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- ²⁰ Biard d'Aunet's letter to Brouland, 23 January 1901 (Personnel file).
- ²¹ This was one of the reasons for his conflicts with Earl Beachamp. As Brouland put it, somewhat inelegantly: "Les questions d'étiquette [...] sont sa marotte." (Letter to Léon Dejardin, 16 May 1901, in Personnel file.)
- ²² Biard d'Aunet's letter to P. Corte, Italian Consul General for Australia (Melbourne), 12 January 1901, in Personnel file.
- ²³ Letter of 30 April 1901. (See Personnel file.)
- ²⁴ Brouland to Dejardin, 16 mai 1901 (Personnel file).
- ²⁵ Lettre du 25 janvier 1901.
- ²⁶ Underlined by me. Biard d'Aunet's letter to the Minister of Foreign Affairs, 25 février 1900. (In Personnel file.)
- ²⁷ See Personnel file.
- ²⁸ Letter to Dejardin, 16 May 1901. (Personnel file.)
- ²⁹ Letter to the Minister of Foreign Affairs, 25 February 1901. (Personnel file.)
- Biard d'Aunet's description of the ideal appointee for the Melbourne vacancy is not without interest: "un jeune homme, ayant très bonne tenue, instruit, appliqué, de caractère posé, parlant bien l'anglais, célibataire (ou marié à une femme distinguée), espérant être promu sur place."
- ³⁰ 8 October 1901. See *Annuaire diplomatique et consulaire*, 1914.
- ³¹ *Annuaire diplomatique et consulaire*, 1907-08. Recorded date of the appointment: 17 April 1901.
- ³² On Maistre's efforts on behalf of the Alliance Française and his recall, see C.B. Thornton-Smith (1994).
- ³³ According to Brouland, Sir John Madden's Secretary, Colonel Campbell, declared: "Pauvre France, [...] elle est maintenant représentée ici par un Consul Général qui est la risée de tous et considéré comme fou." (Letter to Léon Dejardin, 16 May 1901, in Personnel File.)
- ³⁴ *Daily Telegraph* (Sydney), 7 December 1900, p. 5.
- ³⁵ Letter to Brouland, 30 November 1900, in Personnel file. Vossion's judgement was largely accurate for the period in question.
- ³⁶ The United States was the last of the five powers to make that choice. (See *Le Courrier australien*, 19 June 1908.)

**BUVETTES AND CHIKO ROLLS:
'AUSTRALIANNES IN TRANSLATED
CHILDREN'S FICTION**

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ABSTRACT

French selections of twentieth century Australian children's fiction reveal a total of one hundred works translated into French, with only three works translated before 1950 and the majority translated in the 1980s and 1990s. The most popular authors in translation are Colin Thiele, Morris Gleitzman, Ivan Southall, Paul Jennings, Mary Patchett and Joan Phipson. The most translated categories of Australian fiction into French are adventure, humour, mystery & suspense, and animal stories. The most popular themes in translation are survival, friendship, family relationships, nature and environment, and child-animal relationships, with the majority of works set in rural Australia. French selections reflect a gradual movement away from place-dominant fiction to narrative-dominant fiction, and there is no evidence in French title translations to suggest that translators deliberately change titles to reflect Australian elements. The translating strategies employed, or tendencies exhibited, by French translators of Australian children's works in negotiating cultural and linguistic features of the Australianness of the text show evidence of a concern with the portrayal of the exotic, rather than with Australianness.

One of the ironies of translation is that translated works remain invisible to the readers of the original works. The act of translating is a process of bringing another culture, a new world towards the reader. Translation involves recodification, transfer of meaning, and tailoring of the text for the specific needs of the target audience. Norst (1989) suggests that the object of translating for children is to make the narrative and the paedagogical message more accessible to the child reader. In children's literature, and particularly in the translation of children's literature, there is a systematic tendency to compensate more for the fact that the reader is a child, with a tendency to explication ensuing on the part of the author and translator as they put themselves in the place of the child reader. A didactic tendency is often evident in children's books and this tendency may be more evident in translations of children's books due to differences in cultural ideology.

