from Poland)	Baumrucker, Alexandra	<i>My Brother's Keeper</i>	<i>Meines Bruders Hüter</i>	Putnam	1985	Kovar	1989
*Bosse, Malcolm J.	Schmitz, Fred	<i>Cave Beyond Time</i>	<i>Die Traumhöhle [The Cave of Dreams]</i>	Thomas J. Crowell	1980	Benziger	1983
*Bova, Ben	Brender, Irmela	<i>City of Darkness</i>	<i>Gefangen in New York [Trapped in New York]</i>	Scribners	1975	Boje	1978
*Carter, Peter	Levin, Susanne Friederike	<i>Borderlands</i>	<i>Abschied von Cheyenne [Leaving Cheyenne]</i>	Farrar, Straus & Giroux	1990	Freies Geistesleben	1998
*Clever, Vera and Bill	Schönfeldt, Sybil Gräfin	<i>I Would Rather Be a Turnip</i>	<i>Ich wäre lieber eine Rübe</i>	Lippincott	1971	Bitter	1977
*Cohn, Rachel / Levithan, David	Ott, Bernadette	<i>Nick and Norah's Infinite Playlist</i>	<i>Nick &amp; Norah. Soundtrack einer Nacht. [Nick and Nora. Soundtrack of a Night]</i>	Knopf	2007	Cbt	2007
*Cole, Brock	Schönfeldt, Sybil Gräfin	<i>Celine</i>	<i>Celine oder Welche Farbe hat das Leben [Celine or Which Color Life Has]</i>	Farar, Straus & Giroux	1989	Carlsen	1996
*Covington, Dennis	Noack, Hans- Georg	<i>Lizard</i>	<i>Sie nannten ihn Eidechse [They Named Him Lizard]</i>	Laurel Leaf	1993	Oetinger	1992
*Curtis, Christopher Paul	Haefs, Gabriele	<i>The Watsons Go to Birmingham-1963</i>	<i>Die Watsons fahren nach Birmingham – 1963</i>	Laurel-Leaf	2000	Carlsen	1996
*Fies, Brian	Fuchs, Wolfgang J.	<i>Mom's Cancer</i>	<i>Mutter hat Krebs [Mom Has Cancer]</i>	Harry N. Abrams	2006	Knesebeck	2006
*Fox, Paula	Artl, Inge M.	<i>Moonlight Man</i>	<i>Der Schattentänzer [The Shadow Dancer]</i>	Bradbury	1986	Arena-	1987
*Gerstein, Mordicai	Braun, Bettine	<i>Victor</i>	<i>Victor</i>	Farrar, Straus & Giroux	1999	Freies Geistesleben	1999
*Graham, Lorenz	Stiehl, Hermann	<i>South Town</i>	<i>Stadt im Norden [City in the North]</i>	Follett	1958	Union	1973
*Hamilton, Virginia	Brandt, Heike	<i>M.C. Higgins, the Great</i>	<i>M.C. Higgins, der Große</i>	Macmillan	1974	Beltz & Gelberg	1990
*Hautzig, Debora	Giere, Jackie	<i>Hey, Dollface</i>	<i>Hallo, Engelchen [Hello, Little Angel]</i>	Greenwillow	1978	Sauerländer	1984

*Hinton, Susan E.	Noack, Hans-Georg	<i>That Was Then, This is Now</i>	<i>Jetzt und hier [Here and Now]</i>	Viking	1971	Signal	1972
*Holman, Felice	Noack, Hans-Georg	<i>Slake's Limbo</i>	<i>Vorhölle [Limbo]</i>	Scribners	1974	Schaffstein	1975
*Houston, James	Lindquist, Thomas	<i>River Runners</i>	<i>Flußläufer [River Runner]</i>	Puffin	1979	Bertelsmann	1982
*Hunter, Kristin	Brender, Irmela	<i>The Survivors</i>	<i>Wer überleben will... [Who Will Survive . . .]</i>	Scribners	1975	Signal	1977
*Irwin, Hadley	Schmitz	<i>Abby My Love</i>	<i>Liebste Abby [Dearest Abby]</i>	Atheneum	1985	Beltz & Gelberg	1986
*Kim, Helen (Korean-American)	Krutz-Arnold	<i>The Long Season of Rain</i>	<i>Die Zeit des langen Regens</i>	Henry Holt	1996	Fischer	1996
*Klass, David	Ernst, Alexandra	<i>Dark Angel</i>	<i>Wenn er kommt, dann laufen wir [When He Comes, Then We Run]</i>	Farrar, Straus & Giroux	2005	Arena	2006
*Le Guin, Ursula K.	Lechleitner, Norbert	<i>Very Far Away from Anywhere</i>	<i>Nächstes Jahr im September [Next Year in September]</i>	Atheneum	1976	Herder	1978
*Mazer, Norma	Inhauser, Rolf	<i>Dear Bill, Remember Me? And Other Stories</i>	<i>Lieber Bill, weißt Du noch? [Dear Bill, Do You Still Know?]</i>	Laurel-Leaf	1977	Sauerländer	1978
*McCloud, Scott	Anders, Heinrich	<i>Understanding Comics: The Invisible Art</i>	<i>Comics richtig lesen [Reading Comics Correctly]</i>	Tundra Publishing	1993	Carlsen	1994
*Meyer, Stephenie	Kredel, Karsten	<i>Twilight</i>	<i>Bis(s) zum Morgengrauen [Until/Bite at Dawn]</i>	Little, Brown	2005	Carlsen	2006
*Miller, Warren	Rowohlt, Harry	<i>The Cool World</i>	<i>Kalte Welt [Cold World]</i>	Little, Brown	1959	Beltz & Gelberg	1979
*O'Brien, Robert	Artl, Inge M.	<i>Z is for Zachariah</i>	<i>Z wie Zacharias</i>	Atheneum	1975	Benziger	1977
*Park, Barbara	Gutzschhahn, Uwe-Michael	<i>The Graduation of Jake Moon</i>	<i>Skelly und Jake</i>	Aladdin	2002	Bertelsmann	2003
*Peck, Robert Newton	Günther, Ulli and Herbert	<i>A Day No Pigs Would Die</i>	<i>Mein Teil der Erde [My Part of the Earth]</i>	Knopf	1972	Carl Hanser	1995
*Raymond, Charles	Meier, Erika	<i>Enoch</i>	<i>Die schwarze Liga [The Black League]</i>	Houghton Mifflin	1969	Walter	1972

