

# Translating culture - specific items in "The Story of Doctor Dolittle"

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**SVEUČILIŠTE U ZAGREBU**  
**UČITELJSKI FAKULTET**  
**ODSJEK ZA UČITELJSKE STUDIJE**

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**DIPLOMSKI RAD**

**TRANSLATING CULTURE-SPECIFIC  
ITEMS IN *THE STORY OF DOCTOR  
DOLITTLE***

**Zagreb, rujan 2019.**

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**(Zagreb)**

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## SAŽETAK

Kada ne bi postojale različite kulture i jezici, prijevod bi bio nepotreban. Međutim, svijet bi tada bio običan i dosadan. Kulturno-specifični pojmovi obogaćuju prijevod, jačaju toleranciju i potiču razvijanje kulturne osviještenosti.

Prevođenje kulturno-specifičnih pojmova nije lak posao za prevoditelja, a odabir optimalnih tehnika i strategija prevođenja ključan je za prikladan prijevod. Neke od najpoznatijih strategija prevođenja su<sup>1</sup> preuzimanje, transkripcija, doslovni prijevod, lingvistički prijevod, izvantekstualno pojašnjenje, unutartekstualno pojašnjenje, sinonimija, poopćavanje, naturalizacija, izostavljanje i dodavanje. Odomaćivanje i otuđivanje su tehnike prevođenja, koje obuhvaćaju navedene strategije.

Cilj ovoga rada je analizirati prijevode *Pripovijesti o doktoru Dolittleu* s engleskog jezika na hrvatski. Težište rada je na prevođenju kulturno-specifičnih pojmova, kao što su imena likova, toponimi, izrazi za novac, mjere, idiomi i razni izrazi, te hrana i piće. U analizu je uključen i prijevod pjesme.

Rezultati pokazuju da prevoditelji koriste više strategije odomaćivanja, nego otuđivanja. Međutim, postotci se razlikuju ovisno o tome smatraju li prevoditelji kulturno-specifične pojmove bližima ili daljima ciljnoj kulturi. Otuđivanje je učestalije u prevođenju toponima i izraza za novac, a odomaćivanje prevladava u prevođenju idioma i raznih izraza te hrane i pića.

Ključne riječi: prijevod, tehnike prevođenja, strategije prevođenja, *Pripovijest o doktoru Dolittleu*, Hugh Lofting, kulturno-specifični pojmovi

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<sup>1</sup> The Croatian translation of procedures and strategies according to Milković (2015).

## ABSTRACT

If there were not various cultures and languages, translation would not be necessary. However, the world would be plain and boring. Culture-specific items enrich translation, build tolerance and raise cultural awareness.

Translating such elements is not an easy job for a translator, and choosing the best translation procedures and strategies is the key to a good translation. Some of the best-known translation strategies are repetition, orthographic adaptation, through-translation, linguistic (non-cultural) translation, extratextual gloss, intratextual gloss, synonymy, universalization, naturalization, deletion, and autonomous creation. Domestication and foreignization are translation procedures, which embrace all of the strategies.

The aim of this thesis is to analyze various translations of *The Story of Doctor Dolittle* – from English into Croatian. The focus is on culture-specific items; such as character's names, toponyms, money and currency, measures, idioms and expressions, food and drinks. The analysis also includes a poem translation.

The data have shown that the translators use domestication slightly more often than foreignization. However, the percentages vary, depending on how close to or remote from the target culture these culture-specific terms are perceived by the translators. Foreignization is more frequent in translations of toponyms and money and currency, while domestication prevails in the translations of expressions and idioms, and food and drinks.

Key words: translation, translation procedures, translation strategies, *The Story of Doctor Dolittle*, Hugh Lofting, culture-specific items

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# 1. INTRODUCTION

Literature and art are components of culture. Each nation has their set of literary works, and culture is represented through them. By reading foreign literature, one can discover various cultural aspects: the ways of life, values, beliefs, history, customs, etc. It opens a whole new world to a reader, a world somewhat similar and somewhat different than their own.

A translated text can also introduce foreign cultures, depending on the retention of culture-specific items from the source text. This thesis explores the Croatian translations of culture-specific items identified in *The Story of Doctor Dolittle*.

This work starts with a theoretical part, in which some main features of translation are explained, such as problems which might occur when translating and different procedures and strategies that can be used for solving those problems. An overview of the most prominent translation procedures and strategies will be provided.

In the next chapter, which is focused on retranslation, the main features of retranslations are listed, as well as reasons for retranslation.

The main part of this thesis is the analysis of culture-specific items in *The Story of Doctor Dolittle* by Hugh Lofting. Several aspects are analyzed: characters' names, toponyms, measures, money and currency, idioms and expressions, and food and drinks. The book also contains a poem, Polynesia's poem, full of toponyms, which is analyzed as well.

At the end of the thesis, there is a conclusion about the translations of culture-specific items in *The Story of Doctor Dolittle*. In this concluding chapter the differences and similarities between the translations are summarized along with the most prominent translation procedures and strategies translators opted for.

## 2. CULTURE-SPECIFIC ITEMS (CSIs)

### 2.1. Language and culture

Language and culture are closely connected and it is difficult to separate the two. Language is a means of communication between people of the same or different cultural backgrounds. Various aspects of culture can be expressed by using language (Davtalan and Maasoum, 2011). For example, a person from culture A might shake hands to greet somebody, a person from culture B might hug a person, and a person from culture C might simply nod, etc. None of it is wrong, it is just a preference of a certain culture which is something children should be taught. Developing cultural awareness should not be neglected in teaching a foreign language. Children have to be aware that every culture, including their own, is equal to other cultures and is unique. Mutual respect should be promoted, as well as interest in similarities and differences between cultures.

### 2.2. Culture-specific items

Culture-specific items (CSIs) refer to objects and words which are related to a specific culture. Literary translators might find them difficult to translate because there might be no equivalent of the item in the target language. There are various classifications of CSIs, such as **Vlahov and Florin's**: "...geographical (geographic formations, man-made geographical objects, flora and fauna that is special to a certain place); 2) ethnographic (food and drink, clothing, places of living, furniture, pots, vehicles, names of occupations and tools); 3) art and culture (music and dance, musical instruments, feasts, games, rituals and their characters); 4) ethnic (names of people, nicknames); and 5) socio-political (administrative territorial units, offices and representatives, ranks, military realia) (cited by Terestyényi 2011), **Newmark's**: 1) ecology: flora, fauna, hills, winds, plains; 2) material culture: food, clothes, houses and towns, transport; 3) social culture: work and leisure; 4) organizations, customs, activities, procedures, concepts: political and administrative, religious, artistic; and 5) gestures and habits (cited by Terestyényi 2011), and **Aixelá's**: local institutions, streets, historical figures, toponyms, anthroponyms, periodicals, work of art, etc. (cited by Schmidt 2013).

For the purpose of the analysis of translations of CSIs in *The Story of Doctor Dolittle*, the mentioned classifications are simplified and united. The categories used in the analysis are:

- Characters' names
- Toponyms
- Money and currency
- Measures
- Idioms and expressions
- Food and drinks

### 3. PROCEDURES AND STRATEGIES

#### 3.1 Translation

Ivir (2003) states that translation is a means of bridging the gap between cultures, because languages are expressions of cultures and their integral components. Due to the differences between cultures and languages, there are certain difficulties in translation. These difficulties appear at the level of reception or at the level of production. However, there are also some similarities between cultures and languages. Otherwise, translation would not be possible.

Translating is not difficult when there is a counterpart or a ready-made linguistic expression in a target language (TL) for a certain element from a source language (SL). Unmatched elements of cultures are the ones that present a problem when translating. According to Ivir (*ibid.*), a translator uses strategies (borrowing, definition and paraphrase, literal translation, substitution, lexical creation, addition, and omission) and procedures, which depend on his/her knowledge, experience and awareness of cultures. The translator's choice cannot be random and it has to be optimal. Translators have to decide what should be considered background or focus information; and whether there is a need to further explain certain information (for example, in a footnote). They need to understand the value of some item in the source culture (SC) and whether it is possible to transfer it to the target culture (TC).

Fernández Guerra (2012) discusses translation problems, and claims that cultural differences can cause more translation issues than language structure differences. She stresses that certain theorists even support untranslatability, meaning that some terms are so culture-specific that they

cannot be translated. Poetic texts might be extremely hard to translate too, due to their distinct characteristics. Others do not agree about the untranslatability and claim that all languages can say the same, but in a different way.

Moreover, some regard literary translation as an act of subversion of reality. There are many typologies and classifications of translation procedures and strategies, which depend on the aim, the time available, the potential readers, etc. In the next chapters; translation strategies which are used for the analysis are listed and explained (synonymy, universalization, naturalization, deletion, autonomous creation; repetition, orthographic adaptation, through-translation, linguistic (non-cultural) translation, extratextual gloss and intratextual gloss), as well as translation procedures (domestication and foreignization), which encompass the mentioned strategies.

### 3.2 Translation procedures and strategies

The terms *translation procedure* (TP) and *translation strategy* (TS) are commonly confused with each other, because there is a thin line between the two. For the purpose of the analysis in this thesis, domestication and foreignization are considered TPs, thus being superordinate words (hyperonyms) encompassing the TSs. Synonymy, universalization, naturalization, deletion, autonomous creation; repetition, orthographic adaptation, through-translation, linguistic (non-cultural) translation, extratextual gloss, and intratextual gloss are considered TSs, and present subordinate words (hyponyms).<sup>2</sup> Milković's model based on Aixelà's taxonomy (1996) and Venuti's (1995) distinction between domestication and foreignization is used (see Milković: 158). Newmark's (1988) taxonomy is included as well (when discussing through-translation and synonymy).

Tps and TSs are used "to analyse and catalogue translation equivalence and to improve the acquisition of translation competence, since knowing and comparing them is definitively necessary to obtain an adequate translation." (Fernández Guerra: 6). Even though analyses of Tps and TSs have been criticized because some linguists believe translators do their work

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<sup>2</sup>According to Newmark (1988) synonymy, universalization, naturalization, deletion, autonomous creation, repetition, orthographic adaptation, through-translation, linguistic (non-cultural) translation, extratextual gloss, and intratextual gloss are TPs (some of the terms are called differently in *A Textbook of Translation*), while Aixelà considers them TSs. Venuti (2001) regards domestication and foreignization as strategies.

intuitively and that they are not aware of the TPs and TSs they use when translating culture (Fernández Guerra (2012)), such classifications can be useful in analyzing and comparing translations in order to understand translation practices or translated texts.

### 3.2.1. Translation procedures: domestication and foreignization

According to Schmidt (2013), Lawrence Venuti was the first to use the terms *foreignization* and *domestication*, although its concepts were known before Venuti's naming the terms. Foreignization and domestication refer to TPs. While domestication uses a transparent style and tries to minimize the foreignness of the target text (TT), foreignization does the opposite and emphasizes the exoticness and otherness of the TT. There is a conflict between the two procedures, which is evident at the linguistic, cultural and political level.

In the next chapter, TSs are listed and explained. Domestication and foreignization are considered TPs, which encompass TSs mentioned in the previous chapter. Domesticating strategies are synonymy, universalization, naturalization, deletion, and autonomous creation; and foreignizing strategies are repetition, orthographic adaptation, through-translation, linguistic (non-cultural) translation, extratextual gloss and intratextual gloss.

### 3.2.2. Translation strategies

Since Aixelà's (1996) and Newmark's taxonomy (1988) are used in this thesis, TSs they suggested are presented, and briefly explained:

**1. Repetition** is a strategy of copying the original word/s, which might contribute to the foreignness of the TT. However, parts of the words can be slightly changed, according to TL rules (e.g. cases in Croatian).

**2. Orthographic adaptation** is a strategy that includes transcription and transliteration (e.g. readers are provided with a correct pronunciation and spelling of a name, certain letters which do not belong to a target alphabet are omitted, etc.)

**3. Through-translation** (also: calque or loan translation) is a strategy of translating common collocations and the components of compounds literally.

**4. Linguistic (non-cultural) translation** is a strategy which uses pre-established translation from the TL corpus. TL version is offered, but it is still close to the original due to belonging to the SC and SL (e.g. *The White House* is translated into *Bijela kuća*. It does not exist as an institution in Croatia, but Croatian readers understand it and associate it with an American culture. Otherwise, the meaning would be distorted.)

**5. Extratextual gloss** is often an additional strategy used with other strategies, to clarify or explain the meaning or implications of CSIs in a footnote, endnote, glossary, etc.

**6. Intratextual gloss** is a similar strategy as the previous one, except that instead of the explanation being put outside of the text, it is incorporated into the text, e.g. in the brackets. This is usually done not to disturb the reader's attention.

**7. Synonymy** is a strategy used to avoid repeating of CSIs by substituting them with a synonym or parallel reference. Newmark (1988: 84) extends the meaning of this strategy and states that it is "used for a SL word where there is no clear one-to-one equivalent, and the word is not important in the text."

**8. (Limited and absolute) universalization** is a strategy of using more general terms for CSIs less known to TC readers. CSIs are replaced by less specific CSIs or by neutral references (e.g. *Walmart* (a name of a supermarket in the USA) is translated into *trgovina* (a store)). In this thesis, there is no distinction between limited and absolute universalization, and they are referred to as just universalization.

**9. Naturalization** is a strategy where a SL CSI is replaced by a TL CSI, meaning that terms from a source culture (SC) are adapted completely to fit TC, and for TC readers to understand them as a part of their own culture, rather than a foreign one (e.g. *dollars* (the US currency) is translated into *kune* (the Croatian currency)).

**10. Deletion** is a strategy of omitting CSIs from a TT. Translators usually use this strategy when they consider some CSI or a part of a source text (ST) to be unnecessary, irrelevant or misleading.

**11. Autonomous creation** is a strategy opposite to the strategy of deletion, because a translator adds CSIs that do not appear in the ST, into the TT.

#### 4. RETRANSLATION

The terms *first translation* and *retranslation* are crucial to this thesis, because the first translation of *The Story of Doctor Dolittle* is compared to its retractions, as well as the retractions being compared between themselves. By such comparisons, one can examine how much of the first translation has stayed the same in the retractions, and how much the retractions differ from one another, and possibly conclude why there is a need for the alterations.

Koskinen and Paloposki (2003) discuss retranslation, as a return to the source text. They claim that the first translation usually carries out assimilation and tends to reduce the “otherness“. This suggests that first translations are lacking something due to the assimilation, and retranslation is needed to “fill the gaps“. Koskinen and Paloposki (2003: 23) point out that: “Rather than a matter of gradual completion, retranslation is a result of shifting needs and changing perceptions.“ There are a number of different reasons and settings; hence, there are a number of different translations that vary from each other in certain aspects. Koskinen and Paloposki (2003) explain that due to functioning on several layers, translations cannot be classified into first translations, which are assimilative, and retractions, which are source-text oriented.

Andraka (2019) discusses reasons for retranslation. Information about the authors should not be neglected, because authors' beliefs and political ideas can also influence translations and retractions, as well as the government controlling of what will be published. People thought that children should be protected and not in touch with violence (in literature). Adults are the ones who think that they are responsible and informed to choose what is good and what is bad for children. Nowadays, those are mostly parents and teachers. While teachers have a certain



degree of autonomy in choosing what their students will read, they have to consult the primary school curriculum (*Nastavni plan i program*), which provides compulsory and recommended reading lists, as well as guidelines that explain which literary competences the students should acquire. Andraka (2019) notices that in translating names in the foreign literature, translators use one strategy (they choose) consistently. They do not domesticate the names too much, or at all, and do not overuse footnotes and explanations. The translations are mostly true to the original text, which is favorable because children are not underestimated by over-domestication. Thus, children can explore other cultures that are different from their own, rather than be closed-minded and aware only of their own environment.

## 5. HUGH LOFTING: THE STORY OF DOCTOR DOLITTLE

Hugh Lofting (1866-1947) was an English writer, best-known for his novels about Doctor Dolittle. The Dolittle series starts with *The Story of Doctor Dolittle* (1920). There are 8 other books that follow: *The Voyages of Doctor Dolittle* (1922), *Doctor Dolittle's Post Office* (1923), *Doctor Dolittle's Circus* (1924), *Doctor Dolittle's Zoo* (1925), *Doctor Dolittle's Caravan* (1926), *Doctor Dolittle's Garden* (1927), *Doctor Dolittle in the Moon* (1928), *Doctor Dolittle's Return* (1933). Moreover, there are 3 books from the Dolittle series published posthumously: *Doctor Dolittle and the Secret Lake* (1948), *Doctor Dolittle and the Green Canary* (1950, completed by O.M. Fricker), *Doctor Dolittle's Puddleby Adventures* (1952, edited by J.Lofting). There are two more Lofting's minor works connected to the Dolittle series: *Gub Gub's Book: An Encyclopedia of Food: In Twenty Volumes* (1932) and *Doctor Dolittle's Birthday Book* (1936), (Schmidt, 1992).

The first Croatian translation of *The Story of Doctor Dolittle* was published in 1933. According to Narančić Kovač and Milković (2018), this book was a part of the Croatian curriculum in 1960 and 1968, listed on a recommended reading list for fourth-grade pupils. Since 1993, the book is on the recommended reading list for third-grade pupils. Although many other titles from the series were also translated into Croatian (*Putovanja doktora Dolittlea (The Voyages of Doctor Dolittle)*, *Zračna pošta doktora Dolittlea (Doctor Dolittle's Post Office)*, *Cirkus doktora Dolittlea/Dolittlea (Doctor Dolittle's Circus)*, *Doktor Dolittleova karavana (Doctor Dolittle's Caravan)*, *Doktor Dolittle na Mjesecu (Doctor Dolittle in the Moon)*, *Povratak doktora Dolittlea*

(*Doctor Dolittle's Return*)), this thesis focuses only on the first translated title (*The Story of Doctor Dolittle*) and its retranslations (see Table 1).

Table 1: Croatian translations of *The Story of Doctor Dolittle*

Year of publication	Translator	Translator of the poem	Title	Publisher/ Place of publication	Note	Abbr.
1920			<i>The Story of Doctor Dolittle</i>			ST
1933	Ivo Hergešić	Ivo Hergešić	<i>Doktor Dolittle i njegove životinje</i>	Minerva/ Zagreb	1 <sup>st</sup> Croatian translation	TT1
1999	Domagoj Veljača	Ivo Hergešić	<i>Pripovijest o doktoru Dolittleu</i>	Laus/ Split	retranslation	TT2
2000	Predrag Raos	Predrag Raos	<i>Priča o doktoru Dolittleu</i>	Mozaik knjiga/ Zagreb	retranslation	TT3
2001	Sergije Luca	Ivo Hergešić	<i>Pripovijest o doktoru Dolittleu</i>	Zagrebačka stvarnost/ Zagreb	retranslation	TT4
2002	Ivo Hergešić	Ivo Hergešić	<i>Pripovijest o doktoru Dolittleu</i>	Naklada Fran/ Zagreb	reprint	TT5
2004	Vesna Mlinarec	Vesna Mlinarec	<i>Pripovijest o doktoru Dolittleu</i>	Hercegtisak/ Split, Široki Brijeg	retranslation	TT6
2009	Blanka Pečnik-Kroflin	Ivo Hergešić	<i>Pripovijest o doktoru Dolittleu</i>	Znanje/ Zagreb	retranslation	TT7
2009	Divina Marion	Divina Marion	<i>Pripovijest o doktoru Dolittleu</i>	Školska knjiga/ Zagreb	retranslation	TT8

The book was first translated by Ivo Hergešić (TT1) in 1933 as *Doktor Dolittle i njegove životinje*, with a few reprints. In this thesis, both Hergešić's translation from 1933 and reprint from 2002 (TT5) are analyzed, because there might be certain differences between the two, and

the reprint might be modernized. The latter translations are compared to other retranslations, which are chosen based on translator. There are various translators chosen because the aim is to examine as many different translations as possible. Other than Hergešić, the translators of the book are Domagoj Veljača (TT2), Predrag Raos (TT3), Sergije Luca (TT4), Vesna Mlinarec (TT6), Blanka Pečnik-Kroflin (TT7) and Divina Marion (TT8). There is one more translator, Dubravka Kovač, whose translation from 2006 is not included in the analysis because it could not be found in the libraries.

The translation analysis of characters' names, toponyms, money and currency, measures, idioms and expressions, and food and drinks, or in other words culture-specific items in *The Story of Doctor Dolittle*, is conducted in the next chapter. Texts used for the analysis are presented in Table 1. Their abbreviations (abbr.), which are mentioned in the same table, are used for a reader to keep track of the analysis more easily.

## 6. ANALYSIS

The following analysis identifies the translation strategies that may be designated as foreignizing or domesticating, and compares the eight translations in order to see to what extent those strategies are used in the different translations. There are several tables divided based on the category of CSIs found in *The Story of Doctor Dolittle* (see ch. 2.2.). CSIs in the tables are listed in order of their appearance in the ST.