When children read fiction in translation they do not choose books because they are translations, nor do they necessarily know that the book is a translation; they choose a book because they like the author or the category of writing. Australian children's books enjoy an excellent reputation overseas, and many Australian children's books have been selected for translation into a variety of languages, particularly the Germanic and Scandinavian languages. This article deals with issues concerning the French selections of twentieth-century Australian children's books, the differences in the contextual thrust and generic expectation of original and translated titles, and the representative tendencies of French translators in negotiating the Australianness of the original texts.

In order to understand the specific selections of Australian children's books made by the French, it is important to have some background on the history of Australian children's literature in the nineteenth-century settler colony. Books for children in the Australian colonies from the 1830s to 1890s were predominantly written and produced in England, with colonial Australia portrayed as the place of outback adventure and pioneering. English writers enjoyed the opportunity to present improbable adventures of life in the exotic Australian bush, with plots of bushfire, drought, flood, discovery of gold, bushrangers, convicts and Aborigines (Niall, 1984), and with Australian fauna encountered at almost every turn. These books had a strong moralizing tone and were intent on instructing the young.

The significant change in books for children in Australia came in the 1890s, when Australian-born writers began to write stories for children. These books were less didactic in intent, and more child-oriented in content. Twentieth-century Australian writing for children consisted predominantly of family,

pioneering, adventure, animal, school and bush fantasy in the first fifty years, and adventure, animal stories, fantasy, realistic stories, mystery and suspense, and humour in the last fifty years (Niall, 1984; Saxby, 1993; White 1992, 1993). Book production figures for the field of children's literature in Australia show that the category "juvenile" has outnumbered all other categories of publishing in Australia for many years. Saxby notes that more children's books have been published in Australia in the period 1970-1999 than in the entire period from 1841 to 1970.

FRENCH SELECTIONS

1991-99	Humour (15) : 1992/1987 (Flanagan) ; 1992/1988 (Shrapnel) ; 1998/1995 (Carey) ; 1998/1991 (Gleitzman), 1998/1991 (Gleitzman), 1998/1992 (Gleitzman), 1998/1993 (Gleitzman), 1998/1994 (Gleitzman), 1998/1996 (Gleitzman); 1998/1994 & 1995 (Jennings)*, 1998/1996 & 1997 (Jennings)*; 1999/1996 (Gleitzman) ; 1999/1997 (Gleitzman & Jennings)** ; Mystery & Suspense (13) : 1991/1988 (Thiele) ; 1998/1995 (Starke) ; 1998/1995 (Nilsson) ; 1998/1996 (Crew) ; 1998/1996 (Measday) ; 1998/1996 (Moloney) ; 1998/1996 (O'Hara) ; 1998/1996 (Paulsen) ; 1998/1996 (Harlen) ; 1999/1996 (Carmody) ; 1998/1996 ; (Nilsson) ; 1998/1997 (Condon) ; 1998/1997 (Lindquist) ; Adventure (5) : 1991/1985 (Brinsmead) ; 1991/1985 (Baillie) ; 1993/1990 (Oswald) ; 1993/1988 (Thiele) ; 1994/1986 (Baillie) ; Realistic (4) : 1991/1985 (Phipson) ; 1993/1987 (Marsden) ; 1995/1993 (French, J) ; 1998/1991 (Marsden) ; Fantasy Adventure (3) : 1997/1997 (Nix) ; 1997/1993 (Rodda), 1998/1994 (Rodda) ; Science Fiction (2) : 1998/1995 (French, J) ; 1999/1985 (Klein) ; Family (1) : 1993/1991 (Baillie) ; Historical (1) : 1993/1992 (Hathorn) ;	44
TOTAL	100	100

* The French translations of Jennings books combine two titles per volume. For statistical purposes, the translations are counted as two works.

** Gleitzman and Jennings are joint authors on one book. For statistical purposes, the book is counted as one title, but each author receives credit for the title in author tables.

The categories of Australian children's fiction selected by the French for translation are adventure (24 works), humour (18), mystery & suspense (16), animal stories (13), family stories (7), realistic stories (7), historical (6), science fiction (4), fantasy adventure (3), and fantasy (2). Eight Australian works with publication dates between 1899 and 1950 were selected for French translation, but only three were actually published in France between 1900 and 1950, with the majority of works translated in the 1950s (13 works), 1980s (25 works) and 1990s (44 works). It is worth noting that the periods of significant increase in French translations of Australian works, the 1980s and 1990s, were the decades of international exchange in the world of children's books, and together account for over two-thirds of the total number of French translations of Australian works. It is significant that no title has been translated more than once. Forty-eight translators and 15 publishers account for the 100 translations, with Castor Poche Flammarion and Hachette Jeunesse publishing the majority of translations.