*Rothman, Milton A.	Feidel, Gottfried	<i>The Cybernetic Revolution: Thought Control in Man and Machine</i>	<i>Kybernetik</i>	Franklin Watts	1972	Österreichischer Bundes	1972
*Shea, Lisa	Jakobeit, Brigitte	<i>Hula</i>	<i>Hula</i>	Norton	1994	Carl Hanser	1996
*Thompson, Jean	Neckenauer, Ulla	<i>Brother of the wolves</i>	<i>Bruder der Wölfe</i>	Morrow	1978	Dressler	1980
*Voigt, Cynthia	Duderstadt, Matthias	<i>Homecoming</i>	<i>Heimwärts</i>	Atheneum	1981	Sauerländer	1986
*Wersba, Barbara	Neckenauer, Ulla	<i>Carnival in My Mind</i>	<i>Zuckerwatte und Sägemehl [Cotton Candy and Sawdust]</i>	Harper & Row	1982	Arena	1984
Abelove, Joan	Schruff, Hilde	<i>Saying It Out Loud</i>	<i>Sag es, sag es laut [Say It, Say It Loud]</i>	DK Publishing	1999	Bertelsmann	2002
Abrahams, Peter	Wilsberg, Anne	<i>Down the Rabbit Hole (Echo Falls Mystery)</i>	<i>Was geschah in Echo Falls? [What Happened in Echo Falls?]</i>	HarperCollins	2005	Bloomsbury	2007
Anderson, Laurie Halse	Kollmann, Birgitt	<i>Speak</i>	<i>Sprich</i>	Farrar, Straus & Giroux	1999	Beltz & Gelberg	2001
Avi	Günther, Ulli	<i>Wolf Rider: A Tale of Terror</i>	<i>Mörderische Warnung</i>	Bradbury	1986	Ravensburger	2005
Avi	Pesch, Josef	<i>The True Confessions of Charlotte Doyle</i>	<i>Salz im Haar [Salt in the Hair]</i>	Orchard	1990	Carlsen	2007
Avi	Günther, Ulli and Herbert	<i>Midnight Magic</i>	<i>Der Auftrag des Magiers</i>	Scholastic	1999	Ravensburger	2004
Blake, Nelson	Schumacher, Hans	<i>Girl</i>	<i>Cool Girl</i>	Simon & Schuster	1994	Beltz	1999
Block, Francesca Lia	Not available	<i>I Was a Teenage Fairy</i>	<i>Miss Tausendschön [Miss Thousand Beautiful]</i>	Joanna Cotler	1998	Ravensburger	2005
Block, Francesca Lia	Koppe, Susanne	<i>Witch Baby</i>	<i>Hexenkind [Witch Child]</i>	HarperCollins	1991	Beltz	1996
Block, Francesca Lia	Pfleiderer, Reiner	<i>I Was a Teenage Fairy</i>	<i>Teenage Barbie</i>	Joanna Cotler	1998	Ravensburger	2001
Block, Francesca Lia	Höfker, Ursula	<i>Echo</i>	<i>Engel in der Stadt [Angel in the City]</i>	Joanna Cotler	2001	Arena	2002
Block, Francesca Lia	Ziegler, Jutta	<i>Violet &amp; Claire</i>	<i>Violet und Claire</i>	Joanna Cotler	1999	Ravensburger	2002

