

# Translation of culture-specific items in “Matilda” by Roald Dahl

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## Summary

Translation of culture-specific items is one of the biggest challenges for translators. Today, there is a great deal of various classifications of translation procedures for culture-specific items, while all of them are based on Vinay and Darbelnet's classification of translation procedures. Vinay and Darbelnet were a pair of French scholars that worked within text-oriented approach, whose main concept is *equivalence*. We might say that, literary works are packed with culture-specific items such as personal names, food and beverages, politics, clothing etc., and are a part of author's source culture. The aim of this thesis is to determine which translations procedures for translating culture-specific items were employed in the Croatian translation of the children's novel *Matilda* written by the famous British author Roald Dahl, and to how the choice of the procedures influences the general orientation of the target text. The analysis is composed of four categories in which the following culture-specific items were organized: personal names and surnames, geographical names, food and beverages, measures and currency. The results have shown that the most frequent procedures in the Croatian translation of *Matilda* were *phonological replacement and substitution*, while in translating measures and currency the most frequent procedure was *cultural equivalent*. Both procedures are typical for orientation towards the target culture. On the other hand, the most frequent procedures in translating geographical names, food and beverages were *omission and descriptive translation using hypernyms*.

keywords: translation, culture-specific items, equivalence, translation procedures, translation orientation

## Sažetak

Prevođenje elemenata kulture jedan je od najvećih izazova za prevoditelje. Danas postoji niz različitih podjela postupaka za prevođenje upravo tih pojmova, a sve su zasnovane na Vinayevoj i Darbelnetovoj podjeli prijevodnih postupaka (posuđivanje, kalk, doslovan prijevod, transpozicija, modulacija, ekvivalencija i adaptacija). Vinay i Darbelnet bili su francuski prevoditeljski stručnjaci koji su pripadali pristupu orijentiranom na izvorni tekst, čiji je glavni koncept bio *ekvivalencija*. Mogli bismo reći da književna djela obiluju elementima kulture kao što su osobna imena, hrana i piće, politika, odjeća, a pripadaju piščevoj izvornoj kulturi. Cilj je ovoga rada odrediti koji su prijevodni postupci elemenata kulture prisutni u

hrvatskome prijevodu dječjeg romana *Matilda* britanskoga autora Roalda Dahla, te kako taj izbor utječe na orijentiranost ciljnoga teksta. Analiza se sastoji od četiri kategorije u kojima su analizirani sljedeći elementi kulture: osobna imena i prezimena, zemljopisna imena, hrana i piće te mjere i valute. Rezultati analize pokazali su da su u hrvatskome prijevodu *Matilde* pri prevođenju imena i prezimena najčešći postupci fonološka zamjena i supstitucija, dok je u prijevodu mjera i valuta najčešći postupak kulturni ekvivalent. Oba postupka karakteristična su za orijentaciju ciljnog teksta prema ciljnoj kulturi. Nasuprot tome, najčešći postupci u prevođenju zemljopisnih imena te hrane i pića su izostavljanje i opisni prijevod podređenim pojmom

ključne riječi: prijevod, elementi kulture, ekvivalencija, prijevodni postupci, orijentacija prijevoda

## 1. Introduction

Translation has been discussed since classical antiquity by language scholars, prominent orators, and writers such as Cicero, Horatio, Saint Jerome, and Goethe. However, for centuries, translation was only a mere topic; translation was not a defined scientific field with its own scientific terminology, methodology and experts (Ivir 1995: 517). There was a significant push towards organizing translation as a valid scientific discipline in the second half of the 20<sup>th</sup> century. In his book “Toward a science of translating”, famous translation scholar Eugene Nida named the discipline *science of translation*, but the term *translation studies*, as we know it today, was coined by James Holmes in his essay *The name and nature of translation studies* (Pavlović 2015:14).

Given its complex nature and interdisciplinarity, translation has been studied and observed using different approaches, each focusing on different features, sometimes causing heated discussions in the field. This thesis will present a short historical overview of the first approach that tried to develop translation as a separate scientific discipline – *text-oriented approach* and its fundamental concept of *equivalence*. Even though this approach was heavily criticised by later approaches in translation, it is undeniable that many scholars have based their findings and ideas on *text-oriented approach* to some degree.

The thesis also deals with translation procedures that were used in translating Roald Dahl’s “Matilda” into the Croatian language, specifically focusing on procedures that are used in translating culture-specific items. Aixelà defined culture-specific items as “textually actualized items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the non-existence of the referred item or of its different intertextual status in the cultural system of the readers of the target text” (Aixelà 1996:58). Another aim of this thesis is to determine the general orientation that was followed in translating, since the choice of procedures greatly depends on the orientation. The hypothesis is that the Croatian translator decided to use procedures that are typical for cultural transplantation or neutralisation, since the target audience of the translation are Croatian children, who could definitely have difficulties in reading, recognising or comprehending cultural references if the translator decided to preserve cultural-specific items of the source (British) culture.

## 2. Defining translation

Translation studies is an interdisciplinary science that shares its methodology, findings, and theoretical background with various branches of linguistics (grammar, pragmatics, cognitive linguistics, psycholinguistics, sociolinguistics, contrastive linguistics and so on), literary studies, psychology, sociology, culture studies and gender studies (Pavlović 2015:15). Pavlović defined translation studies as a “scientific discipline that studies translation in all its aspects: products of translation (translation as text), translation processes, impact of culture on translation (and vice-versa), translators as experts, translation technology and its development, and translator’s education” (Pavlović 2015:16).

The main focus of translation studies is translation, while translation itself can be defined as “the replacement of an original text known as the source text, with a substitute one, known as the target text.” (House 2009:4). At first it may seem that translation is second in quality when compared to the original because it serves as a substitution for the original. However, translation can be observed in a more positive light - it can be seen as a key that grants access to ideas, knowledge, experiences, culture and various worldviews that would otherwise be locked behind language barriers. Translation is often compared to building bridges or expanding horizons, further highlighting its enabling function (House 2009:3).

Considering the fact that texts are one of the basic features of translation, it should be noted that texts are more than just strings of words stacked one after another, rather texts are combination of words and sentences that make meaning in different ways, and that meaning is ultimately conveyed through communication, therefore translation must not be seen as “word for word” exchange (House 2009:5).