### 6.1. Translation of characters' names

Table 2: Translation of characters' names<sup>3</sup>

CHARACTERS' NAMES							
ST	TT1 TT5	TT2	TT3	TT4	TT6	TT7	TT8
<b>John Dolittle</b> [1]	John Dolittle (p.9)  John Dolittle	John Dolittle (p.7)	John Dolittle (p.13)	John Dolittle (p.5)	John Dolittle (p.5)	John Dolittle (p.5)	John Dolittle (p.9)

<sup>3</sup> S. Luca (TT4) states that he copied the animals' names from I. Hergešić (TT1, TT5)

	(p.5)						
<b>Sarah Dolittle [2]</b>	Sara Dolittle (p.9) Sara Dolittle (p.5)	Sara Dolittle (p.7)	Sarah Dolittle (p.13)	Sara Dolittle (p.6)	Sara Dolittle (p.5)	Sarah Dolittle (p.5)	Sarah Dolittle (p.9)
<b>Dab-Dab [2]</b>	Pat- Pat (p.10) Pat- Pat (p.5)	Pat- Pat (p.7)	Pat- Pat (p.14)	Pat- Pat (p.6)	Pat- Pat (p.5)	Pat- Pat (p.5)	Pat- Pat (p.10)
<b>Jip [2]</b>	Đip (p.10) Đip (p.5)	Đip (p.7)	Đip (p.14)	Đip (p.6)	Đip (p.5)	Đip (p.5)	Džip (p.10)
<b>Gub-Gub [2]</b>	Geb-Geb (p.10) Gic- Gic (p.5)	Gic- Gic (p.7)	Gic- Gic (p.14)	Gic- Gic (p.6)	Gic- Gic (p.5)	Gic- Gic (p.5)	Gic- Gic (p.10)
<b>Polynesia [2] Polly [9]</b>	Polinezija (p.10) Polly (p.15) Polinezija (p.5) Polly (p.10)	Polinezija (p.7) Polly (p.11)	Polinezija (p.14) Polly (p.18)	Polinezija (p.6) Polly (p.9)	Polinezija (p.5) Polly (p.9)	Polinezija (p.5) Polly (p.9)	Polinezija (p.10) Polly (p.15)
<b>Too-Too [2]</b>	Tu- Tu (p.10) Tu- Tu (p.5)	Tu- Tu (p.7)	Tu- Tu (p.14)	Tu- Tu (p.6)	Tu- Tu (p.5)	Tu- Tu (p.5)	Tu- Tu (p.10)
<b>Squire Jenkins and the Parson [4]</b>	Gospodin Jenkins i župnik (p.10) Gospodin Jenkins i župnik (p.7)	Gospodin Jenkins i velečasni župnik (p.8)	Gospodin grof Jenkins i gospodin velečasni (p.15)	Gospodin Jenkins i velečasni župnik (p.6,7)	Gospodin Jenkins i župnik (p.6)	Vlastelin Jenkins i pastor (p.6)	Gospodin Jenkins i župnik (p.10)
<b>the Cat's-meat-Man [5]</b>	trgovac hranom za mačke i pse (p.12) trgovac hranom za mačke i pse (p.7)	prodavač mesa za mačke i pse (p.9)	živinski mesar (p.15)	prodavač mesa za mačke i pse (p.7)	trgovac hranom za životinje (p.6)	trgovac životinjskom hranom (p.6)	trgovac mesom za mačke (p.12)
	Teodozija						

<b>Theodosia [8]</b>	(p.13) Teodezija (p.9)	Teodezija (p.10)	Theodosia (p.17)	Teodezija (p.8)	Teodozija (p.8)	Teodosija (p.8)	Teodozija (p.13)
<b>King Charles [18]</b>	Engleski kralj Karlo (p.21) Engleski kralj Karlo (p.15)	engleski kralj Charles (p.17)	Kralj Karlo (p.25)	engleski kralj Charles (p.14)	engleski kralj Charles (p.13)	Kralj Charles (p.14)	kralj Karlo (p.21)
<b>Chee-Chee [20]</b>	Či-Či (p.23) Či-Či (p.16)	Či-Či (p.18)	Či-Či (p.21)	Či-Či (p.16)	Či-Či (p.14)	Či-Či (p.15)	Či-Či (p.23)
<b>Queen Ermintrude [47]</b>	kraljica Ermintruda (p.41) kraljica Ermintruda (p.30)	kraljica Ermintruda (p.33)	kraljica Ermintruda (p.44)	kraljica Ermintruda (p.29)	kraljica Ermintruda (p.27)	kraljica Ermintruda (p.30)	kraljica Ermintruda (p.40)
<b>Prince Bumpo [47]</b>	princ Bumpo (p.41) princ Bumpo (p.30)	kraljević Bumpo (p.33)	kraljević Bumpo (p.44)	kraljević Bumpo (p.29)	princ Bumpo (p.27)	kraljević Bumpo (p.30)	kraljević Bumpo (p.40)
<b>Noah and the Flood [58]</b>	svjetski potop (p.49) Noa i svjetski potop (p.36)	potop (p.40)	Noa i Potop (p.53)	potop (p.35)	Noa i opći potop (p.34)	Noa i Potop (p.36)	Noa i potop (p.48)
<b>the King of Beasts [69]</b>	kralj životinja (p.57) kralj životinja (p.40)	kralj životinja (p.45)	Kralj Životinja (p.58)	kralj životinja (p.39)	kralj Životinja (p.37)	kralj svih životinja (p.42)	kralj životinja (p.35)
<b>the Queen Lioness [71]</b>	lavovska kraljica (p.58) lavlja kraljica (p.42)	kraljeva žena lavica (p.48)	kraljica Lavica (p.59)	kraljeva žena lavica (p.40)	kraljica lavica (p.38)	Kraljica lavova (p.43)	lavlja kraljica (p.54)
<b>a</b>	Gurnime-Povuciga						

<b>pushmi-pullyu [80]</b>	(p.64) Gurnime-Povuciga (p.47)	Gurnime-Povuciga (p.52)	Gurnime-Povuciga (p.65)	Gurnime-Povuciga (p.48)	Gurnime-Povuciga (p.45)	Gurnime-Povuciga (p.48)	gurnime-povuciga (p.60)
<b>the Abyssinian Gazelle and the Asiatic Chamois [87]</b>	abesinska gazela i azijska divokoza (p.68)  abesinska gazela i azijska divokoza(p.51)	abesinska gazela i azijska divokoza (p.56)	abesinska gazela i azijska divokoza (p.69)	abesinska gazela i azijska divokoza (p.50)	abesinska gazela i azijska divokoza (p.49)	abesinska gazela i azijska divokoza (p.52)	abesinska gazela i azijska divokoza (p.65)
<b>Buffon [87]</b>	Buffon (p.68)  Buffon (p.51)	debela knjiga, Zoologija (p.56)	Buffon (p.69)	debela knjiga, Zoologija (p.50)	Buffon (p.49)	Buffon (p.52)	Buffon (p.65)
<b>Tripsitinka [97]</b>	Tripsitinka (p.76)  Tripsitinka (p.56)	Tripsitinka (p.62)	Tripsitinka (p.76)	Tripsitinka (p.55)	Tripsitinka (p.54)	Tripsitinka (p.56)	Tripsitinka (p.71)
<b>The Sleeping Beauty [101]</b>	Trnoružica (p.79)  Trnoružica (p.59)		Trnoruž-ica (p.78)		Trnoružica (p.56)	Trnoružica (p.59)	Trnoružica (p.73)
<b>Ben Ali, The Barbary Dragon [125]</b>	Ben Ali, Zmaj od Berberije (p.95)  Ben Ali, Zmaj od Berberije (p.72)	Ben Ali, Zmaj od Berberije (p.77)	Ben Ali, Zmaj od Berberije (p.93)	Ben Ali, Zmaj od Berberije (p.67)	Ben Ali, Zmaj od Berberije (p.68)	Ben Ali, Zmaj od Berberije (p.71)	Ben Ali, Zmaj od Berberije (p.89)
<b>The Saucy Sally (ship) [145]</b>	Deran (p.110)  Smjeli (p.83)	Smjeli (p.89)	Prpošna Sally (p.106)	Smjeli (p.77)	Zgodna Sally (p.78)	Obijesna Sally (p.82)	Smjela Sally (p.102)
<b>Mrs. Trevelyan [171]</b>	gospođa Trevelyan (p.126)  gospođa Trevelyan (p.96)	gospođa Trevelyan (p.103)	gospođa Trevelyan (p.123)	gospođa Trevelyan (p.90)	gospođa Trevelyan (p.92)	gospođa Trevelyan (p.97)	gospođa Trevelyan (p.119)
<b>the Punch-and-</b>	marionetsko kazalište	kazalište s	Točka lutka Harlekina	kazališta s	različita	lutkarske	lutkarsko

<b>Judy show [174]</b>	(p.129) marionete (p.99)	lutkama (p.105)	i njegove lutke Kolumbin e (p.126)	lutkama (p.92)	čudesna (p.94)	predstave (p.100)	kazalište (p.122)
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### 6.1.1. Repetition

There are many instances of reproduction of character's names in the book, starting with the book's main character **John Dolittle**, whose name is copied in all of the analyzed translations. Polynesia's nickname, **Polly**, is also copied by all of the mentioned translators, as well as (Squire) **Jenkins**, **Tripsitinka** and **Ben Ali**. Moreover, Mrs. **Trevelyan**'s last name is not changed in the translations. However, in TT3 there is an "s" sound added at the end of the last name. The reason for that might be that the original phrase is: "...staying up at Mrs. Trevelyan's," meaning staying in her home. Whether this was done on purpose, or it was a mistake, is unknown. However, all of the translators do not always agree on copying names from the ST. For instance, **Sarah Dolittle** is replicated in TT3, TT7 and TT8; (King) **Charles** in TT2, TT4, TT6 and TT7; (The Saucy) and **Sally** in TT3 and TT6-TT8. Furthermore, (Prince) **Bumpo** is copied in all of the translations, except for TT3 and TT8; and **Buffon** in all of them, except for TT2 and TT4. **Theodosia** is not changed at all only in TT3. To sum up, there are 72 instances of repetition of characters' names found in the Table 2.

### 6.1.2. Orthographic adaptation

This strategy appears to be common when translating names. **Jip** /dʒɪp/ is transcribed into **Dip** in TT1-TT7, and **Džip** in TT8. **Gub-Gub** /gʌb-gʌb/ is transcribed into **Geb-Geb** in TT1, meaning that there is a slight change. Sound /e/ is used instead of /ʌ/ sound. Furthermore, **Too-Too** /tu:-tu:/ is transcribed into **Tu-Tu**, and **Chee-Chee** /tʃi:-tʃi:/ is transcribed into **Či-Či** in all of the analyzed translations. Prince **Bumpo** /bʌmpo/ is transcribed into **Bampo** in TT3 and TT8. The last is **Noah** \no-ə\, from the phrase **Noah and the Flood**, transcribed into **Noa** (TT3, TT5, TT6, TT7, TT8). There is a list of the foreign names and their pronunciation at the end of TT5 and TT7: **Buffon** /Bufon/, **Dolittle** /Dulitl/, **Hugh** /Hju/, **John** /Džon/, **Jenkins** /Dženkins/, **Polly** /Poli/, and **Trevelyan** /Treveljen/. In TT8, the transcriptions are in sidenotes: **John Dolittle** [džon dulitl],

**Sarah Dolittle** [sara dulitl], and **Jenkins** [dženkins].

### 6.1.3. Through-translation

There are a few instances of literal translation found. **Prince Bumpo** is translated into *princ Bumpo* (TT1, TT5, TT6), **Noah and the Flood** into *Noa i potop* (TT3, TT7, TT8), **the Queen Lioness** into *kraljica lavica* (TT2, TT4), and **the Abyssinian Gazelle and the Asiatic Chamois** into *abesinska gazela i azijska divokoza* (TT1-TT8).

### 6.1.4. Linguistic (non-cultural) translation

**Polynesia** is translated into *Polinezija* in all of the translations, to fit the Croatian language. However, Croatian readers can still understand that the name is not a part of their culture, but a foreign one. The same can be applied to **Theodesia**, which is translated into *Teodosija* (TT1, TT6, TT8), *Teodezija* (TT2, TT4, TT5), and *Teodosija* (TT7); **Queen Ermintrude**, which is translated into *kraljica Ermintruda* (TT1-TT8); and **Ben Ali, The Barbary Dragon**, which is translated into *Ben Ali, Zmaj od Berberije* (TT1-TT8).

### 6.1.5. Extratextual gloss

There are several instances of extratextual gloss found. There is an explanation of who **King Charles** was in a sidenote: “*kralj Karlo – kralj Charles I. (1600. – 1649.), kralj Engleske, Škotske i Irske*” (TT8: 21). It can be noticed that TT3 and TT7 are referring to the other Charles, Charles II, and there is a mention of The Royal Oak in the ST, which is actually associated with Charles II. TT3 and TT7 also explain who the king was, and give some context to the readers in a footnote, explaining the story of Royal Oak Tree, and why it got that name: “Engleski kralj Karlo Drugi (Charles II) godine 1651. pred svojim se protivnicima sakrio u duplji hrasta kraj Boscobela. Kasnije je taj hrast proglašen kraljevskim (*Royal Oak*), a 1664. britanski je parlament kraljev rođendan, zbog tog spasenja, proglasio danom zahvalnosti, te ga prozvao Danom Kraljevskoga hrasta (*Royal Oak Day*).” (TT3: 25), and “Engleski kralj Charles II (1630. – 1685.), bježeći pred vojskom Parlamenta i Cromwellom nakon izgubljene bitke kod Worcestera (1651.),



sakrio se u duplji starog hrasta u Bascobel Houseu. Hrast koji je kralju spasio život proglašen je kraljevskim (*Royal Oak*), a kraljev je rođendan, u znak zahvalnosti, prozvan Danom Kraljevskoga hrasta (*Royal Oak Day*)." (TT7: 14). Furthermore, there is an explanation in a sidenote of **Noah and the Flood**: "prije Noe i prije potopa – prema Bibliji, Noa je pravednik koji je preživio opći potop, spasivši se sa svojom obitelji u arci što ju je sam izgradio nakon što ga je Bog obavijestio o potopu; praotac je svih ljudi" (TT8: 48), and **the Abyssinian Gazelle and the Asiatic Chamois**: "*abesinska gazela* – vitka i brza životinja, preživač iz porodice šupljorožaca iz Abesinije, današnje Etiopije *jednorog* – kozorog s jednim dugačkim rogom na čelu" (TT8: 65). Information about **Buffon** is provided in a footnote in TT3: "Georges-Louis Leclerc Buffon (1707.-88.) veliki francuski prirodoslovac i popularizator, vrstan stilist, koji je u svom slavnom enciklopedijskom *Prirodopisu* (1749.-1804., u 44 pogoleme knjige) prvi od modernih autora pokušao dati cjelovitu sliku suvremenih znanja o prirodi." (p. 69), TT7: "Georges-Louis Leclerc Buffon (1707. – 1788.) – francuski prirodoslovac. Autor prvog znanstvenog prirodoslovnog djela koje je do autorove smrti izašlo u 36 svezaka." (p.52), and TT8: "*Georges-Louis Leclerc Buffon* (1707. – 1788.) – francuski prirodoslovac, matematičar i pisac, jedan od utemeljitelja znanosti o evoluciji." (p.65). In TT8 can be found an explanation about **The Sleeping Beauty**. It says in a sidenote: "*Trnoružica* – junakinja istoimene bajke o začaranoj uspavanoj ljepotici koju princ poljupcem probudi iz stogodišnjega sna" (p.73). The translators provided extra information to help the young readers understand the text better.

#### 6.1.6. Intratextual gloss

There is **King Charles** in the ST. In TT1, TT2, TT4, TT5 and TT6, there is an addition *engleski* (English) to the word *kralj* (King). This is an example of providing readers with extra knowledge of the King's nationality. It was also explained within the text what **Buffon** refers to: *debela knjiga, Zoologija* (literally: the thick book, Zoology) in TT2 and TT4.

#### 6.1.7. Synonymy

**Squire Jenkins** and the **Parson** are translated variously, using the synonyms: *gospodin* (TT1, TT2, TT4, TT5, TT6, TT8), *gospodin grof* (TT3) and *vlastelin* (TT7) for the squire; and *župnik*

(TT1, TT5, TT6, TT8), *velečasni župnik* (TT2, TT4), *gospodin velečasni* (TT3) and *pastor* (TT7) for the parson. The substitution of **The Cat's–Meat–Man** with a synonym can be noticed in all of the analyzed translations. There is no equivalent for that profession in Croatian, so the translators opted for a synonym: *trgovac hranom za mačke i pse* (TT1 and TT5), *prodavač mesa za mačke i pse* (TT2 and TT4), *trgovac hranom za životinje* (TT6), *trgovac životinjskom hranom* (TT7), *trgovac mesom za mačke* (TT8), which all refer to a cat's and/or dog's food seller. A slightly different translation is *živinski mesar* (TT3), which refers to a butcher. However, it is still considered a parallel reference and has a similar meaning to the original. Moreover, for the **Prince Bumpo**, several of the translators used a synonym *kraljević* (TT2, TT3, TT4, TT7, TT8), rather than the one-to-one equivalent *princ*. **The King of Beasts** is translated into *kralj životinja* (literally: the king of animals) in all of the translations. Therefore, *beast* is replaced by, a synonym, *animal*. Moreover, **the Queen Lioness**, whose literal translation is *kraljica lavica* (TT3 and TT6), is also translated into *lavovska kraljica* (TT1), *lavlja kraljica* (TT5, TT8), and *kraljica lavova* (TT7): the queen of the lions. Those translations are not literal, but similar in meaning. In TT2 and TT4, the translation is *kraljeva žena lavica* (king's wife lioness). This still makes her the queen of lions, because if the lion is the king and the lioness is his wife, then the lioness is the queen. However, in that particular expression, the lioness seems to be less important than the lion. **A pushmi-pullyu**, an unusual animal, is translated using similar terms: *Gurnime* (push me) - *Povuci ga* (pull him). *Gurnime-Povuciga* is used in all of the translations. In **The Saucy Sally**, the word *saucy* can be translated in many ways, and the translators opted for *Prpošna Sally* (TT3), *Zgodna Sally* (TT6), *Obijesna Sally* (TT7), *Smjela Sally* (TT8), *Smjeli* (TT2, TT4, TT5) and *Deran* (TT1). The adjectives offered by translators are definitely not one-to-one equivalents, but are somewhat similar in meaning to the original name. While the rest of the translations are concerned with behavior, *Zgodna Sally* (TT6) is concerned with a physical appearance. It is also worth noting that Sally is a female name, while *Smjeli* (TT2, TT4, TT5) and *Deran* (TT1) refer to males in Croatian. Reasons for gender-changing in those cases are unclear. The last is **the Punch-and-Judy show**, which is substituted with *točka lutka Harlekina i njegove lutke Kolumbine* (Harlequin and Columbine show, TT3). Although it is not an equivalent, it fits very well in the context and has a similar overall meaning.

#### 6.1.8. (Limited and absolute) universalization

Universalization can be seen in the translation of **The Cat's–Meat–Man**. *The cat* is substituted with a more general term, a superordinate term *animal*, as in *živinski mesar*: a person who slaughters animals/ sells animal meat (TT3), or *trgovac hranom za životinje* (TT6)/ *životinjskom hranom* (TT7): a person who sells animal food. Furthermore, **Noah and the Flood** is referred to as *svjetski potop* (a worldwide flood) in TT1 and just *potop* (a flood) in TT2 and TT4. In those translations, the biblical name Noah is completely omitted and the phrase is generalized. **Buffon** is replaced by *debela knjiga*, *Zoologija* (the thick book, Zoology) in TT2 and TT4. This might be the translators' choice, because children most likely are not familiar with Buffon and do not know what Buffon refers to. Furthermore, in most of the translations, there is a more general term used for **the Punch-and-Judy show**: *marionetsko kazalište* (TT1), *marionete* (TT5), *kazalište s lutkama* (TT2, TT4), *lutkarske predstave* (TT7) and *lutkarsko kazalište* (TT8), which all refer to the theatre and puppets, but not these specific puppets Punch and Judy. There is even the translation *različita čudesna* (TT6), which is an extremely broad term, and can include all sorts of marvels.

#### 6.1.9. Naturalization

In TT1, TT2, TT4, TT5 and TT6, the cultural equivalent *Sara* is used for **Sarah** (Dolittle). Sara is a Croatian name and is recognized to belong to the Croatian culture. The last name, however, is not adapted to fit Croatian. It is noticeable that in all of the analyzed translations, **Dub-Dub** (the duck's name) is translated into *Pat-Pat*, a shortened version of *patka*, which is a Croatian word for a *duck*. Again, the duck's name is changed and made Croatian-like. The pig's name, **Gub- Gub**, is no exception. It is translated into *Gic- Gic* in all of the translations, except for TT1. In Croatian, the word *gica* is a hypocorism for a pig, and “gic-gic” could be the words one might use to call the pig. Furthermore, **King Charles** is translated into *kralj Karlo* in TT1, TT3, TT5 and TT8. Karlo is a common Croatian name, and the cultural equivalent for an English name Charles. Furthermore, Noah from the phrase **Noah and the Flood**, is translated into *Noa* (TT3, TT5, TT6, TT7, TT8), a Croatian version of the name. **The Queen Lioness** is translated into *kraljica lavova* (TT7). The reason for that might be that there was a very popular Disney animated movie, *The Lion King*, from 1994, and its translation, *Kralj lavova*, became a fixed

phrase in Croatian. Thus, kralj lavova is given a female version: kraljica lavova. **The Sleeping Beauty** is translated into *Trnoružica* in all of the translations, except for TT2 and TT4. The name *Trnoružica* for *the Sleeping Beauty* has been used for a long time in the translations of fairytales, and as the Croatian fairytale name. The last one is the **Punch-and-Judy show**, which is substituted with *točka lutka Harlekina i njegove lutke Kolumbine* (Harlequin and Columbine show, TT3). Although it is still not a perfect Croatian counterpart, it detaches the readers from the traditional British culture and brings them closer to their own.