Block, Francesca Lia	Thiesmeyer, Ulrike	<i>Dangerous Sisters: The Weetzie Bat Books</i>	<i>Magische Schwestern [Magic Sisters]: die Weetzie-Bat-Bücher 1-3</i>	HarperCollins	1998	Rowohlt	2001
Block, Francesca Lia	Koppe, Susanne	<i>Weetzie Bat</i>	<i>Weetzie Bat</i>	HarperCollins	1989	Belt & Gelberg	1996
Blume, Judy	Ellsworth, Johanna	<i>Tiger Eyes</i>	<i>Tigerauge</i>	Bradbury	1981	Bertelsmann	1999
Blume, Judy	Adolphsen, Regine	<i>Forever</i>	<i>Forever, Geschichte einer ersten Liebe [Forever, Story of a First Love]</i>	Bradbury	1975	Erika Klopp	1979
Bray, Libba	Weixelbaumer, Ingrid	<i>Rebel Angels</i>	<i>Circes Rückkehr [Circe's Return]</i>	Delacorte	2005	Dtv	2007
Bray, Libba	Weixelbaumer, Ingrid	<i>The Sweet Far Thing</i>	<i>Kartiks Schicksal [Kartik's Fate]</i>	Delacorte	2007	Dtv	2008
Bray, Libba	Weixelbaumer, Ingrid	<i>A Great and Terrible Beauty</i>	<i>Der geheime Zirkel 1: Gemmas Visionen [The Secret Circle: Gemma's Visions]</i>	Delacorte	2003	Dtv	2007
Cadnum, Michael	Schmitz, Werner	<i>In a Dark Wood</i>	<i>Mein Feind im Dunkel des Waldes [My Enemy in the Dark of the Woods]</i>	Puffin	1998	Ravensburger	2000
Cohn, Rachel	Ott, Bernadette	<i>Naomi and Ely's No Kiss List</i>	<i>Naomi &amp; Ely: Die Liebe, die Freundschaft und alles dazwischen [Naomi &amp; Ely: The Love, the Friendship, and Everything In-between]</i>	Knopf	2007	Cbt	2009
Cohn, Rachel	Ott, Bernadette	<i>Nick and Norah's Infinite Playlist</i>	<i>Nick und Norah: Soundtrack einer Nacht</i>	Knopf	2006	Cbt	2008
Cohn, Rachel	Gehm, Franziska	<i>Gingerbread</i>	<i>Coffee, Love &amp; Sugar</i>	Simon and Schuster	2000	Beltz & Gelberg	2007
Cole, Brock	Jakobeit, Brigitte	<i>The Facts Speak for Themselves</i>	<i>Was wisst ihr denn schon [What Do You Know Already, Then]</i>	Handprint Staff	1993	Carlsen	2002
Cormier, Robert	Krutz-Arnold	<i>Tenderness</i>	<i>Zärtlichkeit</i>	Delacorte	1997	Bertelsmann	2003
Cormier, Robert	Noack, Hans-Georg	<i>I am the Cheese</i>	<i>Ich bin das, was übrigbleibt [I am What's Left Over]</i>	Pantheon	1977	Ravensburger	1979



Cormier, Robert	Taler, Friedrich	<i>The Chocolate War</i>	<i>Der Schokoladenkrieg</i>	Pantheon	1974	Kinderbuch	1980
Cormier, Robert	Herfurtner, Rudolf	<i>After the First Death</i>	<i>Auf der Eisenbahnbrücke</i>	Pantheon	1979	Sauerländer	1981
Cormier, Robert	Krutz-Arnold, Cornelia	<i>Tunes for Bears to Dance to</i>	<i>Nur eine Kleinigkeit [Only a Small Matter]</i>	Random House Children's Books	1994	Sauerländer	1995
Cormier, Robert	Aichele, Rose	<i>Heroes</i>	<i>Heroes</i>	Delacorte	1998	Fischer Taschenbuch	2001
Creech, Sharon	Neckenauer, Ulla	<i>Walk Two Moons</i>	<i>Salamancas Reise</i>	HarperCollins	1994	Fischer Schatzinsel	2007
Crutcher, Chris	Noack, Hans-Georg	<i>Staying Fat for Sarah Byrnes</i>	<i>Für Sarah bleib ich sogar fett!</i>	HarperCollins	1993	Taschenbuch	1996
Dessen, Sarah	Bergfeld, Christiane	<i>That Summer</i>	<i>Der Sommer mit dir</i>	Orchard	1996	Ravensburger	2006
Elwood, Roger	Not available	<i>The Other Side of Tomorrow</i>	<i>Jenseits von morgen</i>	Random House	1973	Ueberreuter	1976
Farmer, Nancy	Baresch, Martin	<i>The House of the Scorpion</i>	<i>Das Skorpionenhaus</i>	Atheneum	2002	Loewe	2003
Fisher Staples, Suzanne	Noack, Hans-Georg	<i>Shiva's Fire</i>	<i>Parvati, Tänzerin des Feuers</i>	Farrar, Straus, and Giroux	2000	Sauerländer	2001
Fletcher, Susan	Brauner, Anne	<i>Shadow Spinner</i>	<i>Die Schattenspinnerin</i>	Aladdin	1999	Arena	2002
Gaiman, Neil	Singelmann, Karsten	<i>Anansi Boys</i>	<i>Anansi Boys</i>	William Morrow	2005	Heyne	2007
Haddix, Margaret Peterson	Münch, Bettina	<i>Turnabout</i>	<i>Experiment Ewige Jugend [Experiment of Eternal Youth]</i>	Simon & Schuster	2000	Dtv	2003
Hall, John	Sarembe, Christine	<i>Is He or Isn't He</i>	<i>So Sexy</i>	Avon	2006	Ravensburger	2007
Hanley, Victoria	Stoll, Cornelia	<i>The Seer and the Sword</i>	<i>Das Auge der Seherin [The Eye of the Seer]</i>	Holiday House	2000	Anrich	2002
Hesse, Karen	Riekert, Eva	<i>A Time of Angels</i>	<i>Hannah Gold – Zeit der Engel [Hannah Gold—Time of the Angel]</i>	Hyperion	1995	Freies Geistesleben	2002
Hiaasen, Carl	Kollmann, Birgitt	<i>Flush</i>	<i>Fette Fische</i>	Knopf	2005	Beltz	2005