Table 2
Most Translated Australian Children's Authors into French

AUTHOR	NUMBER OF FRENCH TRANSLATIONS	PREDOMINANT CATEGORY IN TRANSLATION
Colin Thiele	10	adventure
Morris Gleitzman	8*	humour
Mary Patchett	6	animal stories
Ivan Southall	5	adventure
Paul Jennings	5*	humour
Joan Phipson	4	adventure
Allan Baillie	3	adventure
Max Dann	3	humour

Eleanor Nilsson	3	mystery & suspense
Emily Rodda	3	fantasy adventure

All other authors with either two titles (9 authors) or one title (33 authors). 22 female authors account for 39 titles, and 30 male authors for 61 titles.

* Gleitzman and Jennings are joint authors on one book for which they have each been credited with the work.

The most popular authors in translation are Colin Thiele, Morris Gleitzman, Ivan Southall, Paul Jennings, Mary Patchett and Joan Phipson. A tendency exists with French publishers for the same translators to be chosen to translate multiple works by the same author. Significant exceptions to this tendency are Thiele (1 publisher, 4 translators, 10 works), Patchett (4 publishers, 6 translators, 6 works), Southall (3 publishers, 4 translators, 5 works), J. French (1 publisher, 2 translators, 2 works) and Lamond (1 publisher, 2 translators, 2 works). Fifteen of the 48 translators are also authors in their own right, with seven of this fifteen writing only children's books, or a combination of books for children and for adults, and the remaining eight translators writing for adults.

Until the 1980s the French have selected works with a strong Australian setting and that portray many features of the Australian culture, with themes of survival, friendship, nature and environment, conflict, and child-animal relationships. There is evidence of the notion of the text writing itself through the landscape in the works by Thiele, Southall, Patchett, Power, Lamond, Downie, Pedley, Clark, Brinsmead and Chauncy, all writers of Australian rural novels. However, since the 1980s the French have selected very few works of this type, a trend that reflects a reduction of interest in the exoticism of Australia, possibly due to factors such as globalization, the proliferation of images, and the reduced output of these works by Australian authors, with French selections instead showing a preference for idea-based books exhibiting narrative skill. Therefore, there has been an increase in the quantity of selections in the last twenty years, but a decrease in the Australianness of the selected works.

There is also evidence within the selections made per decade that the French have selected specific authors who represent a category, such as Max Dann, Morris Gleitzman and Paul Jennings for the category 'humour', Mary Patchett for 'animal stories', Colin Thiele for 'adventure', or specific series that

represent a category, such as the *After dark series = Eclipse* which is solely 'mystery & suspense'. Yet just as the French have selected works, so have they not selected certain authors and categories. From the first half of the twentieth century one notes the absence in French translation of Australian writers of bush fantasy, such as May Gibbs, Pixie O'Harris, Dorothy Wall and Norman Lindsay. Talking animals, wicked or quaint bush flora (eg. baksia men), animal-like creatures and Aboriginal Dreaming characters (eg. bunyips) abound in these works of Australian fantasy. Another category not selected by the French for translation is fairy tales, such as the works of Amy Mack, Agnes Littlejohn and especially Ida Rentoul Outhwaite (who exhibited in Paris and London). Regional family and pioneering stories, such as the works of Mary Grant Bruce, Mavis Thorpe Clark and Ethel Turner, are also absent, suggesting that these 'local' authors do not appeal to the French. For example, the works of Ethel Turner are widely translated into most languages but are not found in France or Germany. Mary Grant Bruce is the most 'sold' Australian author, but has very few works in translation. It could be suggested that often the local authors who are hugely popular on a national basis are not known outside their country or their language group due to the very fact that they are too local or too regional. Another prolific and award-winning writer surprisingly absent in French translation is Patricia Wrightson (Hans Christian Andersen Medal for writing, 1986, amongst other awards). Known primarily for her works of fantasy, she featured Aboriginal Dreaming stories, culture and people in a deliberate movement away from conventional bush stories. The fact that the French have selected only two works of fantasy in total from Australia, and that very few works throughout the corpus contain Aboriginal characters and themes perhaps explains Wrightson's absence. Writers from more recent years who have not been selected by the French and who write in a variety of categories are Libby Gleeson, Elizabeth Honey, Victor Kelleher, Gillian Rubinstein and Kate Walker. These authors have received awards for their writing and have been translated into other languages, but for some reason remain absent in the French holdings.