#### 6.1.10. Deletion

The biblical character Noah is omitted from **Noah and the Flood**, such as in *svjetski potop* (TT1) and *potop* (TT2, TT4). **The Sleeping Beauty** is completely omitted and does not exist in TT2 and TT4. The reasons for doing so are unclear. Perhaps the translators identified that information unnecessary. *Sally* is omitted from the ship's name **The Saucy Sally** in TT1, TT2, TT4 and TT5, whereas the *Saucy* part is translated (*Deran, Smjeli*).

#### 6.1.11. Autonomous creation

In the translations of **Squire Jenkins and the Parson**, there are additions *gospodin grof* (squire count, TT3), *velečasni župnik* (Reverend Parson; TT2, TT4), *gospodin velečasni* (Mr Parson, TT3). Moreover, **The Cat's-Meat-Man** has a word *cat* in it, which is in Croatian *mačka*. However, some of the translators decided to include the word *dog, pas* in Croatian, in their translations: *trgovac hranom za mačke i pse* (TT1, TT5), and *prodavač mesa za mačke i pse* (TT2, TT4). Moreover, **Noah and the Flood** gets an addition in *Noa i svjetski potop* (TT5) and *Noa i opći potop* (TT6). *Svjetski* and *opći*, meaning *worldwide* or *universal* are not in the original phrase, but are added probably to explain the phrase better and/or because those are fixed phrases in Croatian. The same goes for **The King of Beasts**, which is translated into *kralj svih životinja* (TT7), meaning *the king of all animals/ beasts*. **The Queen Lioness** has an addition too: *kraljeva žena lavica* (*king's wife lioness*; TT2, TT4). There is no mention of *the king* and *the wife* in the ST. It is unknown whether the translators wanted to express power relations, i.e. the queen is subordinate, or they simply wanted to emphasize that the lioness is the king's wife.

### 6.1.12. Summary 1<sup>456</sup>

There are 78 instances of repetition found, 49 instances of orthographic adaptation, 16 instances of through-translation, 31 instances of linguistic (non-cultural) translation, 8 instances of extratextual gloss, 7 instances of intratextual gloss, 65 instances of synonymy, 15 instances of universalization, 42 instances of naturalization, 9 instances of deletion, and 13 instances of autonomous creation. Therefore, there are 190 instances of foreignization, and 145 instances of domestication found.

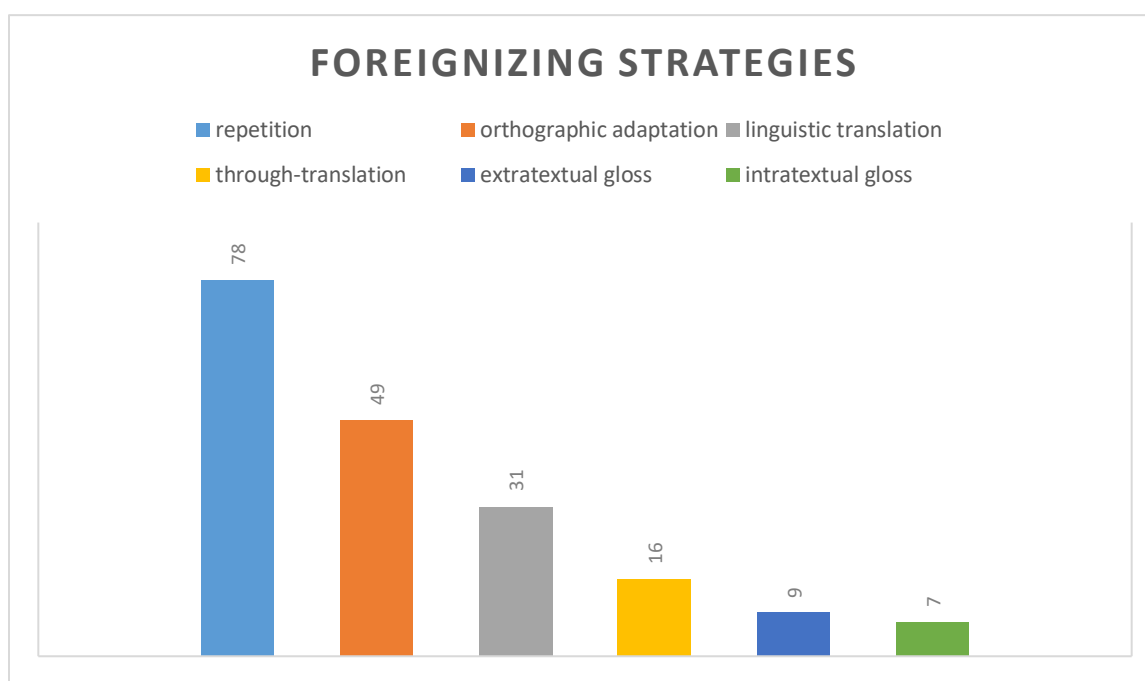


Figure 1: The amount of foreignizing strategies used in the translation of characters' names

<sup>4</sup> The names Jane and Wight (as anthroponym), from the Polynesia's poem, are included in this summary

<sup>5</sup> Several strategies are sometimes used to translate one and the same CSI.

<sup>6</sup> Domesticating procedures are synonymy, universalization, naturalization, deletion, and autonomous creation; and foreignizing procedures are repetition, orthographic adaptation, through- translation, linguistic (non-cultural) translation, extratextual gloss and intratextual gloss.

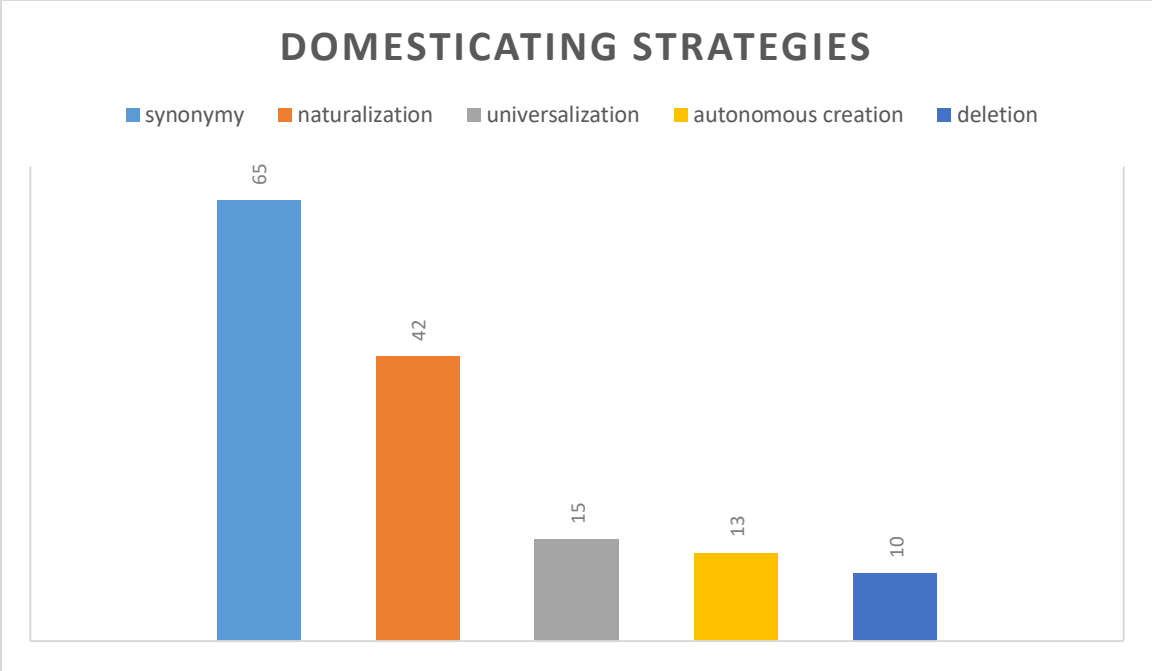


Figure 2: The amount of domesticating strategies used in the translation of characters' names

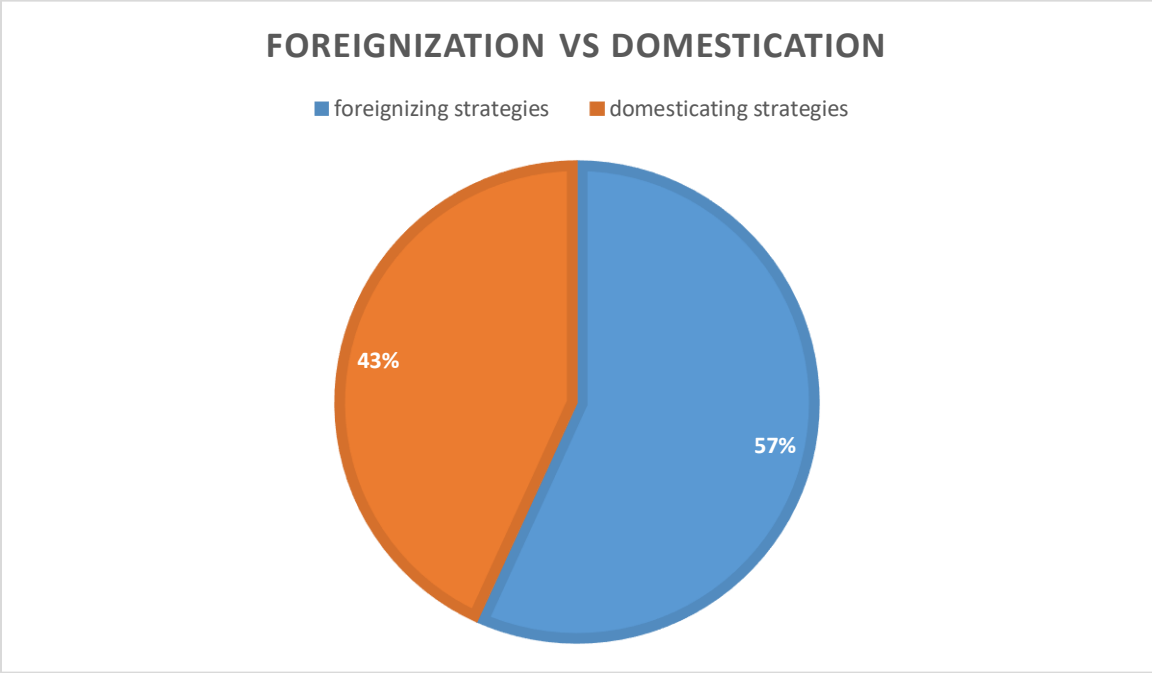


Figure 3: Foreignizing vs. domesticating strategies in the translation of characters' names

To sum up, in translating characters' names, foreignizing strategies are more prevalent than domesticating strategies. Not changing the ST seems very important, probably for children to be in touch with the British culture. The translators mostly use repetition (from the foreignizing

strategies) in order to keep the original names, and synonymy (from the domesticating strategies) because they could not find a one-to-one equivalent. Intratextual and extratextual gloss are rarely used. The reason for that might be not to distract the readers. Deletion is not often used either, most likely for the TT to be as close as it can be to the ST.

## 6.2. Translation of the toponyms

Table 3: Translation of the toponyms

TOPONYMS							
ST	TT1 TT5	TT2	TT3	TT4	TT6	TT7	TT8
<b>Puddleby-on-the-Marsh [2]</b>	u malom gradu Puddleby-u u krajini Marsh (p.9)  Puddleby-on-the-Marsh (p.5)	Puddleby-on-the-Marsh (p.7)	Puddleby-on-the-Marsh (p.13)	Puddleby-on-the-Marsh (p.5)	Puddleby-on-the-Marsh (p.5)	Puddleby-on-the-Marsh (p.5)	Puddleby-on-the-Marsh (p.9)
<b>to Oxenthorpe [3]</b>	do Volara (p.11)  do Oxenthorpa (p.7)	do Oxenthorpa (p.8)	do Oxenthorpea (p.14)	do Oxenthorpa (p.6)	do Oxenthorpa (p.6)	do Oxenthorpa (p.5)	do Oxenthorpea (p.10)
<b>the West Country [17]</b>	Engleska (p.20)  U svome kraju (p.14)	svoga kraja (p.16)	Zapadni kraj (p.23)	svoga kraja (p.13)	u svome kraju (p.12)	Zapadna pokrajina (p.13)	u jugozapadnoj Engleskoj (p.20)
<b>Africa [18]</b>	Afrika (p.21)  Afrika (p.15)	Afrika (p.17)	Afrika (p.25)	Afrika (p.14)	Afrika (p.13)	Afrika (p.14)	Afrika (p.21)
<b>the Equator [38]</b>	ekvator (p.35)  ekvator (p.25)	ekvator (p.28)	ekvator (p.38)	ekvator (p.24)	Ekvator (p.22)	ekvator (p.25)	ekvator (p.35)
<b>Jolliginki [45]</b>	Džoliginki (p.39)  Džoliginki (p.29)	Džolidžinki (p.32)	Džolidžinki (p.43)	Džolidžinki (p.28)	Džolidžinki (p.25)	Džolidžinki (p.29)	Džoliginki (p.39)

<b>the Land of the Monkeys [56]</b>	zemlja majmuna (p.48) Zemlja Majmuna (p.35)	Zemlja majmuna (p.38)	Zemlja Majmuna (p.50)	Zemlja majmuna (p.33)	Zemlja majmuna (p.31)	Zemlja Majmuna (p.38)	Majmunska Zemlja (p.45)
<b>the Indian Ocean [72]</b>	Indijski ocean (p.59) Indijski ocean (p.42)	Indijski ocean (p.48)	Indijski ocean (p.60)	Indijski ocean (p.40)	Indijski ocean (p.40)	Indijski ocean (p.43)	Indijski ocean (p.55)
<b>the Land of the White Men [77]</b>	zemlja bijelih ljudi (p.62) Zemlja Bijelih Ljudi (p.44)	Zemlja bijelih ljudi (p.50)	njihova zemlja (p.63), Zemlja bijelog čovjeka (p.50)	Zemlja bijelih ljudi (p.44)	Zemlja bijelih ljudi (p.43)	Zemlja Bijelog Čovjeka (p.45)	Zemlja Bijelih Ljudi (p.58)
<b>Belgium [80]</b>	Belgija (p.64) Belgija (p.47)	Belgija (p.52)	Belgija (p.65)	Belgija (p.48)	Belgija (p.45)	Belgija (p.48)	Belgija (p.60)
<b>Antwerp [80]</b>	Antwerpen (p.64) Antwerpen (p.47)	Antwerpen (p.52)	Antwerpen (p.65)	Antwerpen (p.48)	Antwerpen (p.45)	Antwerpen (p.48)	Antwerpen (p.60)
<b>Fairyland [98]</b>	vilinsko kraljevstvo (p.77) vilinsko carstvo (p.57)	Zemlja vila (p.62)	vilinsko kraljevstvo (p.76)	Zemlja vila (p.55)	vilinsko carstvo (p.54)	Vilinsko carstvo (p.57)	Vilin-zemlja (p.71)
<b>Barbary [111]</b>	Berberija (p.86) Berberija (p.65)	Berberija (p.69)	Berberija (p.84)	Berberija (p.61)	Berberija (p.61)	Berberija (p.64)	Berberija (p.80) (berberski)
<b>the Great Desert [111]</b>	velika pustinja (p.86) Velika pustinja (p.65)	velika i opasna pustinja (p.69)	velika pustinja Sahara (p.84)	velika i opasna pustinja (p.61)	velika pustinja (p.61)	Velika pustinja (p.64)	Velika pustinja (p.80)
<b>the Canary Islands [121]</b>	Kanarski otoci (p.93) Kanarski	Kanarski otoci (p.75)	Kanarski otoci (p.91)	Kanarski otoci (p.66)	Kanarski otoci (p.69)	Kanarski otoci (p.69)	Kanarski otoci (p.86)



	otoci (p.69)						
<b>from Jamaica [135]</b>	sa Jamaike (p.102) s Jamaike (p.78)	s Jamajke (p.83)	s Jamaice (p.100)	s Jamajke (p.73)	s Jamajke (p.73)	s Jamaice (p.75)	jamajčki (p.96)
<b>the South Atlantic [145]</b>	južni Atlantik (p.109) južni Atlantik (p.83)	Južni Atlantik (p.88)	južni Atlantik (p.106)	južni Atlantik (p.77)	južni Atlantik (p.78)	južni Atlantik (p.82)	južni Atlantik (p.102)
<b>Brazil [148]</b>	Brazilija (p.109) Brazil (p.83)	Brazil (p.89)	Brazil (p.107)	Brazil (p.77)	Brazil (p.78)	Brazil (p.82)	Brazil (p.102)
<b>Gibraltar [151]</b>	Gibraltar (p.113) Gibraltar (p.86)	Gibraltar (p.91)	Gibraltar (p.110)	Gibraltar (p.80)	Gibraltar (p.81)	gibraltarska (ulica) (p.85)	Gibraltar (p.105)
<b>from Devon and Wales [158]</b>	Iz Devona i Walesa (p.118) Iz Devona i Walesa (p.90)	Iz Devna i Walesa (p.95)	Iz Devona i Walesa (p.115)	Iz Devna i Walesa (p.83)	Iz Devona i Walesa (p.84)	Iz Devona i Walesa (p.89)	Iz Devona i Walesa (p.110)
<b>the Seven Seas [171]</b>	more (p.126) pučina (p.96)	mora (p.103)	sedam mora (p.123)	mora (p.90)	pučina (p.92)	sedam mora (p.97)	sedam mora (p.119)

### 6.2.1. Repetition

There are several instances of reproduction of toponyms in the book. The first ones are **Puddleby-on-the-Marsh** and **Oxentrophe**, which are copied in all of the translations. The toponyms are slightly changed, as a result of the cases in Croatian (e.g. to Oxentrophe → do Oxentrophe/Oxentropa). **Jamaica** is replicated only in TT3 and TT7. Furthermore, **Brazil** is reproduced in every translation, except for TT1. **Gibraltar** is changed only in TT7 (a noun became an adjective). However, Brazil and Gibraltar are not counted as repetition strategies for the analysis, because the exact same toponyms exist in Croatian as well. Therefore, they are not

CSIs and are not relevant here. On the other hand, **Devon and Wales** are very relevant, and are copied in all of the translations. In TT2 and TT4, *Devon* was shortened to *Devn* (in a phrase from *Devon and Wales- iz Devna i Walesa*), probably due to easier pronunciation.

#### 6.2.2. Orthographic adaptation

**Jolliginki** /dʒɔlign̩ki/ or /dʒɔlidʒɪŋki/ is transcribed into *Džoliginki* (TT1, TT5, TT8) and *Džolidžinki* (TT2, TT3, TT4, TT6, TT7). There is a list of the foreign names and their pronunciation at the end of TT5 and TT7: **Marsh** /Maš/, **Oxenthorp** /Oksentorp/, **Puddleby** /Padlbi/, **Puddleby on the Marsh** /Padlbi on d Maš/ (TT5) or /Padlibi on dz Maš/ (TT7), and **Walles** /Vels/. In TT8, the transcription is in a sidenote: **Puddleby-on-the-Marsh** [padlbi on d marš], and **Wales** [veilz].

#### 6.2.3. Through-translation

The following toponyms are translated literally: **The West Country** is translated into *Zapadni kraj* (TT3) and *Zapadna pokrajina* (TT7), **the Land of the Monkeys** into *Zemlja Majmuna/majmuna* (TT1-TT7), **the Land of the White Men** into *Zemlja bijelih ljudi/ Zemlja Bijelih Ljudi* (TT1, TT2, TT4, TT5, TT6, TT8), **Fairyland** into *Zemlja vila* (TT2, TT4) and *Vilin-zemlja* (TT8), **the Great Desert** into *velika pustinja/ Velika pustinja* (TT1, TT5, TT6, TT7, TT8), and **the Seven Seas** into *sedam mora* (TT3, TT7, TT8).

#### 6.2.4. Linguistic (non-cultural) translation

**The West Country** is translated in various ways: *Engleska* (England, TT1), *Jugozapadna Engleska* (Southwest England, TT8), *Zapadni kraj* (The West Part, TT3), *Zapadna pokrajina* (The West Region, TT7), all of which the Croatian readers would understand, but would not associate with their own culture. The same goes for **Africa** (Afrika, TT1-TT8), **the Equator** (ekvator, TT1-TT8), **the Indian Ocean** (Indijski ocean, TT1-TT8), **Belgium** (Belgija, TT1-TT8), **Antwerp** (Antwerpen, TT1-TT8), **Barbary** (Berberija, TT1-TT8), **The Great Desert** (Velika pustinja, TT1-TT8), **the Canary Islands** (Kanarski otoci, TT1- TT8), **Jamaica** (Jamaika [*sic*],

Jamajka; TT1-TT7), **the South Atlantic** (Južni Atlantik, TT2; južni Atlantik, TT3-TT8; Atlantik, TT1), and **the Seven Seas** (sedam mora, TT3, TT7, TT8).