Hiaasen, Carl	Kollman	<i>Hoot</i>	<i>Eulen [Owls]</i>	Knopf	2002	Beltz	2005
Howe, James	Pressler, Miriam	<i>The Watcher</i>	<i>Augenblicke [Blinks of an Eye]</i>	Atheneum	1997	Ravensburger	2005
Jenkins, A.M.	Gehm, Franziska	<i>Beating Heart: A Ghost Story</i>	<i>Schattenliebe: Eine Geistergeschichte [Shadow Love: A Ghost Story]</i>	HarperTempest	2006	Beltz & Gelberg	2007
Johnson, Angela and John Jude Palencar	Gunkel, Thomas	<i>Heaven</i>	<i>Fahrkarte nach Heaven [Ticket to Heaven]</i>	Simon & Schuster	1998	Oetinger	2001
Kass, Pnina Moed	Gutzschhahn, Uwe-Michael	<i>Real Time</i>	<i>Echtzeit</i>	Clarion	2004	Bloomsburg	2005
Klass, David	Weiß, Robert A. and Sonja Schuhmacher	<i>Firestorm</i>	<i>Feuerquell [Source of Fire]</i>	Farrar, Straus & Giroux	2006	Boje	2007
Klass, David	Ernst, Alexandra	<i>Home of the Braves</i>	<i>Du bist der Nächste! [You are the Next One!]</i>	Farrar, Straus & Giroux	2002	Arena	2003
Koertge, Ron	Brandt, Heike	<i>Brimstone Journals</i>	<i>Der Tag X: Die Zeit läuft [The X Day: The Time's Running]</i>	Candlewick	2001	Dtv	2003
Koertge, Ron	Brandt, Heike	<i>Margaux with an X</i>	<i>Ein viel zu schönes Mädchen [A Much too Lovely Girl]</i>	Candlewick	2004	Carlsen	2006
Koertge, Ron	Brandt, Heike	<i>Stoner and Spaz</i>	<i>Monsterwochen [Monster Weeks]</i>	Candlewick	2002	Carlsen	2004
Lamarche, Phil	Krutzsch, Malte	<i>American Youth</i>	<i>American Youth</i>	Random House	2007	Kunstmann	2007
Levitin, Sonia	Linnert, Hilde	<i>The Return</i>	<i>Heimkehr nach Jerusalem [Return Home to Jerusalem]</i>	Fawcett	1988	Ueberreuter	1988
Lowry, Lois	Ahrens, Henning	<i>Gathering Blue</i>	<i>Auf der Suche nach dem Blau [On the Search for Blue]</i>	Houghton Mifflin	2000	Carlsen	2001
Lowry, Lois	Braun, Anne	<i>The Giver</i>	<i>Hüter der Erinnerung [Guardian of Memory]</i>	Houghton Mifflin	1993	Dtv	1994
Lowry, Lois	Not available	<i>The Silent Boy</i>	<i>Mein stiller Freund [My Quiet Friend]</i>	Houghton Mifflin	2003	Carlsen	2004
Martinez, Victor	Zöfel, Adelheid	<i>Parrot in the Oven: Mi vida</i>	<i>Der Papagei im Ofen</i>	HarperCollins	1996	Nagel & Kimche	2001

McNamee, Graham	Hergane, Yvonne	<i>Hate You</i>	<i>Alice im stummen Land</i> [ <i>Alice in Mute Land</i> ]	Delacorte	1999	Ueberreuter	2001
Meyer, Stephenie	Hachmeister, Sylke	<i>Breaking Dawn</i>	<i>Bis(s) zum Ende der Nacht</i> [ <i>Bite/Until the End of the Night</i> ]	Little, Brown	2008	Carlsen	2009
Meyer, Stephenie	Hachmeister, Sylke	<i>Eclipse</i>	<i>Bis(s) zum Abendrot</i> [ <i>Bite/Until the Glow of Sunset</i> ]	Little, Brown	2006	Carlsen	2008
Meyer, Stephenie	Hachmeister, Sylke	<i>New Moon</i>	<i>Bis(s) zur Mittagsstunde</i> [ <i>Bite/Until the Midday Hour</i> ]	Little, Brown	2006	Carlsen	2007
Meyer, Stephenie	Diestelmeier, Katharina	<i>The Host</i>	<i>Seelen [Souls]</i>	Little, Brown	2008	Carlsen	2008
Murdock, Catherine Gilbert	Bean, Gerda	<i>Dairy Queen</i>	<i>Wir Kühe [We Cows]</i>	Houghton Mifflin	2006	Carlsen	2006
Myers, Walter Dean	Schindler, Nina	<i>Monster</i>	<i>Monster! Monster?</i>	HarperCollins	1999	Bertelsmann	2001
Myers, Walter Dean	Neckenauer, Ulla	<i>Scorpions</i>	<i>Scorpion</i>	Herper & Row	1998	Edition Bücherbär	1991
Napoli, Donna Jo	Braun, Anne	<i>Daughter of Venice</i>	<i>Donata, Tochter Venedigs</i> [ <i>Donata, Daughter of Venice</i> ]	Bantam	2002	Fischer Taxchenbuch	2003
Nelson, R.A.	Ganslandt, Katarina	<i>Teach Me</i>	<i>teach me</i>	Razorbill	2005	Ravensburger Buch	2006
Oates, Joyce Carol	Kollmann, Birgit	<i>Sexy</i>	<i>Sexy</i>	HarperCollins	2005	Hanser	2006
Oprisko, Kris and Gabriel Hernandez	Neubauer, Frank	<i>Clive Barker's The Thief of Always</i>	<i>Clive Barker's—Der Dieb der Zeit</i> [ <i>Clive Barker's—The Thief of Time</i> ]	IDW	2005	Ehapa Comic Collection	2007
Paterson, Katherine	Neckenauer, Ulla	<i>The Great Gilly Hopkins</i>	<i>Gilly Hopkins</i>	Crowell	1978	Ueberreuter	1980
Paterson, Katherine	Hausner, Hans Erik	<i>Jacob Have I Loved</i>	<i>Aber Jakob habe ich geliebt</i>	Crowell	1980	Ueberreuter	1981
Paterson, Katherine	Mitscha-Märheim	<i>Rebels of the Heavenly Kingdom</i>	<i>Die Rebellen des himmlischen Königreichs</i>	Dutton	1983	Ueberreuter	1983
Pearson, Mary E.	Testroet, Mechtild	<i>David vs. God</i>	<i>Unterbrich mich nicht, Gott</i> [ <i>Don't Interrupt Me, God</i> ]	Harcourt	2000	Ravensburger	2006