Four major variables are suggested, therefore, to account for French selections of Australian children's books:

- Voids in the national holdings, whereby French authors are not writing at all, or in insufficient quantities, in certain categories, and therefore seek them from other national literatures. For example, French children's literature has been criticized for its lack of works of humour and of works containing fast-moving plots, so it is not surprising that they will look to other cultures, such as Australia, to provide these categories;

- Preference for “safe” or “popular” categories that supplement categories already successful in France: in other words, categories that sell well, such as animal and family stories;
- Deliberate non-selection of categories: cultural resistance to certain categories that have either not been successful in France, are perceived to be “risky” in terms of success with French readers, are deemed to be unimportant in France, or that are foreign to French national literature and are considered to be untranslatable into French, such as bush fantasy and bush fairy tales;
- Lack of knowledge and the ‘missing the boat’ phenomenon: books that just get missed, that are not picked up, that are discovered too late, and are therefore deemed outdated or lacking in contemporary appeal. Some Australian titles falling into this category are *The Magic Pudding*, and *Seven Little Australians*, two works that are considered classics in Australian children’s literature and have been translated into many languages, but not into French.

TITLES AND AUSTRALIANNES

With children’s books, publishers tend to market the notion of difference, and they promote and play on marketing a mythology. It is a fact that the Australianness of a text is often only perceptible when the text is actually translated. The stereotype of Australia as a different, exotic and interesting place influences marketing decisions that often reflect this mythology. In studying the translating strategies for titles in the corpus, the major issues concern the degree to which the Australianness of the original works is a selling-point, and whether the translated titles downplay or highlight the cultural specificity of Australia or the foreignness of the original works.

Analysis of the original and translated titles in the corpus reveals that even though the French have selected many works with Australian settings, there is no evidence in French title translations to suggest that they deliberately change titles to reflect Australian elements. We do not have a predominant pattern of translation where the specificity of Australia or Australian elements are foregrounded in the French titles.

Colin Thiele is a good example of an author who anchors his works in regional Australia and who writes rural novels. His works often include extremely detailed specific local features, features that are often eliminated in the French translations, both in the text and in the titles.). It is a fact that there has to be quite a degree of elimination of foreignness in a translation, especially where the text deals with the very local world and uses language to reflect this specific world. For example, *River Murray Mary* becomes *Mary, la rivière et le serpent*: the specificity of the Murray River has been eliminated, and instead the French translator has opted for the neutral 'la rivière' and has added 'le serpent', highlighting a characteristic tendency of the French to foreground animals in titles (Frank & Sparrow, 1989; Frank, Sparrow & Clancy, 1996).

In the corpus, apart from literal title translations of original titles foregrounding Australia, only three translated titles foreground the specificity of Australia where the original titles do not: *Bush holiday* = *Vacances en Australie*, *Big Red* = *Grand-roux: Seigneur de la brousse*, and *Riverman* = *Périls en Tasmanie*. Even where there is an opportunity in other titles for the translators to emphasize Australian elements, they do not choose to highlight Australianness.

What we do see in French title translations is evidence of the market at work: we see the phenomenon of translated titles serving – apart from literal translations – a secondary title function: translated titles indicate and clarify the content of a work, catering to generic expectation in their reflection of the contextual thrust of the works. This pattern of clarification and highlighting of the contextual thrust of works is indicative of a systematic strategy of translating titles, regardless of the source and target languages, and is a market-driven strategy: publishers need to sell books, and titles and covers are the primary selling points. The following titles are representative of this tendency, where underlining represents additional clarifying features, and where *italicised* words are added by the French translators to suggest or reinforce the category of a work, thus catering to generic expectation: *Five times dizzy* = *Une Chèvre pour Yaya*; *The China Coin* = *Etrangère* en Chine; *The Big bazoooley* = *Le Jackpot*; *The Roaring 40* = *La Côte des naufragés*; *The Sandforest* = *Naufragés* des sables; *The Squealies* = *Mon frère et autres*