In translating a certain message there is always “an orientation backwards to the message of the source text and an orientation towards how similar text are written in the target language (House 2009:7). Orientation backwards to the source text refers to requirement that the content of a target text should match the content from the source text. This “equalness” in meaning between the source language and the target language is known as *semantic equivalence*. In the forwards orientation the translator should be aware of possibly differing preferences of the target audience in style, formality, and register (House 2009:7). If a source text was written in a more informal style, while the target audience is used to more formal style, the translator may opt for changes in register, style, or formality to make the translation more



suitable for the targeted user, achieving so called *pragmatic equivalence*. Stating that a source text and a target text are equivalent means that they are comparable in semantic and pragmatic meaning. This equivalence between the source and the target text is another key feature of translation. (House 2009:7)

The third key feature of translation is the process. This process of replacing texts consists of two phases. In the first phase the original text must be understood, while in the second phase this interpretation has to be transferred in the target language (House 2009:7). From this point of view, translation (target text) is not a reproduction of a source text, rather it is an interpretation. Target text is seen as a product of interpretation and rendering of the source text (House 2009:8).

Even though languages are of the main importance in translation, translation is not only a linguistic act. Languages are deeply rooted in their respective cultures, and they cannot be separated: "Language is culturally embedded: it both expresses and shapes cultural reality, and the meanings of linguistic items, be they words or larger segments of texts, can only be understood when considered together with the cultural context in which these linguistic items are used." (House 2009:12). From this point of view, translation is interested in how "different cultural habits and views are encapsulated in language and become externalized when communicated to others in the social group." (House 2009:12)

### 3. Focus on the original text (concept of *equivalence*)

One of the first approaches to translation focused on the original text, which was used as "an example of how a particular language works, with a view to nothing how it contrasts with the language into which it is to be translated."(House 2009:15). This approach was dominant during the 1960s and 1970s, and its principles were carried out by famous translation scholars such as J.C. Catford, Eugene Nida, Vinay and Darbelnet, Werner Koller and many others, agreeing that the source text and the target text should stand equal in value (Pavlović 2015:31). In translation studies this equalness is known as *equivalence*. The main question from this point of view is how far the meaning of the source text/language can be expressed in the target text/language (House 2009:15). This approach is closely related to contrastive linguistics, but with one major difference: "while contrastive linguistics is only interested in (non)equivalence of linguistic categories across languages, translation scholars focus on equivalence in text" (House 2009:15).

The concept of *equivalence* was heavily influenced by the ideas of Swiss linguist Ferdinand de Saussure and his structural linguistics. In structural linguistics language is seen as a system composed of elements (*signs*), each having its value based on how these elements are organized within the system. De Saussure states that these elements (*signs*) consist of two plains: *the signified* (mental concept) and *the signifier* (physical representation of the mental concept -word, sound, image), whose relationship is unmotivated and arbitrary. Furthermore, he argues that languages are not a list of words that match the same number of concepts, because if they were there would be a word/name for every concept across all languages, but that is not the case (Pavlović 2015:32). This mismatch across the language systems can happen on various levels: phonetical and phonological, lexical, grammatical and at the level of discourse (Pavlović 2015:32).

In his works de Saussure makes a difference between *langue* (language) and *parole* (speech). He defined *langue* as an abstract system of signs, something that is common to all users of particular language. On the other hand, *parole* is the actual use of the language, its concretization in communication. According to de Saussure, since speech is individual, accidental, and secondary, language can only be observed and scientifically studied as a system (Pavlović 2009:44). Strictly following de Saussure would only result in conclusion that language systems are different, and that translation is impossible. However, this problem was tackled by representatives of text-oriented approach to translation. One of the first who tackled with this problem was Scottish linguist J.C. Catford. He distinguishes between *formal correspondence* and *textual equivalence* (Pavlović 2015:45): "*Formal correspondence* is a matter of the language system (*langue*), *textual equivalence* a matter of the realization of that system (*parole*). *Formal correspondence* between items in the original and in the translation exists whenever a category in the target language has approximately the same position in its system of *langue* as the corresponding category in the source language" (House 2009:17). Contrary, *textual equivalence* is any part of the translated text that stands equivalent with its original given their respective context (Pavlović 2015:45). Throughout his work he tried to make the source and target text equal in meaning as much as possible. For Catford, "meaning is not assumed to be transferred from the original to its translation; rather it can only be replaced, so that it functions in a comparable way in its new contextual and textual environment." (House 2009:17) In other words, the meaning stems from the relationship between text and context, therefore, to successfully convey the meaning of the original, one must create a similar relationship between text and context in the target text. Catford further

stated that translation does not happen on "word for word" level, rather it happens on level of texts. These texts have multiple linguistic levels and equivalence will rarely simultaneously happen across all these levels (Pavlović 2015:45). If a formal correspondence between two linguistic units cannot be achieved because of the differing language systems, translators will engage in translation shifts. These shifts happen when a textual equivalent is not formally correspondent with its original and will include shifts from grammar to lexis and vice-versa (ibid).

Eugene Nida is possibly one of the most notable translators who tried to create a meaningful and scientifically valid approach to translation. His interest and experience rise from his long history of Bible translation. Nida was "brave" enough to include findings of newly formed disciplines such as semantics, sociolinguistics, discourse analysis and pragmatics in his work. Like many other scholars working within text-oriented approach, he was aware that two languages cannot be identical, neither in meaning attributed to certain symbols within the system nor in the way these symbols are organized in meaningful sentences or texts, concluding that the total effect of translation can relatively be close to its original, however there is no absolute correspondence between the details (Pavlović 2015:46). According to Nida, the translator should always try to find the closest equivalent possible. He proposed two different types of equivalence: *formal equivalence* and *dynamic equivalence*. *Formal equivalence* focuses on the form and content of the original message; formal equivalence "implies a formal orientation such that the message in the receptor language is to match as closely as possible the corresponding linguistic forms in the source language" (House 2009: 18). In formal equivalence translator should try to reproduce the form (of linguistic units) and the content of the original as faithfully as possible. Translations that are produced in this fashion are in fact glosses and require extra notes (explanations) in order to make translation fully comprehensible. Formal equivalence is used when the exact wording/form of the original is important and is often used in translating legal documents or sacred texts (House 2009:30). By contrast, *dynamic equivalence* does not aim to achieve equalness of message in form. This type of translation tries to recreate the effect the message in the source language has on its audience and transfer it to the target language and its audience. By doing so translators achieve complete target language naturalness; target audience does not need to understand cultural patterns of source message in order to understand the message, rather the original message is modified to be understood in the target culture (Pavlović 2015:47). Nida is also aware that there are numerous types of translations in between these two opposites (formal equivalence and

dynamic equivalence), depending on nature of the message, intention of the original author and type of the audience that receives translation (Pavlović 2015:48).

The method of translation that was proposed by Nida was based on transformational-generative grammar; translation is a three-phased process that consists of analysis, transfer, and reconstruction. Firstly, the message in the source language is analysed in order to determine the meaning that stems from grammatical relationships and combination of words. Secondly, the products of this analysis, kernel sentences, are transferred from the source language to target language, ultimately leading to reconstruction of transferred kernel sentences to make the message fully comprehensible in the target language (House 2009:19).