#### 6.2.5. Extratextual gloss

There is an explanation of **the Equator** in a sidenote: “*ekvator* – zamišljena kružnica na kojoj su sve točke jednako udaljene od obaju Zemljinih polova, dijeli Zemlju na Sjevernu i Južnu polutku” (TT8: 35). **Barbary** is explained in two of the translations: “*berberski* – koji se odnose na Berbere, autohtono predarapsko stanovništvo sjeverne Afrike” (TT8: 80, a sidenote), and “U original Coast of Barbary – Obala Berberije, odnosno Gusarska obala. *Barbary Coast* – hist. mediteranska obala Tripolija (Libija), Tunisa, Alžira i Maroka, gdje je cvjetalo gusarstvo sve dok Francuzi nisu 1830. god. osvojili Alžir” (TT7: 64, a footnote). The latter explanation can be very useful as an interesting fact for the children to learn, and it also explains the text better because Doctor Dolittle encounters pirates there. The next is the information provided about **the Canary Islands**: “*Kanarski otoci* – španjolska skupina otočića u Atlanskom oceanu zapadno od afričkog kopna, glavni grad Las Palmas Kanari” (TT8: 86, a sidenote). TT8 also gives information about **Puddleby-on-the-Marsh**: “Puddleby-on-the-Marsh [padlbi on d marš] – izmišljeni grad” (p.9, a sidenote), **Antwerp**: “*Antwerpen* – belgijski grad 90 km udaljen od Sjevernoga mora, važna europska luka” (p.60, a sidenote), **Jamaica(n)**: “*jamajčki* – koji se odnosi na Jamajku, otok u Karipskome moru” (p.96, a sidenote), **Devon and Wales**: “*Devon* – grofovija u jugozapadnoj Engleskoj, *Wales* [veilz] – regija Ujedinjenog Kraljevstva Velike Britanije i Sjeverne Irske, zapadno od Engleske” (p.110, a sidenote), **Gibraltar**: “Gibraltar – grad na južnom rtu Pirenejskog poluotoka” (p.105, a sidenote), and **the Seven Seas**: “Sedam mora – do 15. stoljeća, to jest do doba velikih otkrića, smatralo se da na svijetu postoji sedam mora: Crveno more, Sredozemno more, Perzijski zaljev, Crno more, Jadransko more, Kaspijsko more i Indijski ocean” (p.119, a footnote).<sup>7</sup>

#### 6.2.6. Intratextual gloss

In TT1, **Puddleby-on-the-Marsh** is translated into *u malom gradu Puddleby-u u krajini Marsh*

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<sup>7</sup> TT8: There is also a glossary at the end of the book. Everything written in sidenotes is also written in the glossary.

(in a **small town** of Puddleby in a **county** of Marsh). The translator provided the extra information to help children picture the place. Moreover, **the Great Desert** is translated into *velika pustinja Sahara* (TT3). The *Sahara* part is added in order to tell the readers which desert the phrase refers to.

#### 6.2.7. Synonymy

There are various translations of **The West Country**, such as *Engleska* (England, TT1), *Jugozapadna Engleska* (Southwest England, TT8) and *ovaj/naš kraj* (this/our area, TT2, TT4, TT5, TT6). The translators did not find an equivalent and used synonyms instead, or they might have thought that translating The West Country literally could be confusing for the readers and that they would not know what The West Country is. This is an explanation in a way (The West Country is England/ Southwest England) and partly an omission (no mention of The West Country, just this/ our place). Moreover, **the Land of the Monkeys** is translated into *Majmunska Zemlja* (Monkeys' Land, TT8), using the possessive form, rather than a noun like in the ST. **The Land of the White Men** (*Zemlja Bijelih Ljudi*) is translated into *Zemlja Bijelog Čovjeka* (The Land of a White Man, TT2, TT4), hence substituting the plural form *men* with the singular form *man*. However, the term *čovjek* also has a general meaning, denoting *humankind*. Therefore, the ST and the TT expressions are synonymous. **Fairyland** is translated into *vilinsko kraljevstvo* (Fairy Kingdom; TT1, TT3), *vilinsko carstvo* (Fairy Empire; TT5, TT6, TT7), which are synonyms for the Fairyland (*Zemlja vila* (TT2, TT4), *Vilin-zemlja* (TT8)). For **Jamaica** and **Gibraltar**, adjectives are used instead of nouns: *jamajčki* (Jamaican, TT8) and *gibraltarska ulica* (TT7). The adjectives refer to the toponyms, i.e. the meaning is not changed.

#### 6.2.8. (Limited and absolute) universalization

**The Seven Seas** is translated into *more* (sea, TT1), *mora* (seas, TT2 and TT4) and *pučina* (an open sea, TT5 and TT6), thus simplifying and generalizing the term. The same happens with **the South Atlantic**, which is translated into just *Atlantik* (Atlantic, TT1).

### 6.2.9. Naturalization

**Oxenthorpe** is substituted with *Volari*<sup>8</sup> (TT1). This adaptation makes the TT closer to the readers of the Balkans, for whom the text is intended. Moreover, **Brazil** is translated into *Brazilija*<sup>9</sup> in the same translation. The translator's choice here is unclear. It can be assumed that he wanted to adapt the name to fit the TL better.

### 6.2.10. Deletion

The number *seven* is omitted from **The Seven Seas** in the following translations: *more* (sea, TT1), *mora* (seas, TT2 and TT4) and *pučina* (an open sea, TT5 and TT6). Similarly, *the south* is left out from **the South Atlantic**, which then becomes just *Atlantik* (Atlantic, TT1). Thus, the terms have become more general.

### 6.2.11. Autonomous creation

There is an addition noticed in **Puddleby-on-the-Marsh**. TT1 translation is *u malom gradu Puddleby-u u krajini Marsh* (in a small town of Puddleby in a county of Marsh). An additional information is provided for readers' better understanding. Moreover, **the Great Desert** is translated into *velika i opasna pustinja* (TT2, TT4), in which there is a remark that the desert is *opasna* (dangerous). In TT3, there is an addition (*velika pustinja*) **Sahara**, specifying which desert it is.

### 6.2.12 Summary 2<sup>10</sup>

There are 26 instances of repetition found, 21 instances of orthographic adaptation, 58 instances of through-translation, 91 instances of linguistic (non-cultural) translation, 11 instances of

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<sup>8</sup> TT1 refers to the translation from 1933. According to Šehić D. and Šehić D. (2005), Croatia was a part of the Kingdom of Yugoslavia in that year, and Volari was a place in the Kingdom of Yugoslavia. Today, Volari is a part of Bosnia and Herzegovina.

<sup>9</sup> According to Natek K. and Natek M. (2004), *Brazilija* (**Brasília**) is the capital of Brazil founded in 1960. TT1 refers to the translation from 1933. Rio de Janeiro was the capital of Brazil then.

<sup>10</sup> All of the toponyms from the Polynesia's poem (the Black Sea, the Red Sea, the Isle of Wight, the Yellow River, the Orange River, Greenland, the Blue Ocean) are included in this analysis.

extratextual gloss, 2 instances of intratextual gloss, 23 instances of synonymy, 6 instances of universalization, 2 instances of naturalization, 10 instances of deletion, and 6 instances of autonomous creation. Therefore, there are 209 instances of foreignization, and 47 instances of domestication found.

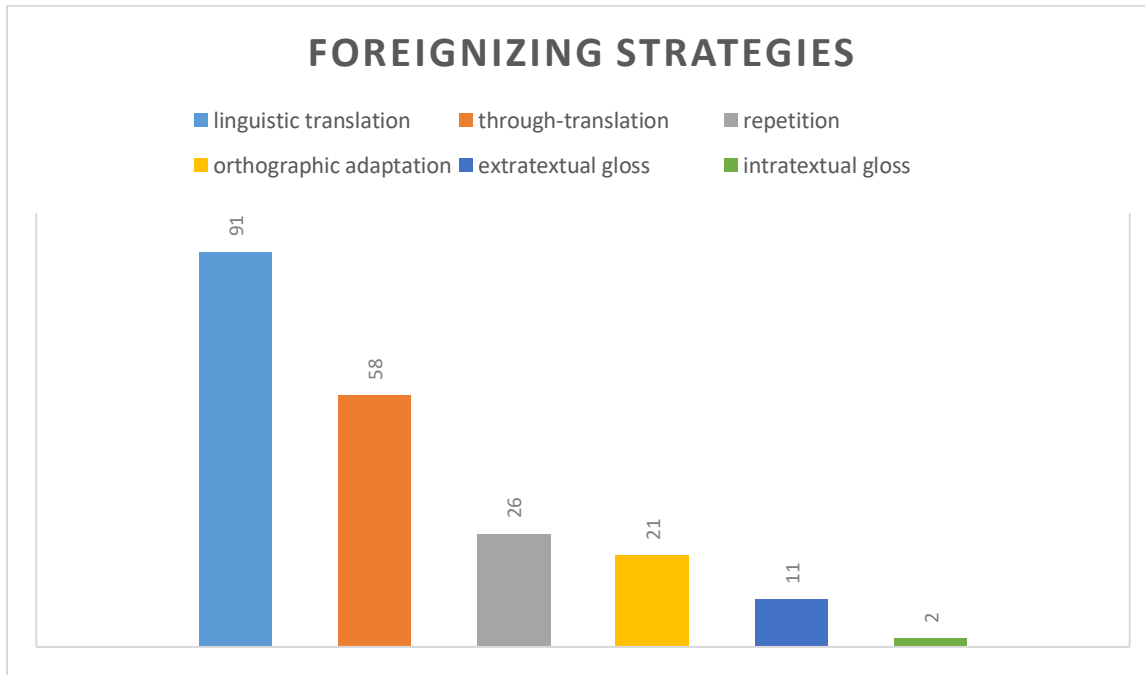


Figure 4: The amount of foreignizing strategies used in the translation of toponyms

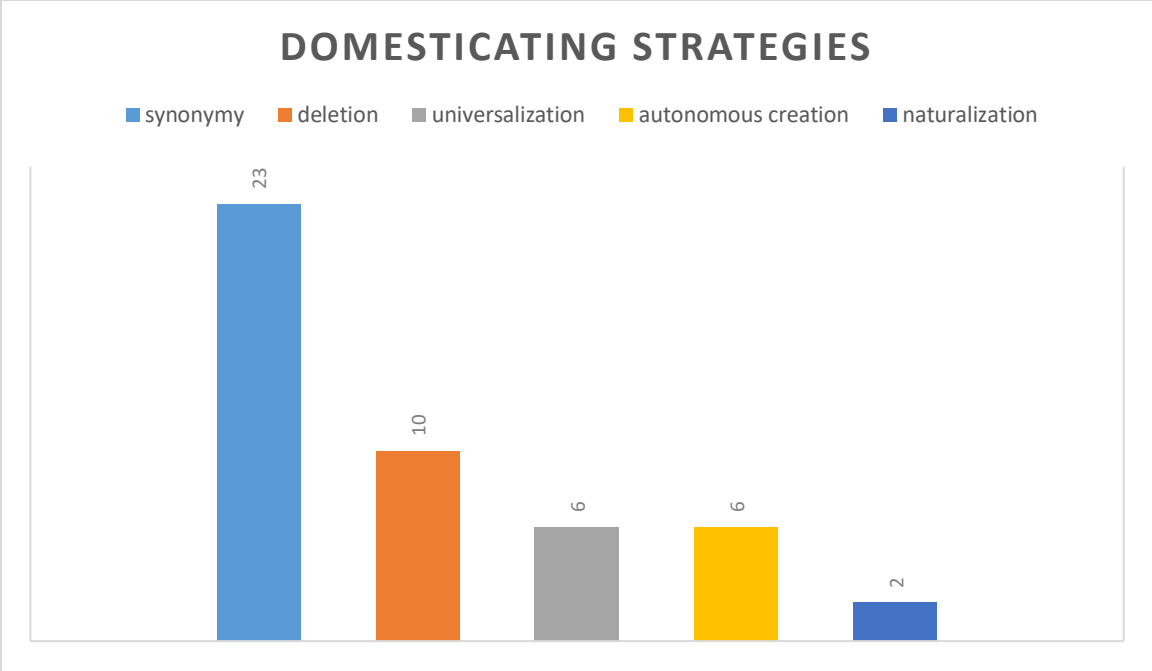


Figure 5: The amount of domesticating strategies used in the translation of toponyms

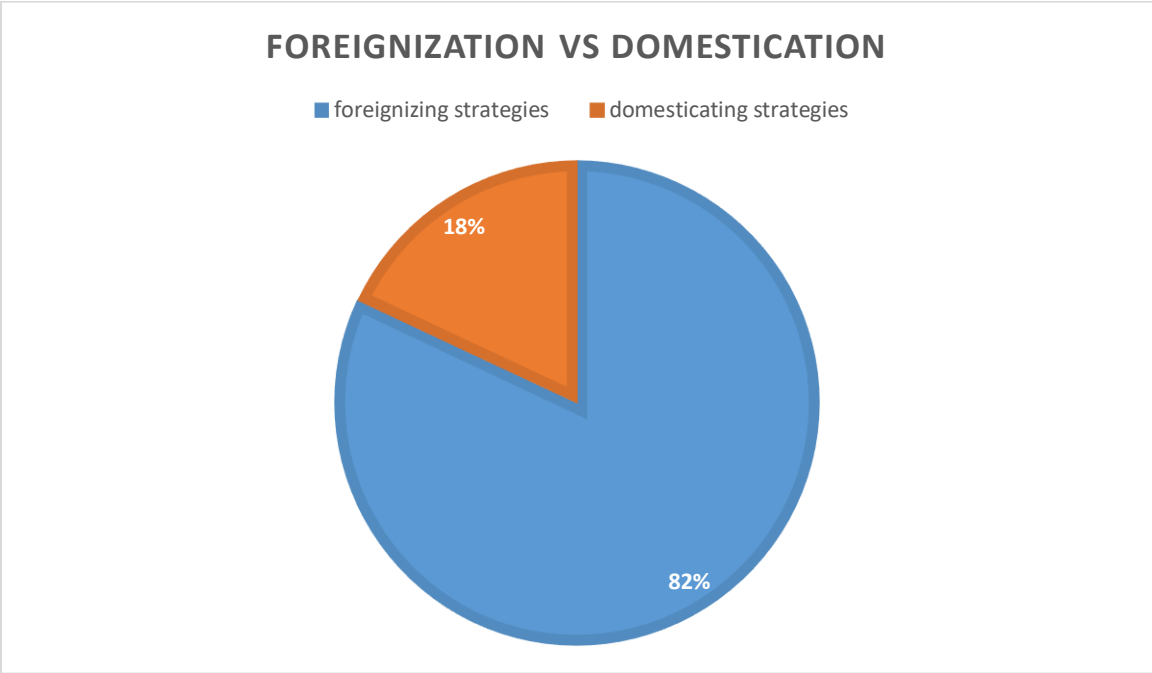


Figure 6: Foreignization vs. domestication in translation of toponyms

To sum up, in translating toponyms, the translators opt for foreignizing strategies much more than for domesticating strategies. They mostly use linguistic (non-cultural) translation, and

through-translation. It seems that the translators want to express the exoticness. Intratextual gloss is rarely used. The instances that required explanation, are written in sidenotes and footnotes, rather than within the text. Naturalization is also not used often, in order to introduce foreign and unknown toponyms to children.

### 6.3. Money and currency

Table 4: Translation of money and currency

MONEY AND CURRENCY							
ST	TT1 TT5	TT2	TT3	TT4	TT6	TT7	TT8
<b>sixpence</b> [5]	pola šilinga (p.12) šest penija (p.7)	šest penija (p.9)	šest penija (p.15)	šest penija (p.7)	šest penija (p.6)	šest penija (p.6)	šest penija (p.12)
<b>a shilling</b> [20]	šiling (p.23) šiling (p.16)	šiling (p.18)	šiling (p.27)	šiling (p.15)	šiling (p.14)	šiling (p.15)	šiling (p.22)
<b>twopence</b> [30]	dva groša (p.29) dva pensa (p.21)	dva penija (p.24)	dva penija (p.33)	dva penija (p.21)	dva penija (p.19)	dva penija (p.21)	dva penija (p.29)

#### 6.3.1. Repetition

There are no instances of repetition of money and currency found.

#### 6.3.2. Orthographic adaptation

**A shilling** /'ʃɪl.ɪŋ/ is transcribed into *šiling* (TT1-TT8).



### 6.3.3. Through-translation

All of the money and currency are translated literally in most of the translations. **Sixpence** is translated into *šest penija* (TT2-TT8), a **shilling** is translated into *šiling* (TT1-TT8), and **twopence** into *dva pensa/penija* (TT2-TT8).

### 6.3.4. Linguistic (non-cultural) translation

There are no instances of linguistic (non-cultural) translation of money and currency found.

### 6.3.5. Extratextual gloss

In TT8, there is an explanation of foreign currencies **pennies**: “*peni* – 240. dio funte, novčane jedinice u Velikoj Britaniji, sitni novac u Engleskoj i u nekim drugim zemljama” (p.12), and **shillings**: “šiling – dvadeseti dio funte” (p.22).

### 6.3.6. Intratextual gloss

There are no instances of intratextual gloss found.

### 6.3.7. Synonymy

**Sixpence** (six pennies) is substituted with *pola šilinga* (half of a shilling, TT1), which is a synonym because one shilling was made of twelve pennies (in the past), and a half of a shilling would then be six pennies. Moreover, **twopence** is translated into *dva groša* (TT1) and *dva pensa* (TT5) instead of *dva penija* like in the other translations. All of the translations refer to the same currency, and are, therefore, considered to be synonyms.

### 6.3.8. (Limited and absolute) universalization

There are no instances of universalization found.

### 6.3.9. Naturalization

In TT1, **twopence** is translated into *dva groša*. *Groš* is a currency closer to Croatian readers than *peni*, because it was used by Croatian people in the past (the beginning of the 16<sup>th</sup> century). This is probably the reason the translator opted for that solution.

### 6.3.10. Deletion

There are no instances of deletion found.

### 6.3.11. Autonomous creation

There are no instances of autonomous creation found.

### 6.3.12 Summary 3

There are no instances of repetition found, 8 instances of orthographic adaptation, 22 instances of through-translation, no instances of linguistic (non-cultural) translation, 2 instances of extratextual gloss, no instances of intratextual gloss, 3 instances of synonymy, no instances of universalization, 1 instances of naturalization, no instances of deletion, and no instances of autonomous creation. Therefore, there are 32 instances of foreignization, and 4 instances of domestication found.

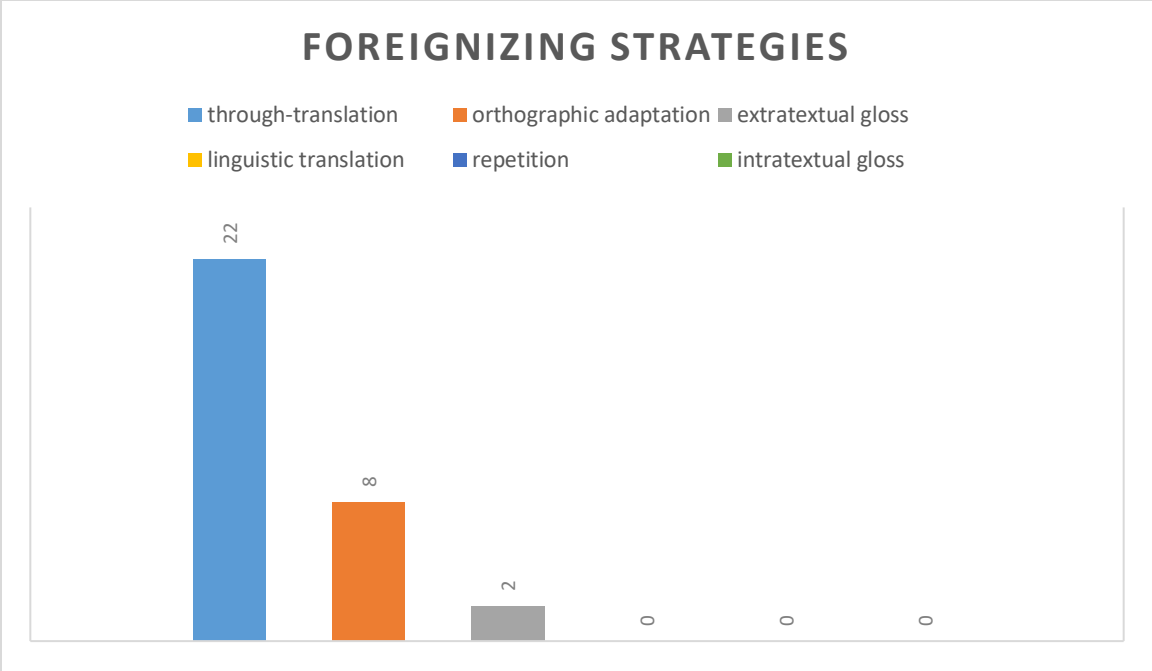


Figure 7: The amount of foreignizing strategies used in the translation of money and currency