Person, Mary E.	Herganne, Yvonne	<i>Scribbler of Dreams</i>	<i>Nur du allein [Only You Alone]</i>	Harcourt	2001	Ravensburger	2005
Philbrick, Rodman	Schmitz, Werner	<i>Freak the Mighty</i>	<i>Freak</i>	Blue Sky / Scholastic	1993	Ravensburger	2001
Philbrick, Rodman	Not available	<i>The Last Book in the Universe</i>	<i>Das letzte Buch des Universums</i>	Blue Sky / Scholastic	2000	Ravensburger	2004
Potok, Chaim	Kollmann, Birgitt	<i>Zebra and Other Stories</i>	<i>Zebra</i>	Turtleback (Demco Media)	2000	Carl Hanser	2002
Rhue, Morton (Strasser, Todd)	Schmitz, Werner	<i>Give a Boy a Gun</i>	<i>Ich knall Euch ab! [I'll Blow You Away!]</i>	Simon Pulse	2000	RTB	2002
Rosoff, Meg	Jakobeit, Brigitte	<i>Just in Case</i>	<i>Was wäre wenn [What Would It Be When]</i>	Penguin	2004	Carlsen	2007
Rosoff, Meg	Jakobeit, Brigitte	<i>How I Live Now</i>	<i>So lebe ich jetzt</i>	Wendy Lamb	2004	Carlsen	2005
Sachar, Louis	Kollmann, Birgit	<i>Holes</i>	<i>Löcher. Die Geheimnisse von Green Lake [Holes. The Mystery of Green Lake]</i>	Farrar, Straus & Giroux	1998	Beltz & Gelberg	2000
Salisbury, Graham	Charnitzky, Marion Sattler	<i>The Blue Skin of the Sea</i>	<i>Die blaue Haut des Meeres</i>	Delacorte	1992	Beltz	1997
Shriver, Lionel	Frick-Gerke, Christine	<i>We Need to Talk About Kevin</i>	<i>Wir müssen über Kevin reden</i>	Counterpoint	2003	List	2006
Smucker, Barbara	Neckenauer, Ulla	<i>Underground to Canada</i>	<i>Folge dem Nordstern [Follow the North Star]</i>	Clarke, Irwin	1977	Ueberreter	1979
Spinelli, Jerry	Steinhöfel, Andreas	<i>Stargirl</i>	<i>Stargirl</i>	Knopf	2000	Dressler	2002
Spinelli, Jerry	Steinhöfel, Andreas	<i>Milkweed</i>	<i>Asche fällt wie Schnee [Ashes Fall Like Snow]</i>	Scholastic	2004	Cecelie Dressler	2004
Springer, Jane	Fricke, Birgit	<i>Genocide</i>	<i>Genozid</i>	Groundwood	2006	Gerstenberg	2007
Stine, Robert L.	Panskus, Janka	<i>The Taste of the Night</i>	<i>Der Kuss des Vampirs [The Kiss of the Vampires]</i>	HarperCollins	2004	cbt	2006
Tashjian, Janet	Hirschfelder, Hans Ulrich	<i>The Gospel According to Larry</i>	<i>Die Welt, wie Larry sie sieht [The World As Larry Sees It]</i>	Henry Holt	2003	Dressler	2002
Taylor, Mildred	Brandt, Heike	<i>Roll of Thunder, Hear My Cry</i>	<i>Donnergrollen hör mein Schrei'n</i>	Dial	1976	Beltz	1984
Vamosh, Miriam Feinberg	Steinhauer, Bernd	<i>Daily Life at the Time of Jesus</i>	<i>Land und Leute zur Zeit Jesu [Land and People at the Time of Jesus]</i>	Topeka Bindery	2001	Patmos	2001