In his works Nida also discusses the validity of translation and notion of culture in translation. He states that "in order to validate certain translation one must take into account numerous factors, which given their great number, result in multiple valid solutions translators should choose from (Pavlović 2015:48). According to Nida, differences between source culture and target culture cause more problems for the translator than the differences between the source language and the target language (Nida 1964:130).

Even though Nida was one of the most notable scholars in translation studies, laying down the path for the future approaches to translation and heavily influencing some of the future scholars, his works came under numerous critiques by his fellow scholars. Authors such as Munday question how it is possible to recreate the same effect the original has on its audience, considering that the translation was created in a different time and culture. Furthermore, he argues that the effect the original text has on the audience cannot be scientifically measured, rather it is very subjective (Pavlović 2015:49). His preference of dynamic equivalence, especially when dealing with culture elements, was heavily critiqued because it is thought that it causes cultural imperialism and hegemony (ibid).

German scholar Werner Koller also tried to raise translation on a scientific level, making a clear distinction between translation studies and contrastive linguistics. Koller distinguishes between *correspondence* and *equivalence*; *correspondence* is the core concept of contrastive linguistics, and it is examined in the domain of language system (*langue*), while the core concept of translation studies is *equivalence* which is studied in the domain of actual use of language (*parole*) (Pavlović 2015:50). Just like Catford, Koller is aware that equivalence can be achieved on various levels, therefore he suggests the following framework of equivalences (House 2009:31):

1. *Denotative equivalence*- equivalence of extralinguistic, "real-world" items.

For example: Zagreb is the capital of Croatia.

Zagreb je glavni grad Hrvatske.

Words Croatia and Hrvatska have the same denotation, making them denotative equivalents.

2. *Connotative equivalence*- stylistic equivalence related to choice of lexical items (especially words that have similar meaning).

For example, the connotation evoked by the term "afternoon tea" in British culture differs greatly from the connotation this term may evoke in Croatian culture.

3. *Text- normative equivalence* - equivalence that is related to types of texts and their usage in different social and communicative situations.

For example, letter layout and some of the phrases (Dear Sir or Madam vs. Poštovani/na) differ across different languages and societies.

4. *Pragmatic equivalence* - communicative equivalence focused on target audience.

As an example, Nida mentions one translation where Jesus entered Rome on a Vespa instead of entering Jerusalem on donkey's back.

5. *Formal-aesthetic equivalence* - equivalence of form and aesthetic of certain text

To achieve this type of equivalence, the translator must transfer rhymes, wordplays, assonance, and other stylistic figures found in the original and incorporate them in their translations.

Koller states that for each new text or a segment of the text, translator has to build a hierarchy of equivalences which should be maintained in translation. What the translator chooses as important will greatly depend on what kind of text translator is dealing with, the purpose of the said text and type of translation author is aiming for (House 2009:32).

## 4. Translation procedures

Jean-Paul Vinay and Jean Darbelnet were a pair of French translation scholars who dealt with translation procedures. In their book *Stylistique comparée du français et de l'anglais* Vinay and Darbelnet differentiate between *direct translation* and *oblique translation*. According to them, *direct translation* is in fact literal translation, while the *oblique translation* is used when certain stylistic effects cannot be translated into target language without shifts in syntax or lexis (Pavlović 2015:56) They propose seven procedures that are at work during any given translation (Pavlović 2015:58): *borrowing, calque, literal translation, transposition, modulation, equivalence and adaptation* (first three procedures fall into domain of *direct translation*, while the rest fall into domain of *oblique translation*).

*Borrowing* is the simplest of the procedures and it implies taking the word from the source language and maintaining its form in the target language. This procedure is often used when translators use a foreign word from the source language to add "cultural flavour" to target text (for example: Spanish words *tequilla, tortilla*) or when introducing a new technical concept for which no term exists within the target language (ibid).

*Calque* is a special type of borrowing in which the target language borrows a certain syntagm from the source language, literally translating each word of the source language syntagm into the target language (ibid). Calques can follow the syntagm of the target language, resulting in complete target language naturalness, or they can maintain the syntagm of the source language, rendering the calque in an awkward syntactical structure in the target language.

*Literal translation* is often used when translating two languages that are similar (both in language systems and culture). This procedure implies a "word for word" translation that must not alter the meaning stemming from the source text. Even though Vinay and Darbelnet argue that *literal translation* is a default procedure (Vinay and Darbelnet 1995:288), this type of translation can be thought of as non-functional if:

- the translation has a different meaning from its original
- the translation has no meaning in the target language,
- the translation has no term for metalinguistic experiences within the target language or there are terms for metalinguistic experiences, but they cannot be expressed in the same registry. (Vinay and Darbelnet 1958:87)

If *direct translation* is indeed impossible given the mentioned reasons, translators should pick one of the procedures from the domain of *oblique translation*.

*Transposition* is a procedure that involves changes in word classes across two languages involved, without altering the meaning of the original. According to them, transposition is the most common structural change used in translation. which can be obligatory or optional (Vinay and Darbelnet, 1958:88). For example:

English sentence "*It's raining outside.*" can be translated into Croatian sentence "Vani pada kiša." using transposition. English verb "*is raining*" is rendered in Croatian as a noun "*kiša*", involving a change in lexis, transforming English verb into Croatian noun.

*Modulation* refers to rendering the target text from a different point of view to that of the source text (Pavlović 2015:59). *Modulation* is a way to find a degree of target language naturalness without sacrificing any meaning or accuracy arising from the source text. For example, a source language may prefer using passive forms, while the target language uses active forms more often. Furthermore, just like *transposition*, *modulation* can be obligatory or optional; optional modulation results in translation that is in the nature of the target language, often causing "*That's the way we would have said it!*" remarks from the readers of the translation (Pavlović 2015:60).

The sixth procedure is *equivalence*. Vinay and Darbelnet use the term differently from their fellow scholars. For Vinay and Darbelnet, *equivalence* refers to different ways languages stylistically and structurally describe the same situation (ibid.). From this point of view, (Vinay and Darbelnet's) equivalence deals with translating phrases, sayings, proverbs across languages, therefore it can be said that this equivalence is almost inherently cultural. For example, English phrase "like a bull in a china shop" is translated into Croatian as "kao slon u staklarni. Even though these phrases are formally very different, they have the same meaning (describing someone as clumsy) (ibid).

The final procedure proposed by the French scholars is *adaptation*; using this procedure a translator renders the source text into the target text whilst ensuring it is as relevant and meaningful as the original was. It is used when context of the original message is unknown to target audience. This procedure implies creating a whole new (yet equivalent) context that is relevant to target audience to successfully convey meaning of the original (ibid). Vinay and Darbelnet gave an example of French translation that replaced English sport cricket with a sport that is more popular among French population - cycling (Vinay and Darbelnet 1958:91).