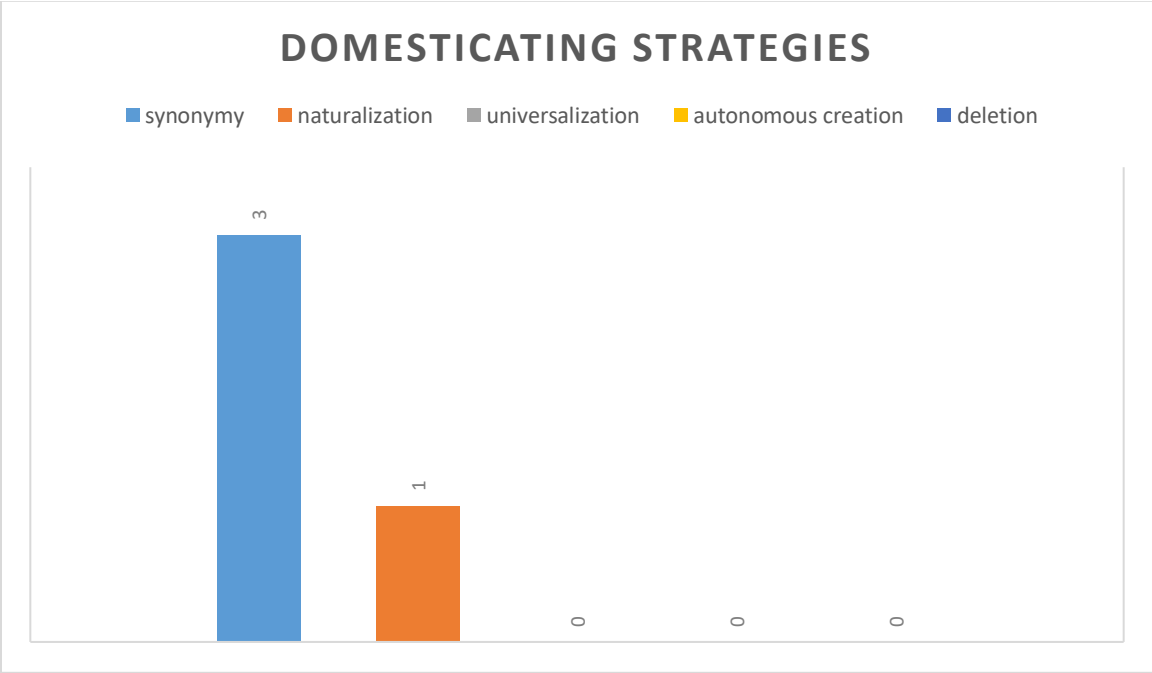


Figure 8: The amount of domesticating strategies used in the translation of money and currency

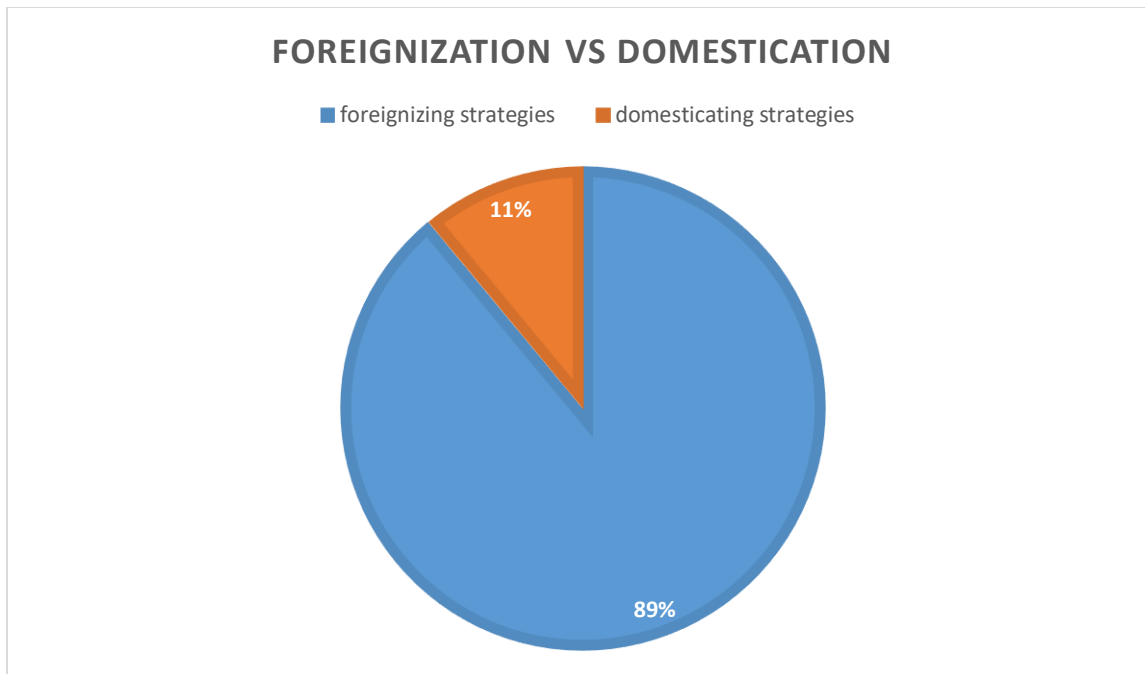


Figure 9: Foreignization vs. domestication in the translation of money and currency

To sum up, in translating money and currency, the translators once again opt for foreignizing strategies. There are no instances of repetition, linguistic translation, intratextual gloss, universalization, deletion, and autonomous creation. Through-translation and orthographic adaptation are used the most. It shows that the translators want the readers to be aware that pennies and shillings are foreign currencies, and that they are confident that children would understand the references.

#### 6.4. Translation of measures

Table 5: Translation of measures

MEASURES							
ST	TT1 TT5	TT2	TT3	TT4	TT6	TT7	TT8
<b>ten miles</b> [4]	deset milja (p.10)  deset milja	deset milja (p.8)	deset milja (p.14)	deset milja (p.6)	nekoliko milja (p.6)	deset milja (p.5)	deset milja (p.10)

	(p.7)						
<b>the Fifty-Acre Field [12]</b>		njiva od pedeset jutara (p.13)	polje od pedeset jutara (p.20)	njiva od pedeset jutara (p.11)	polje (p.11)	polje od pedeset rali (p.10)	Pedesetjutarska njiva (p.18)

#### 6.4.1. Repetition

There are no instances of repetition of measures found.

#### 6.4.2. Orthographic adaptation

There are no instances of orthographic adaptation found.

#### 6.4.3. Through-translation

**Ten miles** is translated literally, into deset milja in all of the translations, except for TT6.

#### 6.4.4. Linguistic (non-cultural) translation

**Ten miles** is translated into *deset milja* (TT1-TT8). All of the translators translated *miles* into *milje*, even though *kilometres* are used as a metric unit when describing a certain distance in Croatia (among other countries). This means that the translators decided to use a foreign term, and not to convert it into the metric unit.

#### 6.4.5. Extratextual gloss

There is an explanation about **a mile** and **the Fifty-Acre Field** in TT8: “*milja* – anglosaksonska mjera duljine (1608 m); *pedesetjutarska njiva* – njiva površine pedeset jutara, rali (1600 četvornih hvati ili 5754 m<sup>2</sup>)” (p.16, a sidenote).

#### 6.4.6. Intratextual gloss

There are no instances of intratextual gloss found.

#### 6.4.7. Synonymy

For the **Fifty-Acre Field**, *jutra* (TT2, TT3, TT4, TT8) and *rali* (TT7) are used, which are both referring to the old Croatian units for measuring the surface area of land, and are a parallel reference to *acres*. They are synonyms, (as well as *polje* (field; TT3, TT6, TT7) and *njiva* (field; TT2, TT4, TT8)).

#### 6.4.8. (Limited and absolute) universalization

In TT6, the **Fifty-Acre Field** is referred to just as *polje* (field), without specifying what kind of a field it is, or how large it is; hence, expanding the phrase's meaning. Moreover, instead of stating how many miles, **ten miles** becomes *nekoliko milja* (a few miles) in TT6, which is a more general term.

#### 6.4.9. Naturalization

In **the Fifty-Acre Field**, *an acre* is translated into *jutro* (TT2, TT3, TT4, TT8) or *ral* (TT7). Those are the old Croatian units for measuring the surface area of land. Therefore, the translations are adapted to the Croatian culture.

#### 6.4.10. Deletion

In TT6, the *Fifty-Acre* part is omitted from **Fifty-Acre Field**, and only the *Field* part (in Croatian, *polje*) is translated. In TT1 and TT5, the whole phrase is deleted. The reason for that might be the translators' opinion that that information is irrelevant for the story, and it might only confuse children.

#### 6.4.11. Autonomous creation

There are no instances of autonomous creation found.

#### 6.4.12 Summary 4

There are no instances of repetition found, no instances of orthographic adaptation, 7 instances of through-translation, 8 instances of linguistic (non-cultural) translation, 2 instances of extratextual gloss, no instances of intratextual gloss, 5 instances of synonymy, 2 instances of universalization, 5 instances of naturalization, 3 instances of deletion, and no instances of autonomous creation. Therefore, there are 17 instances of foreignization, and 15 instances of domestication found.

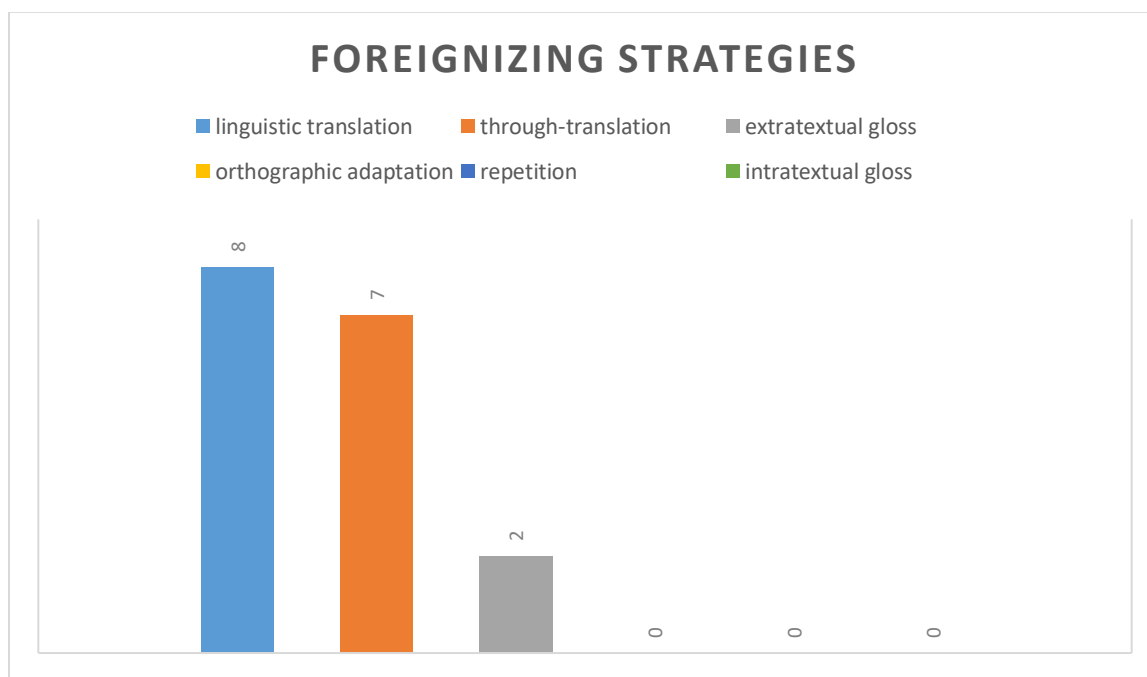


Figure 10: The amount of foreignizing strategies used in the translation of measures

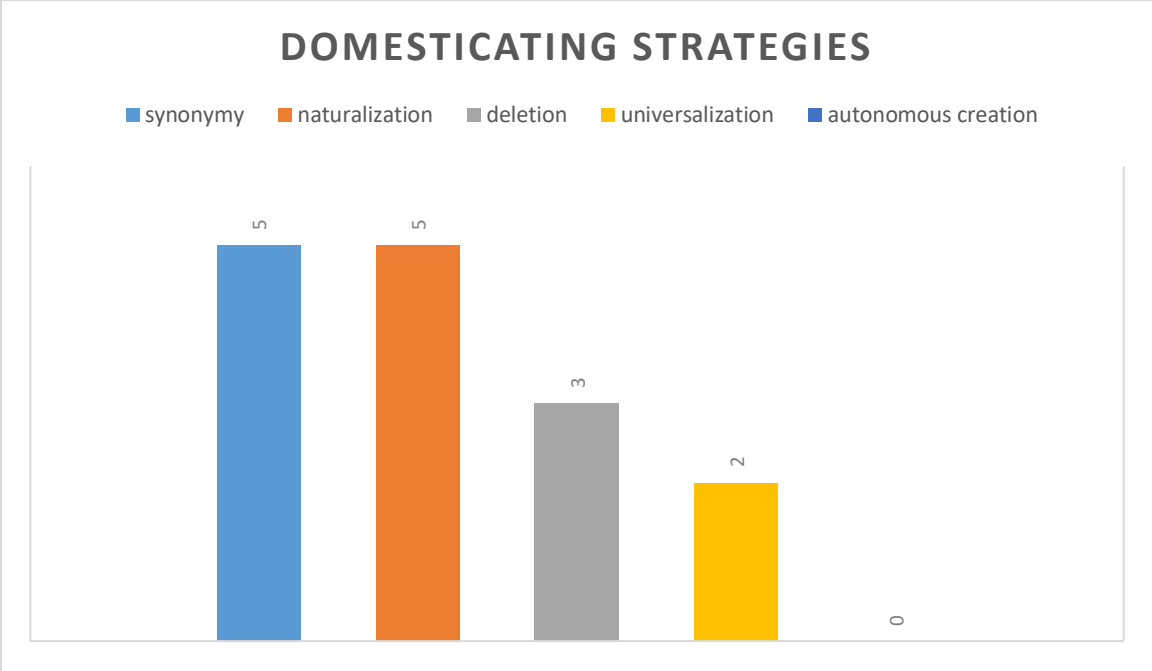


Figure 11: The amount of domesticating strategies used in the translation of measures

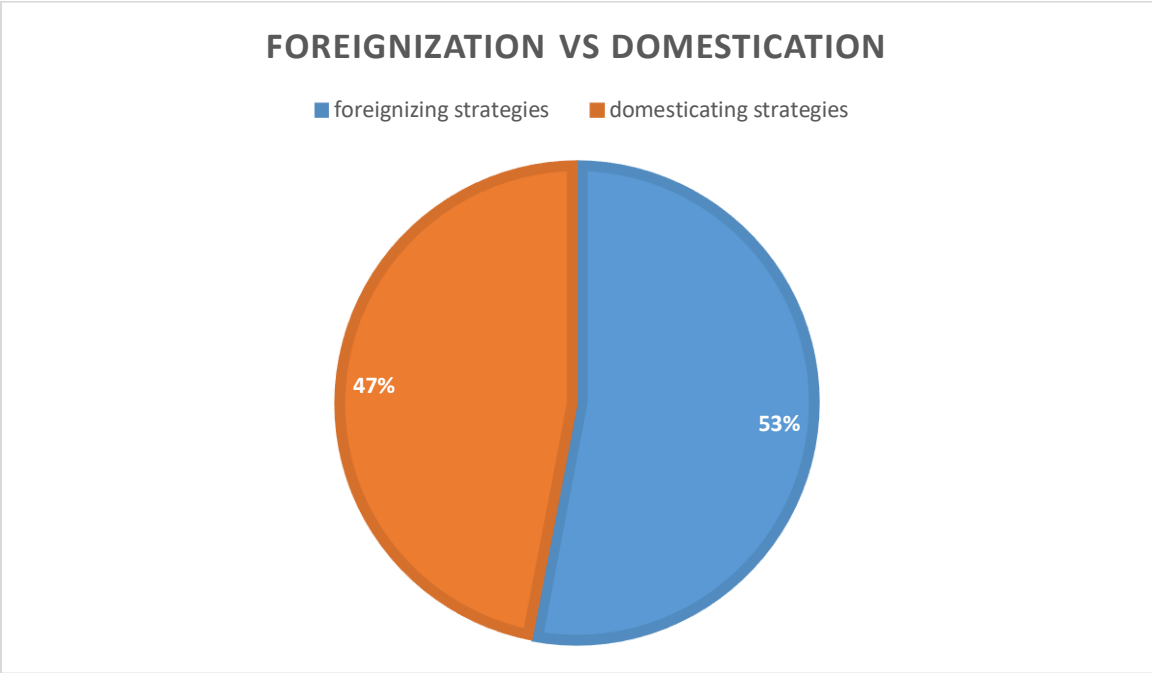


Figure 12: Foreignization vs. domestication in translation of measures

To sum up, in translating measures, the translators use foreignizing strategies slightly more often than domesticating strategies. There are no instances of repetition, orthographic adaptation,



intratextual gloss, and autonomous creation. Linguistic (non-cultural) translation, and through-translation are used the most. However, synonymy and naturalization are not far behind, which means that the translators sometimes opt for the terms closer to the TC, and sometimes bring the foreign culture (FC) to the TC readers.

## 6.5. Translation of idioms and expressions

Table 6: Translation of idioms and expressions

ST	TT1 TT5	TT2	TT3	TT4	TT6	TT7	TT8
<b>Once upon a time, many years ago [1]</b>	Vrijeme ide! Pred mnogo, mnogo godina (p.9)  Vrijeme teče! Prije mnogo, mnogo godina (p.5)	Prije mnogo, mnogo godina (p.7)	O, jednom davno, prije mnogo godina (p.13)	Prije mnogo, mnogo godina (p.5)	Jednom davno, prije mnogo, mnogo godina (p.5)	O da, nekoć davno, prije mnogo godina (p.5)	...prije mnogo, mnogo godina (p.9)
<b><i>Ka-ka oi-ee, fee-fee</i> [9]</b>	Ke-ke-oj-i, fi, fi (p.15)  Ke-ke-oi-i, fi, fi (p.10)	Ke-ke-oi-i, fi, fi (p.11)	Ka-ka oj-ii, fii-fii (p.18)	Ke-ke-oj-i, fi, fi (p.9)	Ke-ke-oi-i, fi, fi (p.9)	Ka-ka oi-i, fi-fi (p.9)	Ke-ke-oj-i, fi, fi (p.15)
<b>Good Gracious! [9]</b>	Bože moj! (p.15)  O, moj Bože! (p.10)	O moj Bože! (p.11)	Tako ti svega! (p.18)	O moj Bože! (p.9)	O Bože! (p.9)	Bože! (p.9)	Bogomili! (p.15)
<b>“Well, well! [13]</b>	Gle, gle! (p.17)  Gle, gle!	O, o!	No daj, daj! (p.21)	O, o!	No, no! (p.11)	Hm, hm!	Gle, gle! (p.18)

	(p.13)	(p.14)		(p.12)		(p.11)	
<b>People, Golly! [18]</b>	Ljudi, ljudi, oh moj Bože! (p.21) Ljudi, ljudi, oh moj Bože! (p.15)		<i>Ljudi!</i> Bogo moj! (p.24)		Ljudi, o Bože! (p.13)	LJUDI, uh! (p.14)	Bogo moj, ljudi! (p.21)
<b>the last straw [22]</b>			zadnja kap (p.28)		Ovo ti je zadnja prilika. (p.15)	Ovo je prevršilo svaku mjeru (p.16)	Ovo nam je posljednja prilika. (p.24)
<b>Dear me, dear me! [31]</b>	Ah, moj Bože. (p.29) Ah, moj Bože. (p.22)	O, bože (p.24)	Bogo moj, bogo moj! (p.33)	O, bože (p.21)	O Bože (p.19)	Bože moj sveti! (p.21)	Ajme, majko (p.29)
<b>Oh, bother it! [33]</b>	Uf (p.31) Do bijesa (p.23)	Ah, sto mu gromova (p.25)	O, muke moje! (p.35)	Ah, sto mu gromova (p.22)	Kvragu (p.20)	Oh, do bijesa! (p.22)	Oh, dobijesa! (p.30)
<b>have a grain of sense [72]</b>	imati zeru pameti (p.59) imati trunčicu pameti (p.42)	ne imati ni trunke pameti (p.48)	imati zrno soli u glavi (p.60)	ne imati ni trunke pameti (p.40)	Nikada nisi imao pameti! (p.38)	imati zrnce soli u glavi (p.43)	ne imati ni mrvicu razuma (p.55)
<b>You great booby! [72]</b>	Magare nijedno! (p.59) Magare jedno! (p.42)		Ti veliki bukvane! (p.60)		Magarče jedan! (p.40)	Ti veliki klipane! (p.43)	Blesane nad blesanima! (p.55)
<b>Work like niggers!</b>	Robotajte poput kmetova! (p.59)		I svojski zapni! (p.60)		Jako se trudite! (p.40)	Zdušno se primi posla!	Potrgajte se od posla!