créatures bizarres; Ajax the warrior = Quatre aventures de Ajax, le chien sans peur; In a wilderness = Mirri chien sauvage; Hide till daytime = Une nuit au grand magasin; The Pipe = L'Orage; Me and Barry Terrific = L'Incroyable Barry; Under Australian skies = Sept filles dans la brousse; Manganinnie = Manganinnie et l'enfant volé; Hills End = Les Rescapés du Val Perdu; Ash Road = Course contre le feu; Fire in the stone = La Malédiction des opales; Chadwick's chimney = L'Enigme du gouffre noir; Klontarf = Les Fantômes de Klontarf.

Another way publishers sell their books is via the phenomenon of the recognition factor and signature style, such as with works by Maurice Gleitzman. His signature style is reflected in the catchy, somewhat vulgar, titles of his Australian works: the same format and the same titling are his signature. The titles with this signature style selected by the French for translation are *Misery guts*, *Worry warts*, *Blabber mouth*, *Sticky beak*, *Puppy fat*, *Water wings*, and *Belly flop*. In contrast, the French translated titles of his works efface the original signature style (short, catchy style) and instead substitute a secondary title effect based on the family for the signature of the author. So for the above titles we have (in order): *Mes parents ont besoin d'air*, *Mes parents sont de mauvais poil*, *Mon père est un peu ringard*, *Le Bébé de papa compte plus que moi*, *Mes parents se refont une beauté*, *Maman n'a jamais le temps*, and *Heureusement que mamie est là*. It is worth noting that with authors like Gleitzman, once the title pattern changes his works will no longer be recognizable as Gleitzman, stressing the importance of the market at work.

TRANSLATING THE TEXT

The translating strategies or tendencies employed by French translators of Australian children's works in negotiating cultural and linguistic features of the Australianness of the text show evidence of a concern with the portrayal of the exotic, rather than with Australianness. We see Australia represented in the French translations as hot, vast, wild and mysterious, with terminology usually added to reflect this image and to reinforce this stereotype of Australia, or added as explication for the French child reader in order to show the degree of difference in these features of climate, geography, flora and fauna, or simply added as a means of exaggeration to hold the reader's attention. For example, "I lived in a *warm valley* then" = « dans une chaude région de l'*Australie* »; "a place that was shady" = « à l'ombre du soleil brulant »; "somewhere in *this great land of ours*" = « quelque part dans ce désert sans fin »; "in the vastness of the Australian desert" = « dans les immenses solitudes du désert australien »;

“Being a teacher is like walking across *Australia*” = « Etre professeur, c’est comme marcher dans *le désert australien* » ; “ And in a *friendly country* like *Australia*” = « Et dans un pays *aussi paradisiaque* que l’*Australie* » [Morris Gleitzman: *Worry warts = Mes parents sont de mauvais poil*]; “Great Uncle Tim had been a pioneer in the *wild west of Tasmania* when there were no roads and *great areas of the map were blank*” = « le grand-oncle Tim avait été un pionnier de l’ouest de *la sauvage Tasmanie*. A l’époque, les routes n’existaient pas et de grandes zones sur les cartes *demeuraient totalement inexplorées et mystérieuses* » [Allan Baillie: *Riverman = Périls en Tasmanie*]; Steve learnt many facts about the gentle creatures of his homeland that he could never have learnt from his own observation = « Steve s’initia à la vie des créatures qui peuplaient sa terre natale *des milliers d’années avant sa naissance* » » [Mary Patchett: *Wild brother = Frère sauvage*]; “among the secret water-holes of the *Australian desert*” = « parmi *les rares points d’eau du désert australien* » [James Vance Marshall : *The Children = Dans le grand désert*].