## 5. Culture-specific items (CSI)

Some of the translators that worked within text-oriented approach extended their range of work and started dealing with culture. They were particularly interested in translating cultural elements (concepts, ideas, items that are deeply enmeshed and specific for a certain culture) and how to make them equivalent with the target culture, no matter how dissimilar the cultures are. Various translation scholars used different terms for these items: Newmark named them *culture words*, Vladimir Ivir used term "*mismatched cultural elements*", Franco Aixela talks about *culture specific items*, while Florin named them *realia* (Pavlović 2015:70). Florin defined *realia* as words or combination of words representing items and concepts that are characteristic for culture, lifestyle, social and historical development of one nation, while they are completely alien to another nation (Pavlović 2015:71). These items do not have precise equivalents in target languages, because they are closely connected to local and historical aspect of the source language/culture, therefore they cannot be translated using usual procedures (ibid.). The root of the problem are cultural gaps between two cultures, that become visible only when two cultures come in contact. Ivir distinguishes between two types of gaps (Ivir 1987:36):

1. Gaps that are the result of differences in extralinguistic reality between the source and the target culture, meaning that these gaps are evident when one culture does not possess the cultural element the other culture has.
2. Gaps that are the result of different ways of lexicalising items that share the same extralinguistic reality, meaning even though these items belong to the same extralinguistic reality, two languages in contact may use completely different ways of expressing them.

Aixelá explains that another cause of these cultural gaps can be ascribed to absence of certain cultural elements in the target culture/language or the different value (connotation) that element has in the target culture/language (Pavlović 2015: 71).

Culture-specific items can be systematically classified in different ways. Aixela grouped culture-specific items in following categories: toponyms, anthroponyms, historical figures, local institutions, work of art, etc. (Aixelá 1996). Peter Newmark divided them in 5 categories: 1. ecology (fauna, flora, hills etc.); 2. material culture (clothes, food, transport, housing); 3. social culture: work and leisure; 4. political, religious, artistic and administrative concepts, organizations, customs etc.; 5. gestures and habits (cited in Terestyényi 2011:14).



Florin and Vlahov's classification also consist of five categories: 1. geographical; 2. ethnographic (clothing, food and drink, housing, career names, vehicles and tools); 3. art and culture (music and dance, games, rituals, musical instruments etc.); 4. ethnic (names, surnames and nicknames); 5. socio-political (administrative territorial units, ranks, offices etc.) (cited in Terestyényi 2011:13.).

## 6. Procedures for translating culture-specific items

As it was previously said, language and culture are inseparable, therefore, when translating a certain text from the source language to the target language it is inevitable that a translator will come across translation problems that can be related to culture-specific items or the way these items are lexicalized in different cultures. Ivir corroborates this statement saying: "Culture is present in every communicative act" (Ivir 1987:35), consequently he argues that "translation deals with translating cultures, rather than languages themselves" (Pavlović 2015:71). To combat this problem numerous translation scholars proposed equally numerous classifications of procedures that are used when translating culture-specific items. For the purpose of this thesis and later analysis, Veselica Majhut's classification of the said procedures will be presented and shortly explained in the following paragraphs (cited in Pavlović 2015: 73-82):

Veselica Majhut organized the procedures used in translating culture-specific items into following categories: 1. *Borrowing*; 2. *Literal translation or calque*; 3. *Cultural equivalent or substitution* 4. *Explanation or descriptive translation*; 5. *addition*; 6. *Omission*; 7. *Neologism*; 8. *Combination of two or more mentioned procedures*.

### 1. *Borrowing*

This procedure implies transfer of culture-specific item from the source culture to the target culture without translating the word, however this word can be adapted to phonological or morphological rules of the target language. Most of the loan-words found in a particular language, became integral part of the said language corpus using this procedure (Pavlović 2015:73). For example, Croatian words *džem* i *pidžama* were borrowed from English words *jam* and *pyjamas*, and were adapted to Croatian spelling rules. Veselica Majhut further argues that it is important to distinguish between this type of borrowing (loan-word is already a part of the target language) and type of borrowing in which translator choses to borrow a certain word for the first time. She provides an example where Croatian word *šerif* was borrowed from

English word *sheriff*. In Croatian *šerif* is associated with a local representative of law in American frontier during the second half of the 19th century. Translator will not have any problems with translating this word in the context of that time period, since that word already exists in Croatian. However, if the word *sheriff* is used in the context of contemporary American police, Croatian word will not suffice and may cause different connotation, ultimately leading to incomprehensibility of the said reference (Pavlović 2015:74). The upside of this procedure is the retention of the target culture "flavour", while the downside is incomprehensibility resulted by usage of unwanted connotations the borrowed word may have in the target language (ibid).

## 2. *Literal translation or calque*

*Literal translation* is in fact a literal translation of culture-specific items or syntagms from the source language to the target language. The upsides and downsides are the same as in *borrowing* (Pavlović 2015:75). Literal translation should be avoided if:

- the translated syntagm does not have meaning in the target language
- the translated syntagm has a different meaning from the syntagm in the source language (Pavlović 2015:76).

English phrase "monkey business" can be literary translated as "majmunska posla". This term refers to silly, mischievous or deceitful conduct in both languages.

## 3. *Cultural equivalent or substitution*

*Cultural equivalent* is a procedure that involves substitution of a culture-specific reference from the source culture with a culture-specific reference from the target culture (ibid). The references from both the source culture and the target culture are never the same, however they can function as equivalents in certain context. For example, English sentence "I spent the whole afternoon baking Banoffee pie." can be rendered into Croatian as: "Cijelo popodne sam pekao štrukle". Both Banoffee pie and štrukle are traditional pastry in their respective cultures, therefore štrukle serves as a cultural equivalent for Croatian audience that may not be familiar with traditional British Banoffee pie. A procedure in which a reference from the source culture is substituted with another reference from the same source culture that is more familiar among the target audience is special subtype of the *cultural equivalent* (Pavlović 2015:77). For example: "He finally saved up enough money for that GMC he always talks about." can be translated into Croatian as "Napokon je uštedio dovoljno novaca za onaj Chevrolet o kojem

uvijek govori.” GMC and Chevrolet are both American car brands, however Croatian audience is more familiar with Chevrolet, as one of the quintessential American cars, than with GMC, therefore this translation can be thought of as equal as its original counterpart. The upside of *cultural equivalent* is that the target audience is provided with a familiar reference, while the negative side is the complete deletion of differences between the source culture and the target culture. Furthermore, if a translator opts for using cultural equivalent, he/she should be consistent and continue using this procedure in the rest of the text, substituting all source culture CSIs with CSIs of the target culture to avoid inconsistencies in the text. Switching all source target culture-specific items with the ones from the target culture is known as *cultural transplantation* (ibid.).