[72]	Radite poput crnaca! (p.43)					(p.44)	(p.55)
<b>“How does it make up its mind?” [84]</b>	Kako ta životinja može misliti kad ima dvije glave? (p.67)  Kako ta životinja može misliti kad ima dvije glave? (p.49)	Kako može ovo čudo misliti kada ima dvije glave? (p.55)	Kako taj uopće zna što mu je na umu? (p.68)	Kako može ovo čudo misliti kada ima dvije glave? (p.49)	Kako ta životinja može misliti kad ima dvije glave? (p.48)	Kako taj uopće može razumno misliti? (p.50)	Kako taj stvor uopće može donijeti neku odluku? (p.64)
<b>to pinch and scrape [84]</b>	smogli novac (p.67)  trudili i kinjili dok smo smogli onaj novac (p.49)	istresti i posljednji peni da bismo platili (p.55)	vezati kraj s krajem (p.68)	istresti i posljednji peni da bismo platili (p.49)	mučili se skupiti novac (p.49)	jedva skucali da platimo (p.51)	morali paziti na svaki novčić (p.64)
<b>live happily ever after [88]</b>	dugo i sretno poživjeti (p.70)  živjeti dugo i sretno (p.52)	nećete često biti bolesni i sretno ćete živjeti (p.57)	dovijeka živjeti sretno i veselo (p.70)	nećete često biti bolesni i sretno ćete živjeti (p.50)	dugo i sretno živjeti (p.50)	dugo i sretno poživjeti (p.52)	dugo i sretno poživjeti (p.66)
<b>‘Never lift your foot till you come to the stile.’</b>	Čemu da čovjek razbija glavu bez potrebe. (p.72)		ne spremaj ražanj dok je zec još u šumi (p.72)		Nikada ne treba nagliti. (p.51)	ne reci hop prije nego što skočiš (p.54)	Svaka stvar u svoje vrijeme. (p.67)

[91]	Ne valja se nikad prenaliti. (p.53)						
<b>‘Shall the leopard change his spots, or the Ethiopian his skin,’ [100]</b>	Može li leopard promijeniti svoje pjege ili Etiopijac svoju kožu? (p.78)  Može li leopard promijeniti svoje pjege, ili Etiopljanin svoju kožu? (p.58)	Kako može leopard izmijeniti svoje pjege, ili crnac i bijelac svoju kožu? (p.63)	Može li leopard promijeniti svoje pjege, ili Etiopljanin svoju kožu? (p.77)	Kako može leopard izmijeniti svoje pjege, ili crnac i bijelac svoju kožu? (p.56)	Može li leopard promijeniti svoje pjege, ili Etiopljanin svoju kožu? (p.55)	Može li Etiopljanin promijeniti kožu svoju? Ili leopard krzno svoje? (p.58)	Može li Etiopljanin promijeniti kožu svoju? Ili leopard krzno svoje? (p.73)
<b>handsome is as handsome does [106]</b>	lijep je onaj tko je pošten (p.83)  lijep je onaj koji je pošten (p.63)	lijep je onaj tko čini dobra djela (p.67)	Lijep je onaj koji se lijepo vlada. (p.81)	lijep je onaj tko čini dobra djela (p.59)	lijep je onaj koji je pošten (p.58)	ljepota se po djelu poznaje (p.61)	ljepota se u djelu ogleda (p.77)
<b>Woof— oo— WOOF! [113]</b>	Vau- vau – vau! (p.87) Vau- vau – VAU! (p.66)	Vau- vau –VAU! (p.71)	Vau- u-u –VAU! (p.86)	Vau- vau –VAU! (p.62)	Vau- vau – VAU! (p.62)	Vau- vau –VAU! (p.64)	Vau- vau –vau! (p.81)
<b>Thunder and Lightning! [132]</b>	Grom i pakao! (p.97)  Grom i pakao! (p.73)	Grom i pakao, braćo! (p.78)	Munje i gromovi! (p.95)	Grom i pakao! (p.69)	Gromovi i munje! (p.68)	Grom i pakao! (p.73)	Grom i pakao! (p.91)
<b>Tut, tut! [155]</b>		Ha- ha- ha! (p.93)	Ma da! (p.113)	Ha- ha- ha! (p.82)		C,c! (p.87)	Ccc! (p.108)

<b>By Jingo!</b> [154]	Bora mu! (p.115)  Boramu! (p.88)	Ili bolje rečeno (p.93)	Tako ti svega! (p.113)	Ili bolje rečeno, (p.81)		Sto mu gromova! (p.87)	Trista mu jada! (p.107)
<b>as still as a stone</b> [157]	nijem poput kamena (p.117)  nijem poput kamena (p.89)	Šutio je kao kamen. (p.94)	Nepomično kao skamenjen (p.114)	Šutio je kao kamen. (p.82)	mirno poput kamena (p.84)	Ukipio se kao kamen. (p.88)	nepomično kao kip (p.109)
<b>‘Enough is as good as a feast,’</b> [158]	A sretan je onaj, koji ima dosta. (p.118)  A sretan je onaj koji ima dosta. (p.90)	/	Bogat je tko je zadovoljan. (p.115)	/	Sretan je onaj koji ima dovoljno. (p.85)	Imaš li dovoljno, bogat si. (p.89)	Sretan je onaj tko malo treba. (p.110)

### 6.5.1. Repetition

There are no instances of repetition of idioms and expressions found.

### 6.5.2. Orthographic adaptation

The bird language, ***Ka-ka oi-ee, fee-fee*** /kakaoui:fi:fi:/ is partly transcribed into *Ka-ka oj-ii, fii-fii* (TT3), *Ka-ka oi-i, fi-fi* (TT7), *Ke-ke-oi-i, fi, fi* (TT1, TT4, TT8) and *Ke-ke-oi-i, fi, fi* (TT2, TT5, TT6).

### 6.5.3. Through-translation

The following phrases are translated literally: **have a grain of sense** is translated into *imati mrvicu razuma* (TT8), **Work like niggers!** is translated into *Radite poput crnaca!* (TT5), **‘Shall the leopard change his spots, or the Ethiopian his skin,’** is translated into *Može li leopard*

*promije-niti svoje pjege, ili Etiopljanin svoju kožu?* (TT1, TT3, TT5, TT6), **Thunder and Lightning!** into *Gromovi i munje!* (TT6), and **as still as a stone** into *mirno poput kamena* (TT6).

#### 6.5.4. Linguistic (non-cultural) translation

There are no instances of linguistic (non-cultural) translation found.

#### 6.5.5. Extratextual gloss

In TT8, the translation of **People, Golly!** is explained: “*Bogo moj – varijanta uzrečice Bože moj*” (p.21, a sidenote), as well as **Work like niggers!**: “*Potrgajte se od posla! – Budite vrijedni!*” (p.55, a sidenote). Moreover; there is a footnote in TT7 and TT8, in which the translators state where the quote ‘**Shall the leopard change his spots, or the Ethiopian his skin,**’ can be found: “Proročke knjige, Jeremija 13/23. Bibilija, izdanje Kršćanske sadašnjosti, 1976.” (TT7: 58), and “Navod zapravo glasi: - Može li Etiopljanin promijeniti kožu svoju? Ili leopard krzno svoje? (Jr, 13, 23 u *Biblija*, Stvarnost, Zagreb, 1968.)” (TT8:73). Next, there is an explanation of the saying **handsome is as handsome does** in a sidenote: “*ljepota se u djelu ogleda – lijep je onaj čovjek čija su djela lijepa*” (TT8:77). Some children might not know what the saying means, so a brief explanation is provided.

#### 6.5.6. Intratextual gloss

There are no instances of intratextual gloss found.

#### 6.5.7. Synonymy

*Once upon a time* of the phrase **Once upon a time, many years ago** is substituted with *Vrijeme ide!* (TT1) and *Vrijeme teče!* (Time flies!, TT5). *Once upon a time* and *time flies* are definitely not complete synonyms, but are somewhat similar in the meaning and properly fit the phrase. The English interjection **Good Gracious!** is translated with synonyms such as: *(O) Bože (moj)* (Oh my God!; TT1, TT2, TT4, TT5, TT6, TT7), *Bogo mili* (Dear God!, TT8) and *Tako ti svega!* (TT3). All of those expressions show surprise, similarly to the expression **Well, well!**. There are

also a few different translations, which ultimately mean the same: *Gle, gle!* (TT1, TT5, TT8), *O,o!* (TT2, TT4), *No daj, daj!* (TT3), *No, no!* (TT6) and *Hm, hm!* (TT7). Furthermore, the interjection **People, Golly!** is translated into *LJUDI, uh!* (PEOPLE, ugh!, TT7). The expressions are definitely synonyms, because they both express disapproval and disgust. Parallel references are used for the metaphorical expression **the last straw**: *zadnja kap* (TT3), *zadnja prilika* (TT6, TT8), and *prevršiti svaku mjeru* (TT7), and the interjections such as **Dear me, dear me!**: *Moj Bože/ Bogo moj!* (My God!, TT1-TT7) and *Ajme, majko* (Oh, mother!, TT8); and **Oh, bother it!**: *Do bijesa!* (TT5, TT7, TT8), *Ah, sto mu gromova* (TT2, TT4), *O, muke moje!* (TT3), *Kvragu!* (TT6), or simply *Uf* (TT1). The overall meaning is not changed. Furthermore, to **have a grain of sense** is translated into *imati zeru/zrnce/trunku/mrvicu pameti* (TT1, TT2, TT4, TT5, TT6), *razuma* (TT8) and *solj u glavi* (TT3, TT7). Those are parallel references of the ST expression. For the English insult **You great booby!**, the translators use various Croatian insulting words, such as *magare/ magarče* (TT1,TT5,TT6), *bukvane* (TT3), *klipane* (TT7) and *blesane* (TT8); all implying somebody's stupidity as the word *booby* does. The phrase **Work like niggers!**<sup>11</sup> is translated literally only in TT5. All of the other translations are synonyms, used most likely to avoid being politically incorrect: *Robotajte poput kmetova!* (Work like peasants/serfs!, TT1); *I svojski zapni!* (TT3), *Jako se trudite!* (TT6), *Zdušno se primi posla!* (TT7), *Potrgajte se od posla!* (TT8), all meaning to work very hard. There is a fun meaning play in **How does it make up its mind?**. It refers to pushmi-pullyu, and it is funny because the creature has two heads, and to *make up one's mind* means to make a decision. Most of the translations are *Kako ta životinja/ stvor/ čudo može misliti kada ima dvije glave?* (How can the animal/ creature think when it has two heads?; TT1, TT2, TT4, TT5, TT6). The decision-making feature is emphasized in TT8: *Kako taj stvor uopće može donijeti neku odluku?* The other translations are *Kako taj uopće zna što mu je na umu?* (How can it know what is on its mind?, TT3) and *Kako taj uopće može razumno misliti?* (How can it think straight?, TT7). There is no one-to-one equivalent and the translators translated it using similar references. Furthermore, **to pinch and scrape** is translated in various ways, but with a similar meaning: *smoći novac* (TT1, TT5), *vezati kraj s krajem* (TT3), *skupiti novac* (TT6), *skucati novac* (TT7) and *paziti na svaki novčić* (TT8). It is curious that in TT2 and TT4, the phrase *istresti i posljednji peni* (spend the last penny) is used, hence

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<sup>11</sup> *The Civil Rights Act of 1964* banned discrimination on the basis of race and color (among other things), and the term *nigger* (an extremely offensive word for a black person) became derogatory. It is politically incorrect and it should not be used. (Zemlje i narodi, 1991).

including another culture-specific item in an already culture-specific phrase. ‘**Never lift your foot till you come to the stile.**’, is an English saying, in none of the translations translated literally, because Croatian readers would not understand it that way. Several solutions close to the original version include: *Čemu da čovjek razbija glavu bez potrebe.* (TT1), *Ne valja se nikad prenagliti* (TT5), similar to *Nikada ne treba nagliti* (TT6), *Svaka stvar u svoje vrijeme* (TT8), *ne reci hop prije nego što skočiš* (TT7) and *ne spremaj ražanj dok je zec još u šumi* (TT3). The biblical proverb is next: ‘**Shall the leopard change his spots, or the Ethiopian his skin?**’, which is not literally translated only in TT2 and TT4: *Kako može leopard izmijeniti svoje pjege, ili crnac i bijelac svoju kožu?. Ethiopian* is substituted with *a black and a white man*. The overall meaning is not transformed. Next, the saying **handsome is as handsome does**, has an equivalent in Croatian: *ljepota se u djelu ogleda/ ljepota se po djelu poznaje* (TT7, TT8). However, some of the translators decided to say it in another way, but with a similar meaning: *lijep je onaj koji je pošten* (handsome is the one who is fair; TT1, TT5, TT6), *lijep je onaj tko čini dobra djela* (handsome is the one who does good deeds; TT2, TT4) and *lijep je onaj koji se lijepo vlada* (handsome is the one who behaves himself/ herself; TT3). The next is interjection **Thunder and Lightning!**, literally: *Munje i gromovi!* (TT3, TT6). Instead of lightning, most of the translators use *pakao* (hell), to fit the Croatian language better: *Grom i pakao!* (TT1, TT2, TT4, TT5, TT7, TT8). Furthermore, **Tut, tut!**, a sound of disapproval, is translated using similar sounds which also show disapproval: *Ha-ha-ha!* (TT2, TT4), *Ma da!* (TT3), and *C, c!/ Ccc!* (TT7, TT8). **By Jingo!**, an exclamation of surprise, is substituted with similar expressions in Croatian: *Boramu!* (TT1, TT5), *Tako ti svega!* (TT3), *Sto mu gromova!* (TT7) and *Trista mu jada!* (TT8). Several translators do not translate *still* as motionless in a phrase **as still as a stone**, but translate it as being silent: *nijem poput kamena* (TT1, TT5), *šutio je kao kamen* (TT2, TT4). It can also be noticed that *a stone* is substituted with *a statue* in: *nepomično kao kip* (TT8). However, there are no major changes in meaning. The last one is ‘**Enough is as good as a feast,**’, translated using parallel references: *A sretan je onaj koji ima dosta/ dovoljno.* (TT1, TT5, TT6), *Sretan je onaj tko malo treba.* (TT8), *Imaš li dovoljno, bogat si.* (TT7), and *Bogat je tko je zadovoljan.* (TT3).

#### 6.5.8. (Limited and absolute) universalization



There are no instances of universalization.

#### 6.5.9. Naturalization

There are several translations in which can be noticed that the phrase **Once upon a time, many years ago** is translated using a fixed phrase, a typical fairytale beginning: *jednom davno* (TT3, TT6) or *nekoć davno* (TT7). These translations can be also found in various fairytales translated into Croatian, and it is very close to (Croatian) children. The English interjection **Good Gracious!** is also translated using a fixed phrase, a typical Croatian interjection, such as: *(O) Bože (moj)* (Oh my God!; TT1, TT2, TT4, TT5, TT6, TT7), *Bogo mili* (Dear God!, TT8) and *Tako ti svega!* (TT3). Furthermore, **People, Golly!** is translated in the same way: *O/oh moj Bože* or *Bogo mili* (Oh my God!/ Dear God!; TT1, TT3, TT5, TT6, TT8). The metaphorical expression **the last straw** is substituted with corresponding Croatian metaphorical expressions, such as *zadnja kap* (TT3), most likely deriving from the expression *kap koja je prelila čašu*. It essentially means the same as the ST metaphor. There are other similar phrases in the analyzed translations, e.g. *Ovo je prevršilo svaku mjeru* (TT7), and *Ovo ti/nam je zadnja prilika*. (TT6, TT8). The interjection, **Dear me, dear me!**, is mostly translated into *Moj Bože/ Bogo moj!* (My God!, TT1-TT7), and *Ajme, majko* (Oh, mother!, TT8). The Croatian phrases express the same feeling of shock as the English phrase. Moreover, the ST interjection **Oh, bother it!** is translated into *Do bijesa!* (TT5, TT7, TT8), *Ah, sto mu gromova* (TT2, TT4), *O, muke moje!* (TT3), *Kvrugu!* (TT6), or simply *Uf* (TT1). The SL interjection is adapted to Croatian, and all of the phrases express anger, hence the meaning is not changed. Furthermore, **to have a grain of sense** is adapted to Croatian as well. It is translated into: *imati zeru/zrno/trunku pameti* (TT1, TT2, TT4, TT5, TT6), *zrno/ zrnice soli u glavi* (TT3, TT7), and *imati mrvicu razuma* (TT8). The insult **You great booby!** is also adapted. Croatian insults are used: *magare* (TT1, TT5, TT6), *bukvan* (TT3), *klipan* (TT7) and *blesan* (TT8). The Croatian phrase for **Work like niggers!** is *Radite poput crnaca!* (TT5), found only in one of the translations. Others might have considered the phrase politically incorrect and opted for paraphrases/ synonymous versions of the original, rather than a fixed phrase. Here are the translations of **How does it make up its mind?**, which used common Croatian phrases: *Kako taj stvor uopće može donijeti neku odluku?*(TT8), *Kako taj uopće zna što mu je na umu?* (TT3) and *Kako taj uopće može razumno misliti?* (TT7). Furthermore, **to pinch**

**and scrape** is translated in various ways. *Vezati kraj s krajem* (TT3), *skucati novac* (TT7), and *paziti na svaki novčić* (TT8) are the phrases Croatian people often use in relation to not having enough money. There are several translations in which can be noticed that the phrase **live happily ever after** is translated using a fixed phrase, a typical Croatian-version fairytale ending: *dugo i sretno živjeti* (TT1, TT5, TT6, TT7, TT8). The English saying ‘**Never lift your foot till you come to the stile.**’ is translated in several different ways. However, the translations which include actual Croatian sayings are *ne reci hop prije nego što skočiš* (TT7), and *ne spremaj ražanj dok je zec još u šumi* (TT3). *Svaka stvar u svoje vrijeme* (TT8) can be included as well, since there is a common saying *Sve u svoje vrijeme*. Similarly, the saying **handsome is as handsome does**, has an equivalent in Croatian: *ljepota se u djelu ogleda/ ljepota se po djelu poznaje* (TT7, TT8). Other translations are similar, but are not actual Croatian sayings. Next, **Woof—oo—WOOF!**, a sound of dog’s barking, is translated into *Vau- vau –vau!* (TT1-TT8), thus adapting the sound to Croatian, rather than transcribing the foreign sound. The following is the interjection **Thunder and Lightning!**, which is translated using a Croatian phrase *Grom i pakao!* (Thunder and Hell!; TT1, TT2, TT4, TT5, TT6, TT7, TT8). Furthermore, **Tut, tut!**, a sound of disapproval, is translated using similar sounds which also show disapproval in the TL: *Ha-ha-ha!* (TT2, TT4), *Ma da!* (TT3), and *C, c!/ Ccc!* (TT7, TT8). **By Jingo!**, an exclamation of surprise, is substituted with similar expressions in Croatian: *Boram!* (TT1, TT5), *Tako ti svega!* (TT3), *Sto mu gromova!* (TT7), and *Trista mu jada!* (TT8). In TT2 and TT4, the expression is substituted with *Ili bolje rečeno* (that is, or in other words). The phrase **as still as a stone** (literally *mirno poput kamena* (TT6)) is translated variously: *nijem poput kamena* (TT1, TT5), *šutio je kao kamen* (TT2, TT4), *nepomično kao skamenjen* (TT3), and *nepomično kao kip* (TT8). These phrases are adapted to the TL to get the meaning across to the readers. The last one is ‘**Enough is as good as a feast,**’. Croatian- adapted solutions are: *A sretan je onaj koji ima dosta/ dovoljno.* (TT1, TT5, TT6), *Sretan je onaj tko malo treba.* (TT8), *Imaš li dovoljno, bogat si.* (TT7), and *Bogat je tko je zadovoljan.* (TT3).

#### 6.5.10. Deletion

There is an omission of *once upon a time* from a phrase **Once upon a time, many years ago** in several translations (TT2, TT4, TT8). Interjection **People, Golly!** is completely deleted in TT2

and TT4; just as the expression **the last straw**, which is omitted in TT1, TT2, TT4 and TT5. In **have a grain of sense**, the *grain* part is left out: *Nikada nisi imao pameti!* (TT6). The insult **You great booby!**, and the phrase **Work like niggers!** are omitted in TT2 and TT4. The translators might have found them inappropriate, especially for a child reader. The English saying **‘Never lift your foot till you come to the stile.’** is excluded from the same translations, most likely because the translators could not find an equivalent. The same reason can apply to **Tut, tut!**, which is omitted in TT1, TT5 and TT6; **By Jingo!**, which is omitted in TT6; and the saying **‘Enough is as good as a feast,’**, omitted in TT2 and TT4.

#### 6.5.11. Autonomous creation

The phrase **Once upon a time, many years ago** is often translated as though it goes *Once upon a time, many many years ago*: *Pred/ Prije mnogo, mnogo godina!* (TT1, TT5, TT2, TT4, TT6, TT8), probably to emphasize that the events happened a very long time ago. There is also an addition of *O* (Oh, TT3) and *O da* (Oh yes, TT7) in front of *jednom davno/ nekoć davno* (once upon a time). The reason for this addition is unknown, but *O* and *O da* can be used when a person is remembering something. Therefore, the translators might have opted for this option in order to show that the author is remembering a story he was about to tell. In the translation of **People, Golly!**, there are additions in most of the translations. In TT1 and TT5, *ljudi* (people) and *oh moj* (oh my) are added: *Ljudi, ljudi, oh moj Bože!* (People, people, oh my God!). In TT3 and TT8, *moj* (my) is added: *Ljudi! Bogo moj!/ Bogo moj, ljudi!* (People! My God/Golly!/ My God/Golly, people!), and in TT6 just *o* (oh) is added: *Ljudi, o Bože!* (**People, oh God!**). These slight changes are made most likely for the phrase to sound more natural to the Croatian readers. Moreover, in **live happily ever after**, *dugo* (long) is added: *dugo i sretno živjeti* (TT1, TT5, TT6, TT7, TT8), *veselo* (joyfully): *živjeti sretno i veselo* (TT3), and *da nećete često biti bolesni* (that you will not often be ill): *nećete često biti bolesni i sretno ćete živjeti* (TT2, TT4). **‘Shall the leopard change his spots, or the Ethiopian his skin,’** has an addition *bijelac* (the Ethiopian and the black man are considered interchangeable here) in TT2 and TT4: *Kako može leopard izmijeniti svoje pjeg, ili crnac i bijelac svoju kožu?*, probably to be all-inclusive and politically correct. The following is interjection **Thunder and Lightning!**, in which *braćo* (brothers, meaning people) is added: *Grom i pakao, braćo!* (TT2).

### 6.5.12 Summary 5

There are no instances of repetition found, 8 instances of orthographic adaptation, 8 instances of through-translation, no instances of linguistic (non-cultural) translation, 5 instances of extratextual gloss, no instances of intratextual gloss, 105 instances of synonymy, no instances of universalization, 105 instances of naturalization, 22 instances of deletion, and 24 instances of autonomous creation. Therefore, there are 21 instances of foreignization, and 256 instances of domestication found.