These examples are representative of a consistent tendency by French translators to portray Australia as an exotic place, where the exotic whole is often portrayed for the Australian parts. The suppression or substitution of details having little meaning or interest to a French reader often results in the reduction or elimination of Australianness in the translation. For example, the translations omit simple items such as Chiko Rolls, a Corolla car, *Gumby* (TV program), and *The TV Times*; they modify local features, such as “a drive-in bottle department” = « une buvette » and “a Mr. Whippy van” = « la camionnette d’un marchand de glaces »; and they suppress the cultural referent in such phrases as “Cockatoos playing chess in *Gympie*” = « Des cacatoès jouant aux échecs », and “in the *whole of Far North Queensland*” = « dans cette partie de l’*Australie* » [Morris Gleitzman : *Worry warts = Mes parents sont de mauvais poil*]. Whole passages can be omitted, such as “‘Jumbucks’ he’d say disgustedly as he looked at the white, woolly backs of massed sheep, using the Aboriginal’s name for them which means ‘white cloud’” [Mary Patchett: *Wild brother = Frère sauvage*], and colloquial speech is given standard language translation, such as “Aw well, wot with wot th’ boss gives an’ a few bob from th’ Dingo Board we’ve got more’n fifty quid comin’, I reckon” = « Bah! Avec ce que le patron va nous donner et quelques billets du Service de chasse, ça va nous faire plus de cinquante livres » [Mary Patchett: *Wild brother = Frère sauvage*]. However, in passages containing elements perceived to be exotic by the French translators, the overriding tendency is for a literal or embellished translation to ensue. In other words, translators are more likely to eliminate specific Australian features or the truly local as long as a general exotic image has been conveyed. This tendency is consistent with the

phenomenon evident in the translated titles, where Australianness is not foregrounded.

French translations of Australian children's fiction reveal, therefore, a rather conservative and conventional corpus, with little trace of the media society and its 'modern' world. Selections show evidence of a perception by the French of Australia as a rough country with a pioneering people of Anglo-Celtic descent. French selections also reflect a gradual movement away from place-dominant fiction to narrative-dominant fiction, or, in other words, a movement from exoticism to genericism.

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Table 1
French Selections per Decade of Twentieth-Century Australian Children's
Fiction : Category, Number of Works, Authors and Publication Dates
(French translation/*Australian original*)

Decade	Category (number of translations)	Total
1900-10	0	0
1911-20	0	0
1921-30	Family (1) : 1930/1913 (Turner)	1
1931-40	0	0
1941-50	Adventure (2) : 1948/1934 (Villiers) ; 1950/1945 (Aldous);	2
1951-60	Animal (7) : 1951/1935 (Downie) ; 1957/1945 (Lamond), 1954/1953 (Lamond) ; 1956/1899 (Pedley) ; 1956/1954 (Patchett), 1958/1953 (Patchett) ; 1958/1954 (Clark) ; Adventure (3) : 1951/ 1945 (Aldous) ; 1957/1948 (Fennimore) ; 1958/1955 (Power) ; Science Fiction (2) : 1954/1952 (Southall) , 1954/ 1953 (Southall) ; Family (1) : 1959/1956 (Patchett) ;	13
1971-80	Adventure (2) : 1973/1962 (Southall), 1974/1965 (Southall) ; Animal (2) : 1977/1974 (Aldridge) ; 1979/1963 (Thiele) ; Mystery & Suspense (1) : 1975/1972 (Martin) ;	5

<p>1981-90</p>	<p>Adventure (7) : 1982/1977 (Phipson) ; 1984/1977 (Phipson) ; 1984/1979 (Thiele), 1986/1969 (Thiele), 1987/1965 (Thiele), 1989/1973 (Thiele) ; 1989/1967 (Southall) ;</p> <p>Family (4) : 1986/1979 (Brinsmead) ; 1989/1981 (French, S) ; 1989/1987 (Oswald) ; 1990/1982 (Wheatley) ;</p> <p>Historical (4) : 1985/1979 (Roberts) ; 1988/1986 (Aldridge) ; 1985/1979 (Thiele) ; 1989/1958 (Koch) ;</p> <p>Humour (3) : 1987/1982 (Dann) , 1987/1983 (Dann), 1990/1990 (Dann) ;</p> <p>Fantasy (2) : 1981/1978 (Keneally) ; 1988/1986 (Rodda) ;</p> <p>Realistic (3) : 1987/1974 (Thiele) ; 1989/1986 (Carter) ; 1990/1987 (Nilsson) ;</p> <p>Animal (1) : 1983/1974 (Thiele) ;</p> <p>Mystery & Suspense (1) : 1985/1978 (Phipson) ;</p>	<p>25</p>
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