#### 4. *Descriptive translation*

*Descriptive translation* is often used to describe and explain the source culture element to the target audience, using only relevant information for the particular context. The upside of *descriptive translation* is that it can help a reader to understand the reference. On the other hand, the biggest downside is that the translation may seem too long or boring (Pavlović 2015:78). *Descriptive translation* can be incorporated in the text, written down in footnotes or in the glossary at the end of the text. There are several subtypes of *descriptive translation* (ibid.):

##### a) *Descriptive translation using hypernyms:*

My mother and father play Whist every Friday.

Moja majka i otac kartaju svaki petak.

In this example popular British card game *Whist* is substituted with hypernym “karte” (playing cards), which was further transformed into verb *kartati* (to play cards) using transposition.

This type of *descriptive translation* is often used in translating food or clothing brands as well as other trademarks from the source culture that are not well known to the target audience, therefore American soda brand *Mountain Dew* can be rendered as *sok* or *gazirani sok*.

##### b) *Descriptive translation using neutral terms:*

This type of translation uses more neutral term to avoid unwanted connotations.

Joseph Fucito was appointed New York's city sheriff in 2014.

Joseph Fucito izabran je za šefa policije New Yorka 2014 godine.

As it was already shown in one of the previous examples, English word *sheriff* may invoke connotations of the Wild West in Croatian audience which obviously does not fit the context of this sentence. In order to avoid these associations *sheriff* was substituted with more neutral term *šef policije* (*chief of police*).

#### c) *Paraphrase*

*Paraphrase* is a procedure in which culture-specific items from the source language are retained (because they are transcultural and known to target culture), however they are lexicalised in a way that is closer to the target culture audience. Pavlović provides the following example (Pavlović 2015:79):

"Helen's autobiography *In the Flame* is filled with lots of semi-naked and naked pictures of her in variously risqué - and decidedly un-Queen Elizabethy - poses".

... u pozama koje nisu ni najmanje nalik kraljici Elizabeti.

#### d) *Componential analysis*

*Componential analysis* is procedure that was proposed by Eugene Nida (see p.8). This procedure can also be used in translating culture-specific items as exemplified by following sentences (Pavlović 2015:79):

"You have to be kinda Zen about it."

Moraš biti miran i koncentriran.

#### 5. *Addition*

This procedure is the result of translator's choice to keep the culture-specific item in its original form, however the translator provides the short explanation of the original reference, helping the target culture audience to understand it better. Addition is shorter than descriptive translation and is usually incorporated in the text itself as common noun in apposition.

Tijekom svog posjeta Hrvatskoj, Mark je probao pršut po prvi put.

During his visit to Croatia, Mark tried pršut, traditional dry-cured ham, for the first time.

## 6. *Omission*

*Omission* of culture-specific items is a procedure which is commonly used when usage of other translation procedures for the said reference does not provide valid solutions in the target culture. Ivir provides an example where German phrase *guten Appetit*, which does not have an English equivalent, could be paraphrased as *enjoy your meal*, but it could also be omitted, because a phrase that is not used regularly in the target culture may put bigger or even unwanted emphasis on the reference than the author originally intended to (Pavlović 2015:80).

## 7. *Neologism*

*Neologism* is a procedure in which a culture-specific item from the source culture is replaced by newly created term in the target language. This procedure is rarely used because it takes a lot of effort to create a new word that would faithfully represent the original. Pavlović used Veselica Majhut's example from American sitcom *Seinfeld*, in which the translator created word *lavenjak* as counterpart to American dessert *lava cake*. Translators often use analogy in creating new words, just like in this case, where the word *lavenjak* was derived from the word *paprenjak* (Pavlović 2015:81). *Neologisms* are frequently used in translating fantasy genres because authors usually create new worlds, locations, creatures whose names are often motivated (meaning of their names are often derived from their personalities or appearance) (Pavlović 2015:83). Using *neologisms*, translators try to transfer that motivated meaning to the target language.

## 8. *Combination of two or more procedures*

As the name suggests, this procedure is in fact a combination of several procedures. *Addition* and *descriptive translation* are often combined with *borrowing* and *literal translation*. This way the original culture-specific item is preserved, while the extra information helps target audience understand the reference better.

When speaking about choosing the right procedure in translating culture-specific items, it should be noted that none of the mentioned procedures (and procedures classified by other authors) are prescriptive, meaning there are no set rules that can be followed in different situations, rather a translator should always evaluate the status of culture-specific item in both source and target culture. From that point, they have to choose the procedure they seem optimal for that specific situation. Furthermore, later approaches to translation such as functional and descriptive approach emphasise that the choice of translation procedures is conditioned by

different factors such as target audience, type of text, type of translation, mode etc. (Pavlović 2015:82).

## 7. Orientations in translation

Aside from classifying the procedures in translating culture-specific items, translation scholars who worked within the text-oriented approach assumed the choice of procedures is influenced by general orientation in translation and vice-versa. Most of the authors agree that the translation can be oriented towards the source culture, or it can be oriented towards the target culture, which was basic classification since Cicero's time. Translators that dealt with culture-specific items tried to expand already mentioned binary classification of translation orientation and systemise translation procedures within new categories (Pavlović 2015:86). Harvey and Higgs propose two orientations: *exotism* and *cultural transplantation*. *Exotism* is a type of orientation in which translator chooses procedures that will preserve the culture-specific items of the source culture, while *cultural transplantation* tends to adapt original CSIs to the target culture. Furthermore, they state that translators usually avoid both complete exotism or cultural transplantation, rather they will choose procedures that will dampen said extremes (Pavlović 2015:87). Mihalac tried to improve this classification by dividing exotism into two categories: *exotism with minimal translator presence* and *exotism with maximal translator presence*. In cultural transplantation a translator will mainly use cultural equivalent as the default procedure, while borrowing is the preferred method in minimal translator presence orientation. On the other hand, translators that opt for exotism with maximal translator presence will often use a combination of addition and descriptive translation (ibid.).

Veselica Majhut adds another category to Mihalac's classification. She distinguishes between *orientation towards the source culture* (exotism), *orientation towards the target culture* (cultural transplantation) and *neutralisation* (deletion of culture-specific items). *Neutralisation* is used when a translator decides to remove all cultural references of the source culture without their substitution with the target culture references, instead these cultural references are swapped with more neutral references that are familiar to wider range of audience. Procedures that fall into the domain of exotism are: borrowing, literal translation and neologism; omission and descriptive translation using hypernyms/neutral items are procedures that are used in neutralisation, while cultural equivalent and neologism are used when a translation is oriented towards target culture audience (ibid.)