Westerfeld, Scott	Levin von Kosmos, Friederike	<i>Peeps</i>	<i>Peeps: So süß, dass ich ihn fressen musste [Peeps: So Sweet, That I Had to Devour Him]</i>	Razorbill	2005	Kosmos	2008
Westerfeld, Scott	Haefs, Gabriele	<i>Uglies</i>	<i>Ugly: Verlier nicht dein Gesicht [Ugly: Don't Lose Your Face]</i>	Simon Pulse	2005	Carlsen	2007
Westerfeld, Scott	Haefs, Gabriele	<i>Pretties</i>	<i>Pretty: Erkenne dein Gesicht [Pretty: Recognize Your Face]</i>	Simon Pulse	2005	Carlsen	2007
Westerfeld, Scott	Levin von Kosmos, Friederike	<i>Blue Noon</i>	<i>Midnighters-der Riss [the Breach]</i>	Alloy	2005	Kosmos	2008
Westerfeld, Scott	Levin von Kosmos, Friederike	<i>The Secret Hour</i>	<i>Midnighters—Die Erwählten [The Chosen]</i>	EOS	2004	Kosmos	2007
Westerfeld, Scott	Levin von Kosmos, Friederike	<i>Touching Darkness</i>	<i>Midnighters—Das Dunkle [The Dark]</i>	EOS	2006	Kosmos	2007
Westerfeld, Scott	Haefs, Gabriele	<i>Specials</i>	<i>Ugly-Pretty-Special: Zeig dein wahres Gesicht [Show Your True Face]</i>	Simon Pulse	2006	Carlsen	2008
Wolff, Virginia E.	Jakobeit, Brigitte	<i>Make Lemonade</i>	<i>Wenn dir das Leben eine Zitrone gibt, mach Limonade draus [When Life Gives You a Lemon, Make Lemonade Out of It]</i>	Henry Holt	1993	Hanser	1999
Wolff, Virginia E.	Kollmann, Birgitt	<i>True Believer</i>	<i>Fest dran glauben [Believe On It Steadfastly]</i>	Simon Pulse	2002	Hanser	2003

APPENDIX B:  
GERMAN YOUNG ADULT NOVELS  
PUBLISHED IN THE U.S.

<b>Author Name: Last, First</b>	<b>Translator Name: Last, First</b>	<b>Title, U.S.</b>	<b>Title, Germany</b>	<b>Publisher, U.S.</b>	<b>PY: U.S.</b>	<b>Publisher, Germany</b>	<b>PY: G</b>
Bach, Tamara	Tanaka, Shelley	<i>Girls from Mars</i>	<i>Marsmädchen</i>	Groundwood Books	2008	Friedrich Oetinger	2003
Chotjewitz, David	Orgel, Doris	<i>Daniel Half Human (Also Daniel Half Human: And the Good Nazi)</i>	<i>Daniel halber Mensch</i>	Simon Pulse	2004	Carlsen	2000
Chotjewitz, David	Orgel, Doris	<i>Crazy Diamond</i>	<i>Crazy Diamond</i>	Atheneum	2008	Carlsen	2005
Enzensberger, Hans Magnus	Bell, Anthea	<i>Lost in Time</i>	<i>Wo warst du, Robert? [Where Were You, Robert?]</i>	Henry Holt	2000	Carl Hanser	1998
Frank, Rudolf	Crampton, Patricia	<i>No Hero for the Kaiser</i>	<i>Der Junge, der seinen Geburtstag vergass [The Boy Who Forgot His Birthday]</i>	Lothrop, Lee & Shepard	1986	Otto Maier	1983 (copy-right 1931)
Funke, Cornelia	Bell, Anthea	<i>Inkdeath</i>	<i>Tintentod</i>	Chicken House / Scholastic	2008	Cecilie Dressler	2007
Funke, Cornelia	Bell, Anthea	<i>Inkheart</i>	<i>Tintenherz</i>	Chicken House / Scholastic	2003	Cecilie Dressler	2003
Funke, Cornelia	Bell, Anthea	<i>Inkspell</i>	<i>Tintenblut [Ink Blood]</i>	Chicken House / Scholastic	2005	Cecilie Dressler	2005
Gehrts, Barbara	Crawford, Elizabeth D.	<i>Don't Say a Word</i>	<i>Nie Wieder ein Wort Davon [Never Again a Word of It]</i>	McElderry	1986	Union	1975
Härtling, Peter	Crawford, Elizabeth D.	<i>Crutches</i>	<i>Krücke</i>	Lothrop, Lee & Shepard	1988	Beltz Verlag	1986