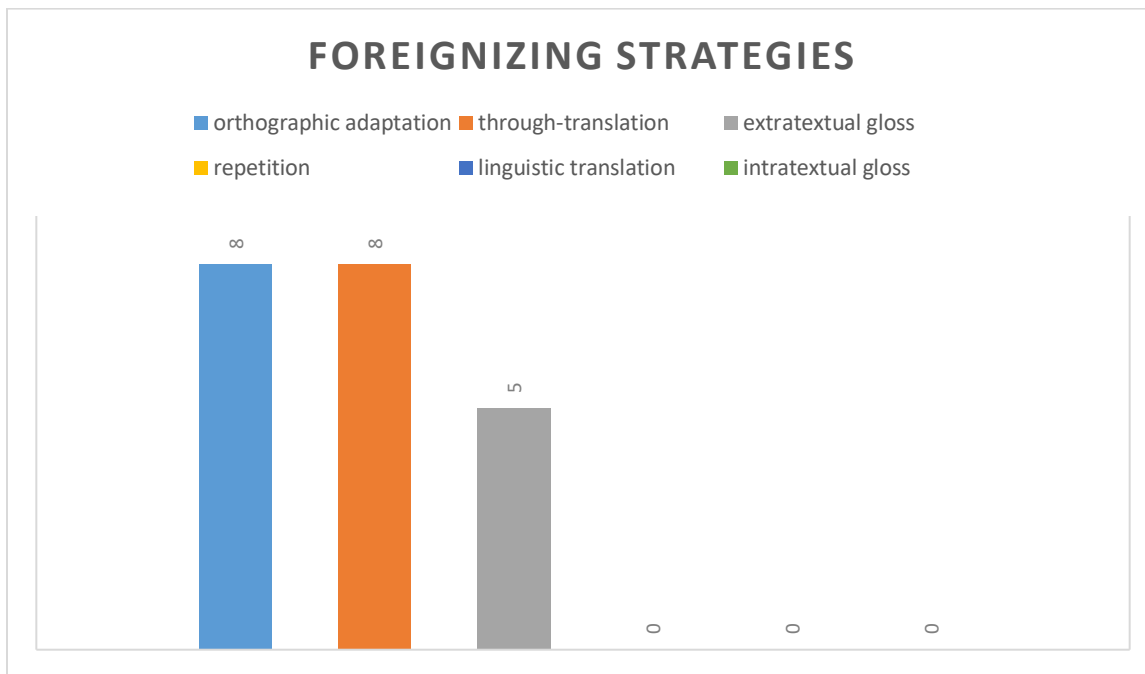


Figure 13: The amount of foreignizing strategies used in the translation of idioms and expressions

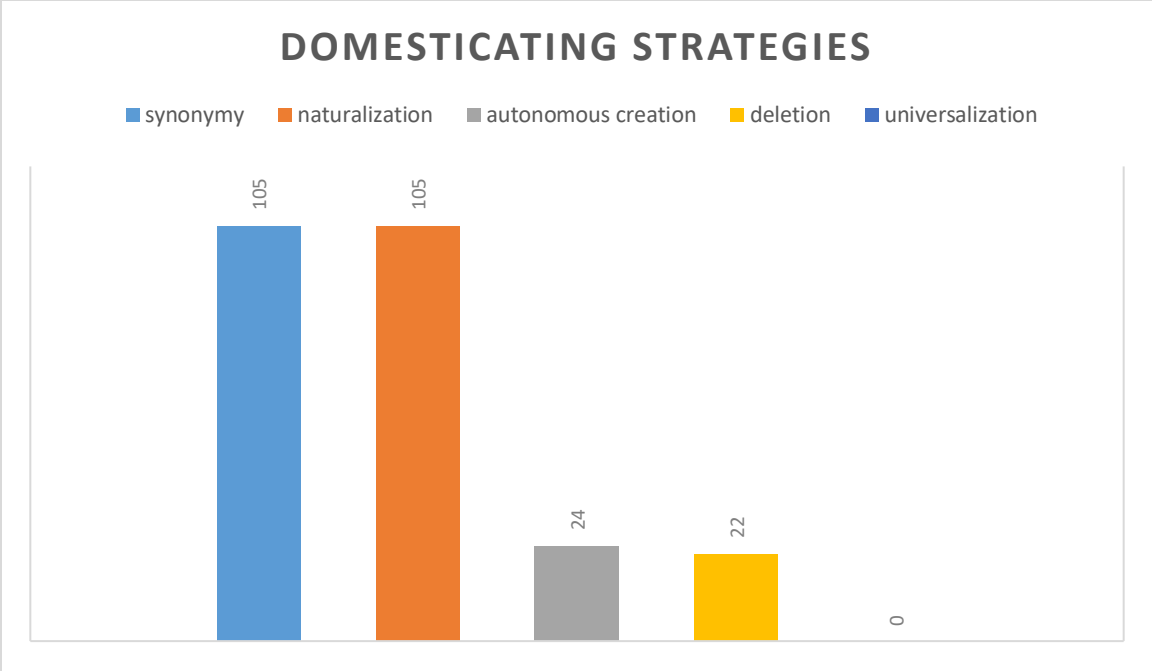


Figure 14: The amount of domesticating strategies used in the translation of idioms and expressions

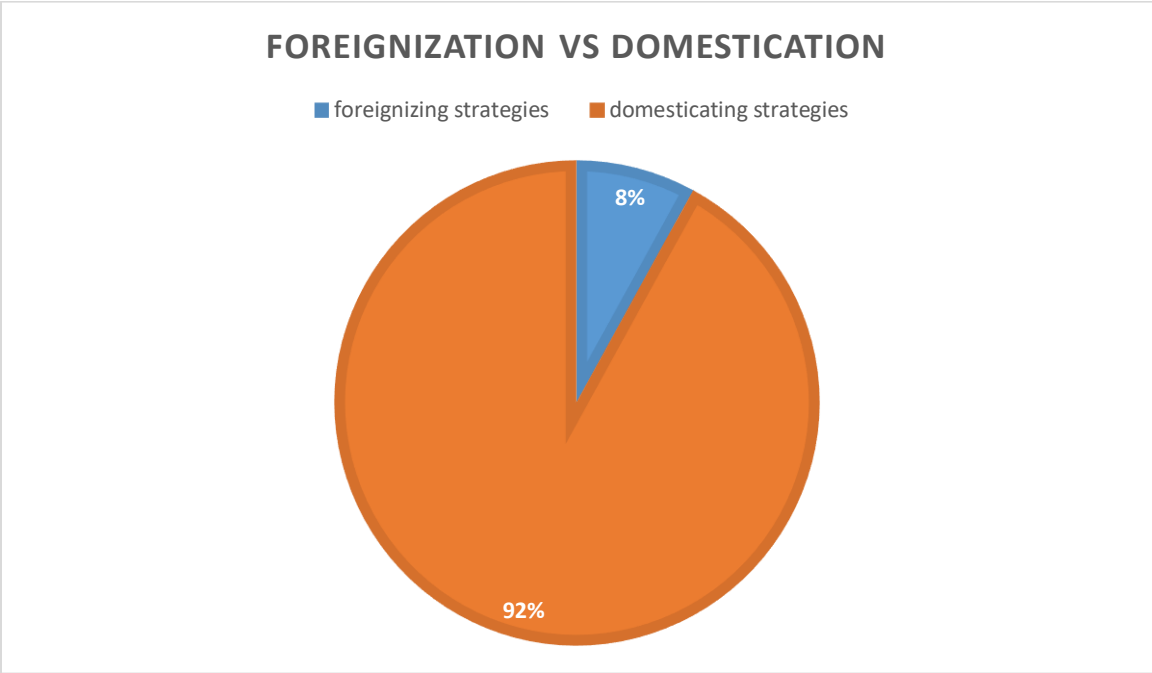


Figure 15: Foreignization vs. domestication in the translation of idioms and expressions

To sum up, there is a prevalent usage of domesticating strategies in translating idioms and expressions. This is not surprising, because copying a whole phrase and not adapting it to the TL

and the TC might be confusing for the TC reader. Synonymy and naturalization are used the most. ST idioms and expressions are substituted with parallel TL references. The overall meaning of the text is still quite close to the ST. Repetition, linguistic (non-cultural) translation, intratextual gloss, and universalization are not used.

## 6.6. The translation of food and drinks

Table 7: Translation of food and drinks

FOOD AND DRINKS							
ST	TT1 TT2	TT2	TT3	TT4	TT6	TT7	TT8
<b>tea-time</b> [10]	Vrijeme užine (p.15) Vrijeme za čaj (p.11)	Vrijeme za čaj (p.12)	Vrijeme čaj (p.19)	Vrijeme za čaj (p.10)	Vrijeme za čaj (p.10)	Vrijeme za čaj (p.9)	Vrijeme za čaj (p.15)
<b>toasting muffins for his tea</b> [179]	pržila dvopeke sa cvebama (p.132)  pekla kolače (p.101)	prepekla komadić kruha za čaj (p.107)	prepecati kolačiće uz čaj (p.129)	prepekla komadić kruha za čaj (p.94)	pekla kolače (p.95)	pržila pecivo uz čaj (p.102)	prepeče kolačiće koje će jesti uz čaj (p.124)
<b>pilot-bread, hard tack</b> [32]	dvopek (p.30)  dvopek, beškot (p.22)	dvopek (p.24)	mornarski dvopek, biškot (p.34)	dvopek (p.21)	dvopek, beškot (p.19)	mornarski dvopek, beškot (p.22)	dvopek, baškot (p.30)
<b>suet-pudding</b> [34]	puding (p.31) puđing (p.23)	puđing (p.26)	puđing od sala (p.36)	puđing (p.22)	puđing (p.20)	puđing od sala (p.22)	kolač od sala (p.31)
<b>“Snuff,</b>	Duhan za šmrkanje, bora mu! Crni	Duhan za šmrkanje!	Burmut, tako ti	Duhan za šmrkanje!	Duhan za	Burmut, sto mu	Burmut, Trista mu

by <b>Jingo!</b> — <b>Black Rappee snuff.</b> ” [154]	duhan za šmrkanje. (p.115)  Duhan za šmrkanje, boramu! Crni duhan za šmrkanje. (p.88)	Ili bolje rečeno, burmut! Zaista burmut! (p.93)	svega! <b>Burmut Black Rappee.</b> (p.113)	Ili bolje rečeno, burmut! Zaista burmut! (p.81)	šmrkanje! Crni duhan za šmrkanje. (p.82)	gromova! <b>Black Rappee burmut.</b> (p.87)	jada! I to <b>Black Rappee!</b> (p.107)
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#### 6.6.1. Repetition

**Black Rappee**, a tobacco brand, is copied in TT3, TT7 and TT8.

#### 6.6.2. Orthographic adaptation

There is a sidenote in TT8, which tells the readers how to read a foreign tobacco name **Black Rappee** [blek rapi].

#### 6.6.3. Through-translation

**Tea-time** is translated into *vrijeme za čaj/ vrijeme čaju* (TT2-TT8), and **suet-pudding** is translated into *puding od sala* (TT3, TT6).

#### 6.6.4. Linguistic (non-cultural) translation

There are no instances of linguistic (non-cultural) translation found.

#### 6.6.5. Extratextual gloss

There is an explanation of the terms **suet**:”*salo* – masne naslage u trbušnoj šupljini nekih životinja” (TT8:31), and **snuff** in a sidenote: “burmut – sitno nasjeckan duhan koji se udiše da bi izazvao kihanje, duhan za šmrkanje *Black Rappee* [blek rapi]” (TT8: 107), since children might be unfamiliar with them.

#### 6.6.6. Intratextual gloss

There are no instances of intratextual gloss found.

#### 6.6.7. Synonymy

**Tea-time** is a typical British term, which all of the translators translated literally, except for TT1: *vrijeme užine*. This is a synonym and it is accurate, because tea-time in England is usually involves a small meal as well. The next phrase is **toasting muffins for his tea**, in which *muffins* seem to be problematic to translate. It can be noticed that the translators were unsure of the correct meaning of the term (muffins), because it can refer both to a small sweet cake, as well as a bread eaten with butter. The translators used synonyms: *kolači* (TT3, TT5, TT6, TT8), *dvopek s groždicama* (TT1), or *kruh/pecivo* (TT2, TT4, TT7). The following is another type of bread: **pilot bread, hard tack**. There is no perfect equivalent, but the translators decided to use similar terms, such as *dvopek* (TT1-TT8) for the pilot bread and *baškot/beškot/biškot* (TT3, TT5, TT6, TT7, TT8) for the hard tack. Furthermore, **suet-pudding** is substituted with *puding od sala* (TT3, TT7) or *kolač od sala* (TT8). Since suet-pudding, a British dish, usually has some kind of animal fat in it, the translations are definitely synonymous. The last is **Black Rappee snuff**. Only some of the translators mention the name of the tobacco in their translations, but all of them use a parallel reference (*crni*) *duhan za šmrkanje* (TT1, TT2, TT4, TT5, TT6) or *burmut* (TT3, TT7, TT8).

#### 6.6.8. (Limited and absolute) universalization

**Suet-pudding** is mostly generalized, and translated as *puding* (TT1, TT2, TT4, TT5, TT6). Moreover, only three of the translators specify which tobacco is mentioned in “**Snuff, by Jingo!—Black Rappee snuff.**”. The rest of the translators use a general term (*crni*) *duhan za šmrkanje* (TT1, TT2, TT4, TT5, TT6).



#### 6.6.9. Naturalization

**Tea-time** is translated into *vrijeme užine* (TT1). The translation might be closer to the Croatian audience, because Croatians do not necessarily drink tea in the afternoon, but they usually have a small meal between lunch and dinner, which is exactly what that translation implies. The next phrase is **toasting muffins for his tea**, in which *muffins* are translated variously. All of them fit the TL and the TC: *kolači* (TT3, TT5, TT6, TT8), *dvopek s groždicama* (TT1), or *kruh/pecivo* (TT2, TT4, TT7). The same reason can be applied to **pilot bread, hard tack**, translated into *dvopek* (the pilot bread, TT1-TT8) and *baškot/beškot/biškot* (the hard tack; TT3, TT5, TT6, TT7, TT8). Furthermore, **suet-pudding** is substituted with *puding od sala* (TT3, TT7), or *kolač od sala* (TT8), or simply *puding* (TT1, TT2, TT4, TT5, TT6). This British dish has no Croatian dish equivalent, and the translators used similar dishes, or generalized the term to fit better in the Croatian translation. The last is **Snuff, by Jingo!—Black Rappee snuff**. Most of the translators do not use a foreign name here, and simply substitute the term with *(crni) duhan za šmrkanje* (TT1, TT2, TT4, TT5, TT6).

#### 6.6.10. Deletion

The *tea* part from the phrase **toasting muffins for his tea** is omitted in TT1, TT5 and TT6. The translators might have found this information unnecessary. Moreover, **hard tack** is omitted in TT1, TT2 and TT4, most likely due to not being able to find a one-to-one equivalent. The same can be applied for the omission of *suet* from **suet-pudding** in several translations (TT1, TT2, TT4, TT5 and TT6).

#### 6.6.11. Autonomous creation

There are no instances of autonomous creation found.

#### 6.6.12 Summary 6

There are 3 instances of repetition found, 1 instance of orthographic adaptation, 8 instances of through-translation, no instances of linguistic (non-cultural) translation, 2 instances of

extratextual gloss, no instances of intratextual gloss, 32 instances of synonymy, 10 instances of universalization, 35 instances of naturalization, 11 instances of deletion, and no instances of autonomous creation. Therefore, there are 14 instances of foreignization, and 88 instances of domestication found.

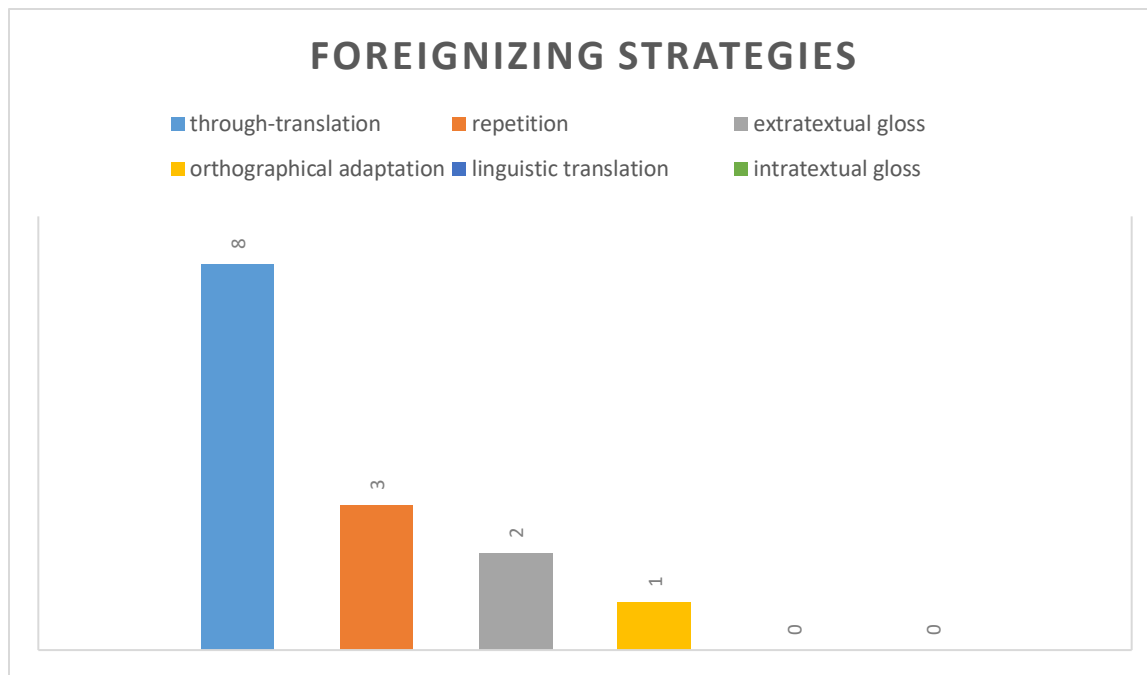


Figure 16: The amount of foreignizing strategies used in the translation of food and drinks

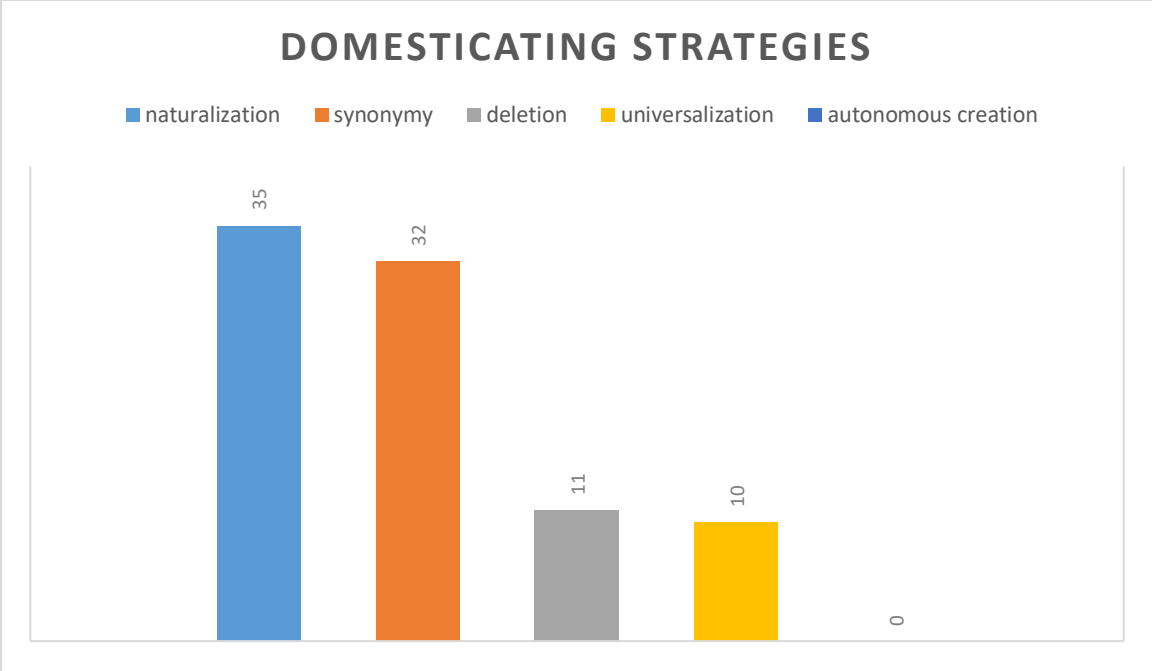


Figure 17: The amount of domestication strategies used in the translation of food and drinks

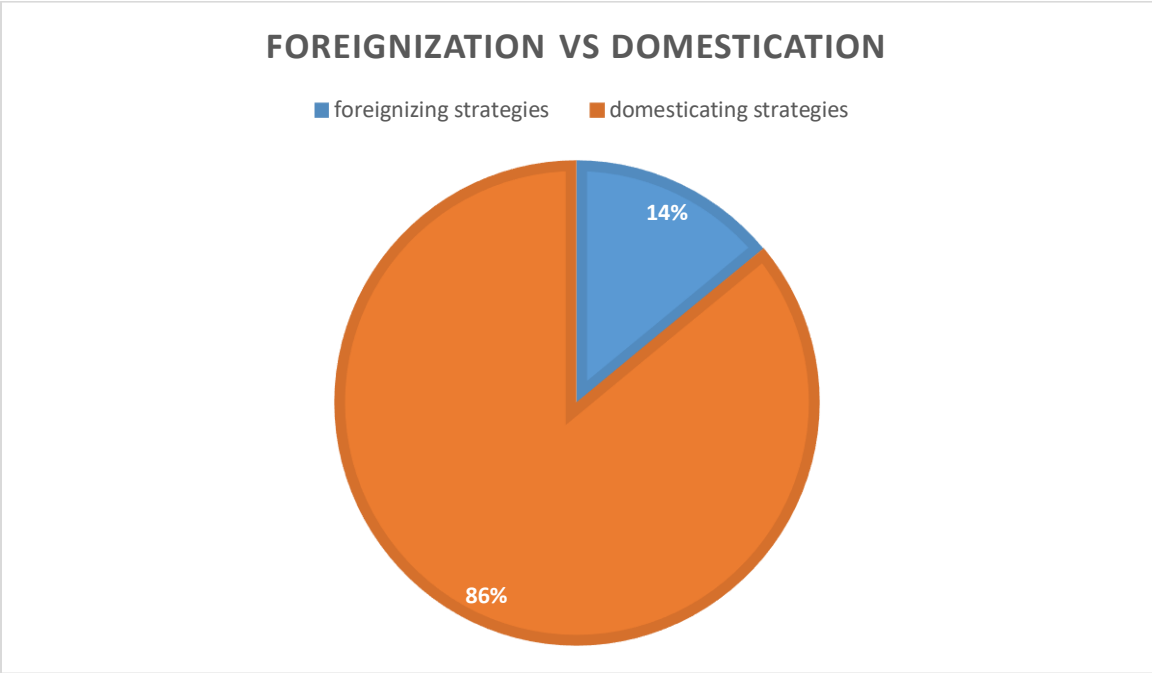


Figure 18: Foreignization vs. domestication in the translation of food and drinks

To sum up, the translators opt for domesticating strategies when translating food and drinks. Sometimes, there are no equivalents for traditional dishes, and the translators adapt them to the

TC. This is why synonymy and naturalization are used the most. Linguistic (non-cultural) translation, intratextual gloss, and autonomous creation are not used at all.