## 8. Translation of names in children's fantasy literature

In his work *Translation of Names in Children's Fantasy: Bringing the Young Reader into Play* published in 2006, Brazilian translation scholar Lincoln Fernandes specifically dealt with the ways names are rendered from a source language/culture into a target language/culture in the context of children's fantasy literature. Fernandes defined names as "words by which an individual referent is identified, that is to say, the words(s) whose main function is/are to identify, for instance, an individual person, animal, place or thing" (Fernandes 2006:45). He further explained that, even though names are mono-referential, they are not mono-functional, meaning they can carry different *semantic, semiotic, or sound symbolic meanings* in the text (ibid.). Citing Marmaridou (1991), Fernandes states that literary texts operate on at least two levels of communication: "in the text" level (communication between narrative elements of the story) and "above the text level (communication between the author and the reader). It is at the "above the text" level, where names transfer semantic, semiotic, or sound symbolic meanings, attributed by the author, to the reader (Fernandes 2006:46). In children's fantasy literature, *semantic meanings* are rather important, as the author uses names to describe characters (their personality or physical appearance), locations, or they carry meanings that create comic effects (ibid.) In other words, the author invents names that are derived from character's looks, personality and behaviour, giving young readers hints on what to expect from different characters of the story. Regarding the comic effects of names, Fernandes states that puns and/or double entendres (e.g. Bogtrotter – 1. usually disparaging: a native or resident of Ireland<sup>1</sup>; 2. Invented surname in *Matilda* coined from British slang "bog" (toilet)<sup>2</sup> and verb "to trot": to ride, drive or proceed briskly: in a hurry<sup>3</sup> - depicting someone who visits lavatory regularly) are often used to create humorous effects in children's fantasy (ibid.) From semiotic point of view, names act as signs in different cultures: they identify gender (e.g. male: Michael, female: Matilda), indicate nationality (e.g. Bruce, Harry, Jennifer are common English names), mythology (e.g. Gorgon), intertextuality (e.g. Mr. Pip, Miss Havisham, Moses), generate different historical associations (e.g. Napoleon, Duke of Wellington) etc. (Fernandes 2006:47). Translating names that carry strong semiotic meaning is often quite a daunting task for translators, since their semiotic significance is deeply rooted in the source culture/language. Consequently, translators of children's literature often choose to transfer elements of a story in

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<sup>1</sup> Merriam-Webster Online Dictionary (merriam-webster.com)

<sup>2</sup> Merriam-Webster Online Dictionary (merriam-webster.com)

<sup>3</sup> Merriam-Webster Online Dictionary (merriam-webster.com)

reader's own cultural world rather than in the cultural world the author used as inspiration. This way, cultural references are more recognisable to young target audience, making them more immersed in the story (Fernandes 2006:47). Luckily, translating semiotic loaded names is sometimes an easy task due to: 1. transcultural character of names (e.g. English: Matilda, Croatian: Matilda), meaning that the target culture has already adopted (and adapted the names to orthographical and phonological rules of the target language) said names sometime in the past; 2. Usage of *exonyms* - names "by which one people or social group refers to another and by which the group so named does not refer to itself" (e.g. English: Croatia, John; Croatian: Hrvatska, Ivan) (ibid.). Regarding the sound symbolic meanings, since there are no instances of names that carry any sound symbolic meaning in *Matilda* there is no point in addressing this issue further.

Another point that Fernandes examines is *readability* and *memorability* of names in children's literature. He argues that names from foreign cultures/languages often cause problems with reading and pronunciation among young readers of the target culture/language, due to orthographic and phonological norms of the source language (e.g. Miss Trunchbull, Mr and Mrs Wormwood, Willard) which can be significantly different from the norms of the target language (Fernandes 2006:48). He further states that "translators of children's literature are expected to deal with foreign names in a way which enables young readers to recognise them according to the phonological and orthographic conventions of the target language as not to alienate children from reading (ibid.).

From translational perspective, Fernandes divided names into two categories: *conventional names* and *loaded names*. *Conventional names* refer to names that are unmotivated: they do not carry any semantic meaning (e.g. Harry, Bruce, Nigel, Rupert). On the contrary, *loaded names* are seen as motivated, meaning they are loaded with semantic meanings important to the story, as the term itself suggests (e.g. Miss Honey, Miss Trunchbull, Mr and Mrs Wormwood) (Fernandes 2006:49). Loaded names can also be grouped into two categories: *suggestive names* and *expressive names*. *Expressive names* are connected with the lexicon of particular language (e.g. Miss Honey, the Prince of Darkness, the Foul Serpent, the Fiery Dragon Mr and Mrs Wormwood), therefore semantic meaning of *expressive names* are more transparent than in *suggestive names* such as Voldemort in *Harry Potter* series (ibid.).

Fernandes based his classification of translation procedures of names in children's literature on Hermans' division of rendering names from one language into another: copying,



transcription, substitution, translation, deletion, and addition (ibid.) Depending on the choice of procedures, one can find translation to be *adequate* or *acceptable*. If a translator opts for procedures that follow literary and linguistic norms of a source language rather than norms of a target language, this translation is deemed as *adequate*. Contrastingly, a translation that favours linguistic and literary rules of the target language is regarded as *acceptable* (ibid.) Notions of *adequacy* and *acceptability* can be connected with two basic orientations in translation: orientation towards source culture or orientation towards target culture. *Adequacy* relates to orientation towards source culture, while *acceptability* is analogous to orientation towards target culture. Fernandes proposes the following classification of procedures in translating names in children's literature: 1. *Rendition* 2. *Copy* 3. *Transcription* 4. *Substitution* 5. *Recreation* 6. *Deletion* 7. *Addition* 8. *Transposition* 9. *Phonological replacement* 10. *Conventionality* (Fernandes 2006:50). These procedures will be shortly explained and accompanied by examples sentences from Dahl's "Matilda" and its Croatian translation in "personal names and surnames" (see section 10.1.)

## 9. Roald Dahl and Matilda

Roald Dahl was a British novelist, poet, and short-story writer. He was born in 1916 in Wales to Norwegian immigrant parents. Dahl finished his schooling in England and went to work for Shell company in Africa. Dahl served as a fighter pilot for Royal Air Force in the Second World War. During his service he got wounded and decided to start writing for *Saturday Evening Post*. He wrote his first novel *Gremlins* in 1943, which was later screened by famous Walt Disney. Dahl is often referred as one of the greatest writers for children in 20th century. Dahl's most famous literary works for children are: *James and the Giant Peach* (1961), *Charlie and the Chocolate Factory* (1964), *The Magic Finger* (1966), *Fantastic Mr Fox* (1970) *Charlie and the Great Glass Elevator* (1972), *The Twits* (1980), *The BFG* (1982), *The Witches* (1983) and *Matilda* (1988). During his life and career Roald Dahl won numerous literary awards, while the most notable one was *World Fantasy Convention Lifetime Achievement Award* in 1983. Roald Dahl often collaborated with famous English illustrator Quentin Blake, who helped him create globally well-known novels for children. Roald Dahl died in 1990 in England. (Dahl 2016).