Hohlbein, Wolfgang and Heike	Guggemos, Barbara and Stafford Hemmer	<i>Magic Moon Volume 2: Children of Magic Moon</i>	<i>Märchenmonds Kinder [Fairy Tale Moon Children]</i>	TokyoPop	2007	Ueberreuter	1990
Hohlbein, Wolfgang and Heike	Hoffman, Michael	<i>Magic Moon Volume 1</i>	<i>Märchenmond [Fairy Tale Moon]</i>	TokyoPop	2006	Ueberreuter	1982
Holub, Josef	Hofmann, Michael	<i>An Innocent Soldier</i>	<i>Der Russländer</i>	Arthur A. Levine	2005	Friedrich Oetinger	2002
Jansen, Hanna	Crawford, Elizabeth	<i>Over a Thousand Hills I Walk with You</i>	<i>Über tausend Hügel wandere ich mit dir: Eine erschütternde Kindheit in Afrika [A Shocking Childhood in Africa]</i>	Carolrhoda	2006	Thienemann	2002
Kerner, Charlotte	Crawford, Elizabeth D.	<i>Blueprint</i>	<i>Blaupause. Blueprint.</i>	Lerner	2000	Beltz	1999
Körner, Wolfgang	Crampton, Patricia	<i>The Green Frontier</i>	<i>Der Weg Nach Druben</i>	Morrow	1977	Morrow	1977
Lebert, Benjamin	Janeway, Carol Brown	<i>Crazy</i>	<i>Crazy</i>	Knopf	2000	Keupenhower & Witsch	1999
Lebert, Benjamin	Constantine, Peter	<i>The Bird is a Raven</i>	<i>Der Vogel ist ein Rabe</i>	Vintage	2007	Goldmann	2005
Meyer, Kai	Crawford, Elizabeth D.	<i>The Water Mirror (Dark Reflections, v.1)</i>	<i>Die Fließende Königin [The Flowing Queen]</i>	Margaret K. McElderry	2005	Loewe	2001
Meyer, Kai	Crawford, Elizabeth D.	<i>The Stone Light (Dark Reflections, v.2)</i>	<i>Das steinerne Licht</i>	Margaret K. McElderry	2006	Loewe	2002
Meyer, Kai	Crawford, Elizabeth D.	<i>Pirate Curse (Wave Walkers, v. 1)</i>	<i>Die Wellenläufer [The Wave Walkers]</i>	Margaret K. McElderry	2006	Loewe	2003
Meyer, Kai	Crawford, Elizabeth D.	<i>The Glass Word (Dark Reflections, v.3)</i>	<i>Das Gläserne Wort</i>	Margaret K. McElderry	2008	Loewe	2005
Meyer, Kai	Crawford, Elizabeth D.	<i>Pirate Emperor (Wave Walkers, v. 2)</i>	<i>Die Muschelmagier [The Seashell Magician]</i>	Margaret K. McElderry	2007	Loewe	2004

Meyer, Kai	Crawford, Elizabeth D.	<i>Pirate Wars (Wave Walkers, v. 3)</i>	<i>Die Wasserweber [The Water Weavers]</i>	Margaret K. McElderry	2008	Loewe	2004
Michaelis, Antonia	Bell, Anthea	<i>Tiger Moon</i>	<i>Tigermond</i>	Abrams Books	2008	Loewe	2006
Nöstlinger, Christine	Bell, Anthea	<i>Konrad</i>	<i>Konrad</i>	Franklin Watts	1979	Friedrich Oetinger	1975
Pausewang, Gudrun	Brownjohn, John	<i>Dark Hours</i>	<i>Überleben! [Survival!]</i>	Annick	2006	Ravensburger	2005
Pausewang, Gudrun	Crampton, Patricia	<i>Fall-out</i>	<i>Die Wolke</i>	Viking	1994	Ravensburger	1987
Pausewang, Gudrun	Crampton, Patricia	<i>The Final Journey</i>	<i>Reise im August [Journey in August]</i>	Puffin	1998	Ravensburger	1992
Pausewang, Gudrun	Ward, Rachel	<i>Traitor</i>	<i>Die Verräterin</i>	Carolrhoda	2006	Ravensburger	1995
Pressler, Miriam	Murdoch, Brian	<i>Malka</i>	<i>Malka Mai</i>	Philomel	2003	Beltz	2001
Pressler, Miriam	Murdoch, Brian	<i>Shylock's Daughter</i>	<i>Shylocks Tochter</i>	Phyllis Fogelman	2001	Alibaba	1999
Pressler, Mirjam	Macki, Erik J.	<i>Let Sleeping Dogs Lie</i>	<i>Die Zeit der schlafenden Hunde [The Time of the Sleeping Dogs]</i>	Front Street	2007	Beltz	2003
Preussler, Otfried	Bell, Anthea	<i>The Satanic Mill</i>	<i>Krabat [a boy's name]</i>	MacMillan	1973	Arena	1971
Richter, Hans Peter	Kroll, Edite	<i>Friedrich</i>	<i>Damals war es Friedrich</i>	Holt, Rinehart & Winston	1970	Sebaldus	1961
Richter, Hans Peter	Kroll, Edite	<i>I Was There</i>	<i>Wir waren dabei</i>	Puffin	1987	Herder	1964
Richter, Jutta	Brailovsky, Anna	<i>Summer of the Pike</i>	<i>Hechtsommer</i>	Milkweed Editions	2006	Carl Hanser	2004
Schami, Rafik	Lesser, Rika	<i>A Hand Full of Stars</i>	<i>Hand voller Sterne</i>	Dutton	1990	Beltz	1987
Schami, Rafik	Boehm, Philip	<i>Damascus Nights</i>	<i>Erzähler der Nacht [Storyteller of the Night]</i>	Farrar, Straus & Giroux	1993	Beltz	1989
Steinhöfel, Andreas	Jaffa, Alisa	<i>The Center of the World</i>	<i>Die Mitte der Welt</i>	Delacorte	2005	Carlsen	1998



Thal, Lilli	Brownjohn, John	<i>Mimus</i>	<i>Mimus</i>	Annick	2005	Gerstenberg	2003
Van Dijk, Lutz	Crawford, Elizabeth D.	<i>Damned Strong Love: The True Story of Willi G. and Stephan K</i>	<i>Verdammt starke Liebe: Die wahre Geschichte von Stefan K. und Willi G</i>	Henry Holt	1995	Rowohlt Taschenbuch	1991
Wildner, Martina	Skofield, James	Shooting Stars Everywhere	<i>Jede Menge Sternschnuppen</i>	Delacorte (Random House)	2006	Beltz	2003