### 6.7. Translation of Polynesia's poem<sup>12</sup>

In this analysis the focus is on the translation of toponyms and names in the poem. In TT1, there is no actual poem, but a paraphrase: “Uspela se brodskim stubama pjevuckajući jednu mornarsku pjesmu, u kojoj je bilo govora o **Crnom i Crvenome moru**, o **Žutoj rijeci** i o **Kinezima**.”, mentioning only the Black Sea, the Red Sea, and the Chinese.

Table 8: Polynesia's poem translation

POLYNESIA'S POEM				
ST	TT2, TT4, TT5, TT7	TT3	TT6	TT8
I've seen the <b>Black Sea</b> and the <b>Red Sea</b> ;/ I rounded the <b>Isle of Wight</b> ;/ I discovered the <b>Yellow River</b> ;/ And the <b>Orange</b> too— by night./ Now <b>Greenland</b> drops behind again./ And I	<b>Crveno</b> sam more gledô, a i <b>crno</b> more,/ <b>Bijeli otok</b> što ga <b>Englez Wight</b> -otokom zove./ Otkrio sam <b>žutu</b> rijeku u cik rujne zore, <b>narančastu</b> rijeku vidjeh, gdje brodice plove./ <b>Ognjenoj</b> sam zemlji došô, ostala je straga,/ 	Ja vidjeh more <b>Crveno i Crno</b> ,/ Uz <b>Azurnu obalu</b> bilo mi proć;/ Otkriti <b>rijeku Žutu i Niger</b> / I <b>Oranž-</b> i bijelu noć./ Rumeni smiraj sad za mnom se gubi./ Za krmom <b>modrih</b> valova	Vidio sam <b>Crno more i Crveno</b> ,/ Plovio <b>oko otoka bijelog</b> ,/ Otkrio sam <b>Žutu rijeku</b> ,/ A noću i <b>Narančastu</b> ,/ Kaplje sa <b>Zelene zemlje</b> vidjeh,/ I preplovih ocean <b>plav</b> ,/A sad umorih se	<b>Crno</b> more vidio sam,/ a <b>Crvenim</b> brodio sam,/ <b>Bijeli otok</b> oplovio,/ <b>Žutu rijeku</b> još otkrio,/ a i <b>Narančasta</b> se zna/ po noći kako izgleda./ <b>Zelena</b> mi osta <b>zemlja</b> / jako davno za leđima,/ Oceanom jedrim <b>modrim</b> -/ dosta mi je svih tih boja,/ kući sad se

<sup>12</sup> The CSIs from the poem are included in the character's names analysis, and toponym analysis

sail the ocean <b>Blue.</b> / I'm tired of all these colors, <b>Jane.</b> / So I'm coming back to you. [36]	oceanom <b>plavim</b> prošô- sada kući hrlim,/ dojadiše sve mi boje, o ti <b>moja draga.</b> / žarka srca ja se vraćam, da te opet grlim. (p.24)	lom./ Tolike mi boje već srce ne ljubi:/ Vraćam se, o <b>Jane</b> , tebi u svoj dom. (p.36, 37)	od tih boja, <b>Jane.</b> / Te se vraćam kući k tebi. (p.21)	svojoj žurim/ gdje me čeka <b>draga moja.</b> (p.32)
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### 6.7.1. Repetition

There are a few instances of repetition of various CSIs found. The first one is the toponym **the Isle of Wight**. Wight part, as the name of an Englishman, is copied in TT2, TT4, TT5 and TT7. The next one is the female name **Jane**, which is replicated in TT3 and TT6.

### 6.7.2. Orthographic adaptation

**Wight** is transcribed into /Vajt/ on a list of foreign names at the end of the book in TT5 and TT7.

### 6.7.3. Through-translation

**The Black Sea** and **the Red Sea** are translated into *crno more* i *crveno more* (TT1, TT2, TT4, TT5, TT7). The difference between those translations and the translations *Crno more* i *Crveno more* is that the latter refer to the real toponyms, while *crno* and *crveno more* simply refer to the colors. This is the reason for placing them in this strategy. In order to emphasize the colors in the poem, **the Isle of Wight** is translated literally into *Bijeli otok* (wight isle; TT2, TT4, TT5, TT6, TT7, TT8). The same principle is applied to the translation of **the Yellow River**: *žuta rijeka* (yellow river; TT1, TT2, TT4, TT5, TT7). **The Orange River** is translated literally into

*Narančasta/narančasta rijeka* or *Oranž* (TT1-TT8).<sup>13</sup>, **Greenland** in *Zelena zemlja*<sup>14</sup> (TT6, TT8), and **the Blue ocean** into *plavi/modri ocean* (TT2, TT4, TT5, TT6, TT7, TT8).

#### 6.7.4. Linguistic (non-cultural) translation

**The Black Sea** and **the Red Sea** are translated into *Crno more* i *Crveno more* (TT3, TT6, TT8), and the **Yellow River** is translated into *Žuta rijeka* (TT3, TT6, TT8).

#### 6.7.5. Extratextual gloss

The translator explains, in a footnote, why she translated the poem the way she did: “U svakome je od engleskih zemljopisnih naziva koji se javljaju u ovoj pjesmi sadržano ime neke boje, što se u hrvatskome gubi: Bijeli otok stoji umjesto *Isle of Wight* (što se izgovara jednako kao i *white* – bijel), Narančasta rijeka za rijeku Oranje, a Zelena zemlja doslovan je prijevod imena Grendland” (TT8: 32).

#### 6.7.6. Intratextual gloss

There are no instances of intratextual gloss found.

#### 6.7.7. Synonymy

**The Isle of Wight** is translated into *Azurna obala* ("Coast of Azure"- The French Riviera, TT3). Although The Isle of Wight is in England, and Coast of Azure in France, these are synonymous because both of them refer to the seaside. Furthermore, *Oranž* (TT3) is a synonym for *narančasto* (orange) in Croatian, and it is used as a parallel reference for **the Orange River**. Next, **Greenlad** is translated into *Ognjena zemlja* (Land of Fire; TT2, TT4, TT5, TT7), which is miles away from Greenland and does not refer to the green color, but is rather associated with red. Although not synonyms, both refer to a certain color and, hence, can be considered similar. **The Blue ocean** is substituted with *modri valovi* (blue waves, TT3), which is similar to the

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<sup>13</sup> The Orange River in Croatian is Oranje.

<sup>14</sup> Greenland in Croatian is Grenland.

original, and waves are in connection with the ocean. The last is **Jane**, which is translated into *moja draga* (my darling; TT2, TT4, TT5, TT7, TT8). The meaning is not changed, i.e. Jane is the person who the man loves.

#### 6.7.8. (Limited and absolute) universalization

There are no instances of (limited and absolute) universalization found.

#### 6.7.9. Naturalization

Translating **Jane** into *moja draga* (my darling; TT2, TT4, TT5, TT7, TT8) can be considered naturalization because the translators avoid using a foreign name, and use a phrase which is used for a loved person in Croatian instead.

#### 6.7.10. Deletion

**Greenland** is omitted in TT3. The translator uses *rumeni smiraj* (in this context: red dusk) instead. The translator's choice is very poetic and fits in the context. In TT1, there are plenty of omissions: **the Isle of Wight, the Orange River, Greenland, the Blue ocean, and Jane**. It can be noticed that the translator almost completely omitted the poem, and just briefly described what the poem is about. Probably, he had been unsure how to properly translate the poem, but later (TT5) decided to offer his solution.

#### 6.7.11. Autonomous creation

**The Yellow River** is translated into *Žuta rijeka i Niger* in TT3, adding the Niger River. It can be assumed that the translator wanted to emphasize the colors in the poem. Therefore, he added more color: black, since black color can be associated with the name of the Niger River. Moreover, there is an addition of **the Chinese** in TT1. They are not mentioned in the ST. The reason for mentioning it in the TT is unclear. The only connection is that the Yellow River is a Chinese river.

### 6.7.12. Summary 7

There are 6 instances of repetition found, 2 instances of orthographic adaptation, 32 instances of through-translation, 6 instances of linguistic (non-cultural) translation, 1 instance of extratextual gloss, no instances of intratextual gloss, 12 instances of synonymy, no instances of universalization, 5 instances of naturalization, 6 instances of deletion, and 2 instances of autonomous creation. Therefore, there are 47 instances of foreignization, and 25 instances of domestication found.

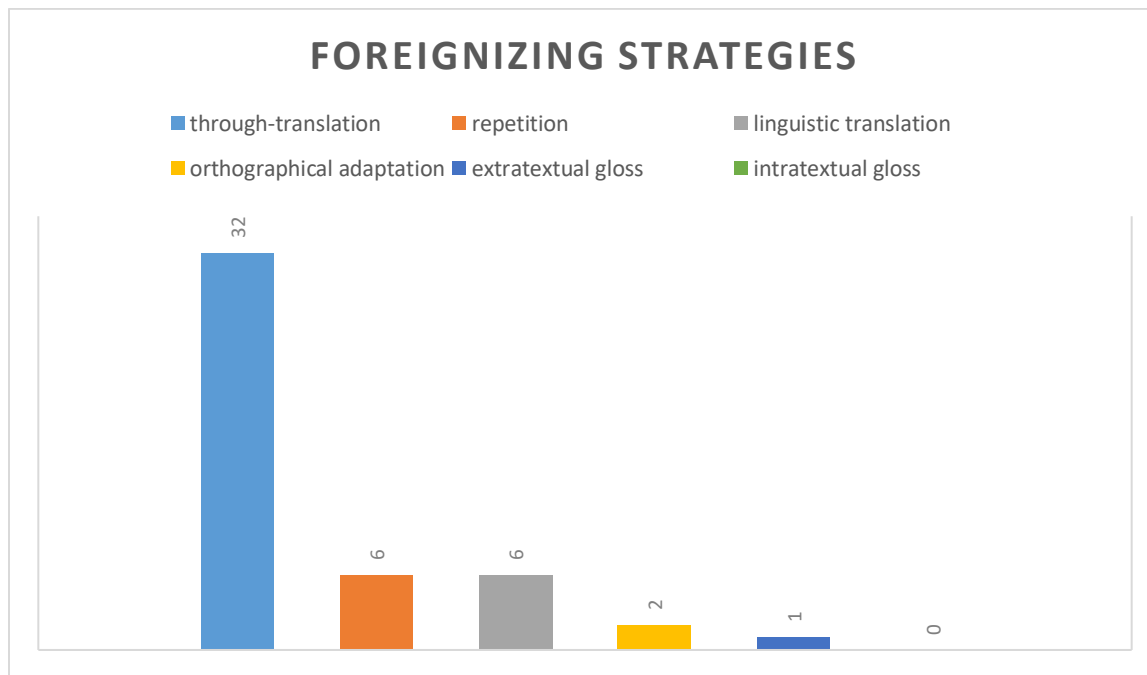


Figure 19: The amount of foreignizing strategies used in the translation of the poem



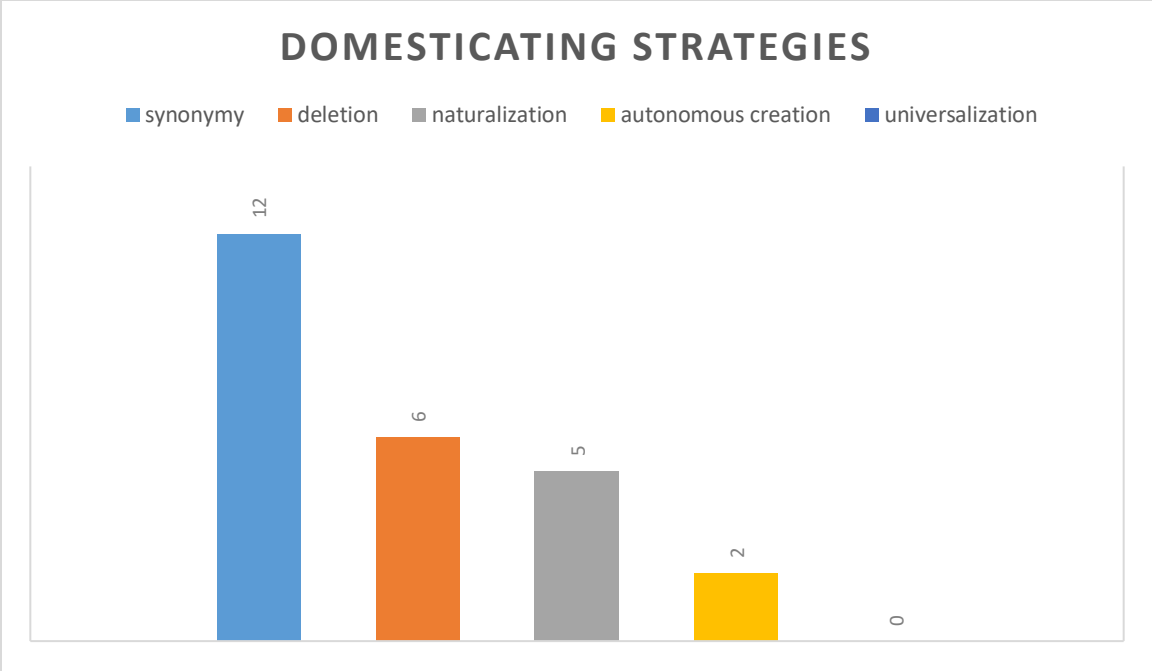


Figure 20: The amount of domestication strategies used in the translation of the poem

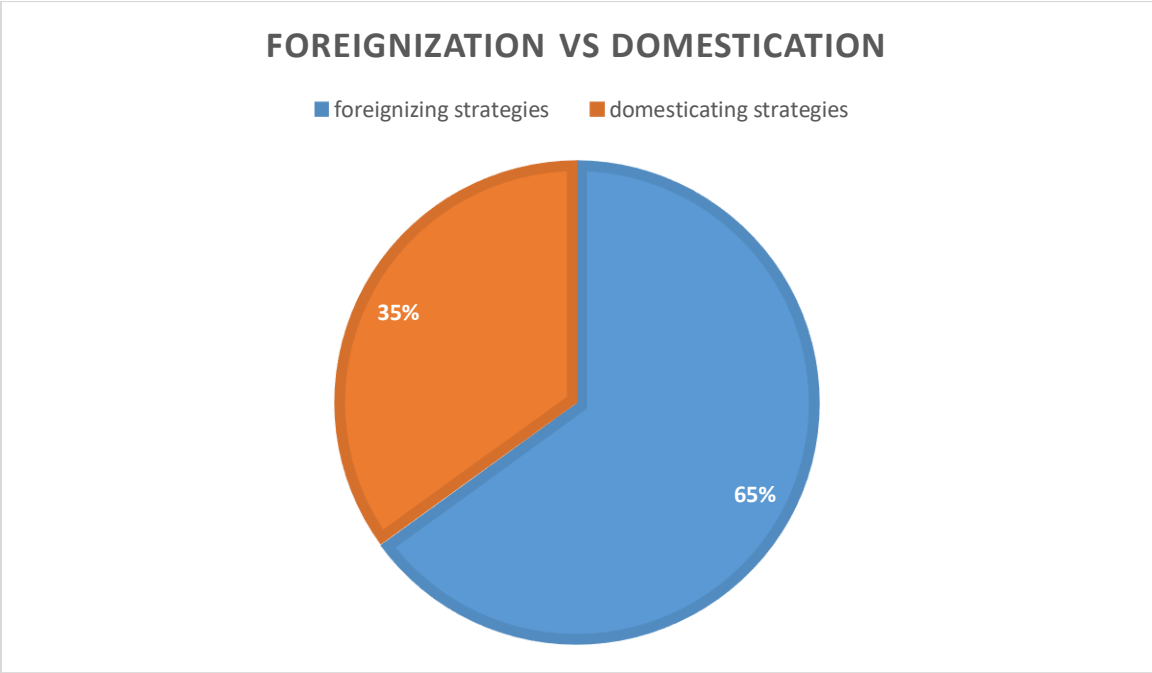


Figure 21: Foreignization vs. domestication in the translation of the poem

To sum up, the translators opt for foreignizing strategies when translating the poem. This is not surprising because the poem contains plenty of toponyms, and it has already been concluded that foreignization is prevalent in the translation of toponyms (see chapter 6.2.12). Intratextual gloss and universalization are not used, while through-translation and synonymy are used quite

frequently. The translators are in favor of translating the terms literally since the emphasis of the poem is on depicting colors (e.g. *The Orange River* is not translated into *rijeka Oranje*, but *Narančasta rijeka/ rijeka Oranž*).

## 5. CONCLUSION

The focal point of this thesis was to compare the CSIs of the original text of *The Story of Doctor Dolittle*, which belongs to an Anglo Saxon culture and English literature, to its Croatian translations and culture, which is non-Anglo Saxon. Some cultural content might be non-transparent for non-Anglo Saxon receivers. Partial cultural transfer might be a solution in some cases. This happens when a gap between an Anglo Saxon culture and a non-Anglo Saxon culture is large and there is no equivalent in the latter. There might be some CSI not known in the TC. For example, *teatime* is a term which is not used in Croatian, but is rather common in some English-speaking countries, most commonly associated with England. In the Croatian translation of *The Story of Doctor Dolittle*, *teatime* was translated into *vrijeme za čaj* (tea is seen as a beverage) or *vrijeme užini* (tea is seen as a small meal). Cultural transfer was only partial, since there was no explanation about English customs (having a cup of tea and/or a small meal in the afternoon).

The assumption that first translations are lacking something due to the assimilation is not correct in the translation of *The Story of Doctor Dolittle*. It is accurate that it tends to reduce the foreignness. However, some of the retranslations tend to do it as well. What can be noticed by a simple glance on the tables is that the last retranslations from the analysis (TT7, TT8) do not omit the ST as much, and they offer more explanations of the foreign terms.

The analysis has shown that the translators opted for foreignizing strategies in translating anthroponyms, toponyms, money and currency, and measures. They have recognized that overdomestication is harmful to raising cultural awareness, because it does not leave a reader a chance to explore other cultures. The translators used repetition, linguistic (non-cultural) translation, and through-translation the most here, and autonomous creation and intratextual gloss the least. Intratextual gloss appears to be the least popular translation strategy in general. The translators rather use extratextual gloss, most likely to provide explanation and extra

information only to those who are interested in them. However, the overuse of extratextual gloss can be distracting.

On the other hand, domesticating strategies are prevalent in translating expressions and idioms, and food and drinks. Synonymy and naturalization are often used, while intratextual gloss and linguistic (non-cultural) translation are rarely used. This makes sense, because expressions and idioms are usually very culture-specific, and require finding a parallel equivalent or a synonym from the TC. Traditional dishes can also be difficult to translate, because there are usually no such dishes in another culture.

Moreover, the data have shown that the translators used 52% domesticating strategies, and 48% foreignizing strategies in total. Whether the translator opted for domestication or foreignization appears to depend on the features of the terms which are being translated, as well as the estimate of the translator whether the child reader would understand the term or not.

It seems to be important to adapt certain CSIs to the TC when needed, but not to neglect the FC either. Therefore, children get best of both worlds, their own and a foreign one.

It would also be interesting to compare illustrations in the books, and see which translation children prefer. However, this is out of the scope of this work.

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Ovom izjavom, ja, Anamaria Forjan, studentica Učiteljskog fakulteta u Zagrebu, izjavljujem i svojim potpisom jamčim da sam samostalno istražila literaturu, provela istraživanje i napisala diplomski rad na temu: Translating culture-specific items in *The Story Of Doctor Dolittle*. Izjavljujem da nijedan dio diplomskog rada nije napisan na nedozvoljen način ni prepisan iz kojega necitiranoga rada.

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