*Matilda* is a novel about a young girl named Matilda. She is an extraordinary five-year-old child, who learnt how to speak at the age of one and a half, she taught herself how to read when she was only three, and by the age of four she had unquenching thirst for books. Aside

from her intellectual powers, which are far beyond an ordinary child of that age, Matilda possesses one more power - telekinesis (an ability to move objects without direct contact), which stems from Matilda's ignored and unutilized intellectual potential. Matilda uses her powers to battle and spite the antagonists of the story- her parents Mr. and Mrs. Wormwood, and notorious headmistress Miss Trunchbull. Matilda's parents are arrogant, neglectful, ignorant, more interested in trivial things such as TV programme and bingo than in their exceptional daughter. Miss Trunchbull is cruel, malicious, sadistic headmistress of Crunchem Hall (Matilda's school). She is infamous for brutal behaviour to her pupils; her preferred methods of punishments are physical violence, throwing students out of the windows or locking them up in her wardrobe called the Chokey. The story takes place in an unknown British village, while most of the action happens inside Crunchem Hall or Matilda's family home. Regarding the language, *Matilda* was written in simple (yet in neither way simplistic or crude) and informal language. Informal language is characterised by heavy usage of colloquialisms: contractions, slang, figures of speech such as similes, metaphors, idioms, proverbs etc. All these elements can be found throughout the story as it can be seen from some of the examples below:

**Contractions:** “Im telling you trade secrets,” the father said. “So don’t you go talking about this to anyone else. “You don’t want to put me in jug, do you?” “I won’t tell a soul,” the boy said...” (Dahl 2016:19)

**Slang:** telly, stinkers, nitwit, jug, little squirt, laddie, “She’s hardly done ten thou.”

**Simile:** “Fiona has the same glacial beauty as an iceberg, but unlike the iceberg she has absolutely nothing below the surface.” (Dahl 2016:3)

“You look like someone’s grandmother gone wrong!” (Dahl 2016, 56)

“...Miss Trunchbull never walked, she always marched like a storm-trooper... and if a group of children happened to be in her path, she ploughed right on through them like a tank...” (Dahl 2016:61)

**Metaphor:** “Your son Wilfred has spent six years as a grub in this school and we are still waiting for him to emerge from the chrysalis.” (Dahl 2016:3)

“Who the heck do you think you are”, he shouted, “the Archbishop of Canterbury or something, preaching to me about honesty?” (Dahl 2016:19)

“In two large strides the Trunchbull was behind Eric’s desk, and there she stood, a pillar of doom towering over the helpless boy.” (Dahl 2016:146)

**Idioms:** “Mr Wormwood was hooked on bingo and played it five afternoons a week.” (Dahl 2016:6)

“She also knew that he liked to boast and she would egg him on shamelessly” (Dahl 2016, 16)

“You are just and ignorant little squirt who hasn’t the foggiest idea what are you talking about.” (Dahl 2016:19)

“Her safety-valve, the thing that prevented her from going round the bend, was the fun of devising and dishing out these splendid punishments...” (Dahl 2016:43)

They had prepared themselves for an unpleasant scene in which the wretched boy, stuffed to the gills with chocolate cake...” (Dahl 2016:124)

Aside from the “triumph of good over evil through power of friendship” didactic message, which is the archetype of children’s literature, Dahl also tries to convey an idea that reading is an important, joyful, worthwhile, and fulfilling activity. Matilda can often be seen enjoying reading books in her cosy room: “*Her own small bedroom now became her reading-room and there she would sit and read most afternoons, often with a mug of hot chocolate beside her...It was pleasant to take a hot drink up to her room and have it beside her as she sat in her silent room reading in the empty house in the afternoons. The books transported her into new worlds and introduced her to amazing people who lived exciting lives. She went on olden-day sailing ships with Joseph Conrad. She went to Africa with Ernest Hemingway and to India with Rudyard Kipling. She travelled all over the world while sitting in her little room in an English village.*” (Dahl 2016:15). Furthermore, Matilda regularly visits the local library and its librarian Mrs Phelps, with whom she engages in conversations about the titles she has read or asks for recommendations what to read next. In that part of the story, Dahl listed many famous authors and their respective works: Charles Dickens (*Oliver Twist*, *Nicolas Nickleby*, *The Great Expectations*), Rudyard Kipling (*Kim*), Jane Austin (*Pride and Prejudice*), Earnest Hemingway (*The Old Man and the Sea*), Charlotte Bronte (*Jane Eyre*), George Orwell (*Animal Farm*), etc. It can be argued that by providing the list of authors and their works, Dahl wanted to encourage his young audience to read as much as they can and introduce them to the wonderful world of books and reading. On the other hand, Matilda’s parents, as one of the main antagonists in the story, think that reading is redundant and waste of time: “*Daddy,*” she said,

“do you think you could buy me a book?” “A book?” he said. What d’you want a flaming book for?” “To read, Daddy.” “What wrong with the telly, for heaven’s sake? We’ve got a lovely telly with twelve-inch screen and now you come asking for a book! You’re getting spoiled, my girl!” (Dahl 2016:6); “I don’t want to know what it’s about”, Mr Wormwood barked. “I’m fed up with your reading anyway. Go and find yourself something useful to do.” With frightening suddenness he now began ripping the pages out of the book in handfuls and throwing them in the waste-paper basket.” (Dahl 2016:35).

School - related plot and setting, young child as a protagonist who "fights" against adult antagonists, story told from child's point of view, contrast of extremes (good vs evil), didactic message, straightforward action, and informal language, are some of typical characteristics of children literature that can be found in this novel. Furthermore, Matilda's extraordinary psychic power is a typical feature of fantasy genre. Even though the story does not contain any magical creatures and is set in ordinary world, events such as throwing students out of the windows or tossing them for several hundred meters without injuring them are unrealistic, further highlighting the fantastical nature of the novel. It is obvious that the target audience are children, but if one wants to be more precise, it can be concluded that the primary audience are children in the lower primary school (6-12 years old).