APPENDIX C:  
MILDRED A. BATCHELDER  
HONOR AND AWARD RECIPIENTS<sup>5</sup>

Language of Origin	Author: Last, First	Translator: Last, First	American Title	Publisher	Winner / Honor	Year	Target Age
Danish	Bredsdorff, Bodil	Ingwersen, Faith	<i>The Crow-Girl: The Children of Crow Cove</i>	Farrar Straus Giroux	H	2005	9-12
Dutch	Holtwijk, Ineke	Boeke, Wanda	<i>Asphalt Angels</i>	Front Street	H	2000	YA
Dutch	Quintana, Anton	Nieuwenhuizen, John	<i>The Baboon King</i>	Walker and Co.	W	2000	YA
French	Hoestlandt, Jo	Polizzotti, Mark	<i>Star of Fear, Star of Hope</i>	Walker and Co.	H	1996	4-8
French	Morgenstern, Susie	Rosner, Gill	<i>Secret Letters from 0 to 10</i>	Viking	H	1998	9-12
French	Lehmann, Christian	Rodarmor, William	<i>Ultimate Game</i>	David R. Godine	H	2001	YA
French	Morgenstern, Susie	Rosner, Gill	<i>A Book of Coupons</i>	Viking Press	H	2002	9-12
French	Stolz, Joëlle	Temerson, Catherine	<i>The Shadows of Ghadames</i>	Delacorte Press/Random House	W	2005	9-12
French	Goscinny, René	Bell, Anthea	<i>Nicholas</i>	Phaidon Press Limited	H	2006	9-12
French	Zenatti, Valérié	Hunter, Adriana	<i>When I Was a Soldier</i>	Bloomsbury Children's Books	H	2006	YA
French	Bondoux, Anne-Laure	Maudet, Y.	<i>The Killer's Tears</i>	Delacorte Press	H	2007	YA
French	Goscinny, René	Sempé, Jean-Jacques	<i>Nicholas and the Gang</i>	Phaidon Press	H	2008	9-12

<sup>5</sup> This list of books is sorted first by language of origin, then in alphabetical order according to the author's last name.

German	Van Dijk, Lutz	Crawford, Elizabeth D.	<i>Damned Strong Love: The True Story of Willi G. and Stephan K.</i>	Henry Holt & Co.	H	1996	YA
German	Wassiljewa, Tatjana	Trenter, Anna	<i>Hostage to War: A True Story</i>	Scholastic Press	H	1998	YA
German	Heidenreich, Elke	Orgel, Doris	<i>Nero Corleone: a Cat's Story</i>	Viking	H	1998	9-12
German	Holub, Josef	Crawford, Elizabeth D.	<i>The Robber and Me</i>	Henry Holt	W	1998	9-12
German	Rabinovici, Schoschana	Skofield, James	<i>Thanks to My Mother</i>	Dial	W	1999	YA
German	Buchholz, Quint	Neumeyer, Peter F.	<i>Collector of Moments</i>	Farrar, Straus and Giroux	H	2000	9-12
German	Gündisch, Karin	Skofield, James	<i>How I Became an American</i>	Cricket Books/ Carus Publishing	W	2002	9-12
German	Funke, Cornelia	Latsch, Oliver	<i>The Thief Lord</i>	The Chicken House/Scholastic	W	2003	9-12
German	Chotjewitz, David	Orgel, Doris	<i>Daniel Half Human and the Good Nazi</i>	Richard Jackson Books / Simon & Schuster's Atheneum Division	H	2005	YA
German	Holub, Josef	Hofmann, Michael	<i>An Innocent Soldier/ Der Russländer</i>	Arthur A. Levine Books	W	2006	YA
German	Richter, Jutta	Berner, Rotraut Susanne	<i>The Cat: Or, How I Lost Eternity</i>	Milkweed Editions	H	2008	9-12
German/ Swiss	Johansen, Hanna	Barrett, John	<i>Henrietta and the Golden Eggs</i>	David R. Godine	H	2003	4-8
Hebrew	Orlev, Uri	Halkin, Hillel	<i>The Lady with the Hat</i>	Houghton Mifflin	W	1996	YA
Hebrew	Carmi, Daniella	Lotan, Yael	<i>Samir and Yonatan</i>	Arthur A. Levine/ Scholastic Press	W	2001	9-12
Hebrew	Orlev, Uri	Halkin, Hillel	<i>Run, Boy, Run</i>	Walter Lorraine Books/Houghton Mifflin Co.	W	2004	YA
Italian	De Mari, Silvana	Whiteside, Shaun	<i>The Last Dragon</i>	Hyperion / Miramax	H	2007	9-12

Japanese	Yumoto, Kazumi	Hirano, Cathy	<i>The Friends</i>	Farrar, Straus & Giroux	W	1997	9-12
Japanese	Miyabe, Miyuki	Smith, Alexander O.	<i>Brave Story</i>	VIZ Media	W	2008	YA
Swedish	Björk, Christina	Crampton, Patricia	<i>Vendela in Venice</i>	R&S Books	H	2000	9-12
Swedish	Schyffert, Bea Uusma	Guner, Emi	<i>The Man Who Went to the Far Side of the Moon: The Story of Apollo 11 Astronaut Michael Collins</i>	Chronicle Books	H	2004	9-12

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