## 10. Analysis

This analysis will try to determine which translation procedures of culture-specific items (CSIs) were employed in Croatian translation of *Matilda* to make it equivalent with the Dahl’s original. Culture-specific items that are going to be analysed were gathered from 2016’s edition of Dahl’s fantasy novel *Matilda* (1988) published by *Puffin Books* (London) (referred as ST (source text) in the analysis), and Croatian translation *Matilda* done by Ljiljana Šćurić, which was published by *Mozaik Knjiga* (Zagreb) in 1998 (referred as TT (target text) in the analysis). Furthermore, after the analysis of the procedures, general orientation in translation that the translator decided to follow will be identified, since the choice of the procedures greatly depends on the type of the orientation. For the purpose of this study Veselica Majhut’s classification of translation orientations will be used (exotism, cultural transplantation, neutralisation). Culture-specific items that are examined in this analysis are grouped into following categories: 1. *Personal names and surnames* 2. *Geographical names* 3. *Food and drinks* 4. *Measures and currency*. This modified categorisation is inspired by Aixela’s and

Vlahov's classifications of culture-specific items (see p. 13). Furthermore, in determining which translation procedures of CSIs were employed in the Croatian translation, two separate classifications will be used. The first classification, which was created by Lincoln Fernandes, will be used for *personal names and surnames* category. In one of his works, Fernandes dealt specifically with translating names in children's fantasy literature, and since *Matilda* belongs to the said genre, this choice seems ideal. For *geographical names, food and drinks, and measures and currency* categories, Veselica Majhut's classification of translation procedures for CSIs will be used. Procedures that were not used in the Croatian translation won't be analysed. Cambridge Online Dictionary and Merriam-Webster Online Dictionary were used in determining semantic/semiotic meanings of loaded names and surnames in the ST, while Hrvatski jezični portal was used for determining the meanings behind the names in the TT.

### 10.1. Personal names and surnames

Translation procedures of names that were identified in this section of the analysis were proposed by Lincoln Fernandes (2006:50-55). Each procedure will briefly be explained and accompanied by tables with examples from both ST and TT.

#### 1. Rendition

*Rendition* is a procedure that is used in translating semantically loaded names that are part of standardized language of a source text. In other words, if a name is part of the lexicon of the source language, it possesses a certain meaning that should be rendered in the target language (Fernandes 2006:50).

| ST  | TT   |
|---|--|
| <u>Mr and Mrs Wormwood</u> were two such parents.   | <u>Gospodin i gospođa Papričić</u> bili su upravo takvi roditelji.   |
| Their teacher was called <u>Miss Honey</u> , and she could not have been more than twenty-three or twenty-four.               | Njihova učiteljica zvala se <u>gospođica Slatkić</u> . Nije joj moglo biti više od dvadeset tri, dvadeset četiri godine. |
| “So now you want to unload her on to the wretched <u>Miss Plimsoll</u> in the top form where she will cause even more chaos?” | -Ne možete s njom izići na kraj pa bi je uvalili jednoj <u>gospođici Cipelić</u> da njoj stvara probleme!?               |

|   |  |
|---|--|
| “I suppose you know the Trunchbull has a lock-up cupboard in her private quarters called <u>The Chokey</u> ? Have you heard about <u>The Chokey</u> ?”  | - Vjerojatno znate da Grozobradica ima ormar koji se zaključava, a koji zove <u>Gušilica</u> ? Jeste li već čule za <u>Gušilicu</u> ?  |
| “Bruce <u>Bogtrotter</u> ?” the Trunchbull barked suddenly. “Where is Bruce <u>Bogtrotter</u> ?”  | -Jura <u>Dotepenac</u> ! – iznenada je riknula Grozobradica. – Gdje je Jura <u>Dotepenac</u> ?   |
| The boy stood up. “My name is Eric <u>Ink</u> , Miss Trunchbull,” he said.  | Dječak je ustao. – Zovem se Edo <u>Tinta</u> , gospođice Grozobrad – rekao je.   |
| “We are the crusaders, the gallant army fighting for our lives with hardly any weapons at all and the Trunchbull is the <u>Prince of Darkness</u> , <u>the Foul Serpent</u> , <u>the Fiery Dragon</u> with all the weapons at her command.” | - Mi smo križari, odvažna vojska koja se bori za život gotovo goloruka, a Grozobradica je <u>Princeza tame</u> , <u>Zla zmija</u> , <u>Strašni zmaj</u> i sve joj je oružje na raspolaganju. |

This table reveals that Šćurić used *rendition* as one of the main procedures in translating semantically loaded personal names and surnames. Matilda’s family name Wormwood is a surname which is used to identify one of the main antagonists, Matilda’s parents, Mr and Mrs Wormwood, who are ignorant, neglectful, quick-tempered, and have rather unpleasant personalities. According to Merriam-Webster Online Dictionary, “wormwood” refers to: “1. a European plant (*Artemisia absinthium*) that has silvery silky-haired leaves and drooping yellow flower heads and yields a bitter dark green oil used in absinthe; 2. something bitter or grievous.” It is evident that the word “wormwood” functions as an expressive name. Analogous to that, Šćurić decided to render the surname as “Papričić”, possibly derived from adjective “papren”, which according to Hrvatski jezični portal, carries connotative meaning “one who is angry; harsh” (hjp.znanje.hr), and the suffix -ić which is commonly found in Croatian surnames. Even though “bitter” and “papren” have slightly different meanings, both express a domain of unpleasantness. Another expressive surname is that of Miss Honey. Word “honey” refers to: “1. a sweet viscid material elaborated out of the nectar of flowers in the honey sac of various bees; 2. a loved one: sweetheart, dear 3. a superlative example; 4. an attractive woman” (merriam-webster.com), thus perfectly describing the beautiful, young, kind, caring teacher who was “*a mild, and quiet person who never raised her voice and was seldom seen to smile, but there is no doubt she possessed that rare gift for being*

*adored by every small child under her care. She seemed to understand totally the bewilderment and fear that so often overwhelm young children who for the first time in their lives are herded into a classroom and told to obey orders. Some curious warmth that was almost tangible shone out of Miss Honey's face when she spoke to a confused and homesick newcomer to the class.*" (Dahl 2016:61). Šćurić translated this surname as "Slatkić", which was derived from adjective "sladak", meaning: "1. one that tastes of sugar or honey; 2. connotative meaning for pleasant; 3. lovable, likable, or cuddly" (hjp.znanje.hr). As in the previous example, there are slight differences between "honey" and "sladak", however both express the domain of sweetness and pleasantness. The surname "Plimsoll" also carries a particular connotation that is to be rendered into Croatian, as it refers to "a sports shoe with a pliable rubber sole" (merriam-webster.com). However, it is not evident why Dahl decided to name one of his side characters after a sports shoe. Miss Plimsoll was rendered as "gospođica Cipelić", using hypernym "cipela" (a shoe) and suffix -ić. Surname "Bogtrotter" has quite a pejorative connotation as it refers to "*usually disparaging*: a native or resident of Ireland" (merriam-webster.com), which was translated into Croatian as "Dotepenac". It is interesting to observe that "Bogtrotter" is a strong British culture-specific reference, which cannot be translated into Croatian as such, because Croatian language do not possess this reference, therefore Šćurić used term "dotepenac" which is used to describe a foreigner or an outsider in general (hjp.znanje.com). Another British culture-specific reference can be found in the name "The Chokey", which refers to British slang for jail or lockup (merriam-webster.com). In the story, The Chokey is a cupboard that is used as a punishment for the students that provoked Miss Trunchbull. To avoid another British reference, it can be argued that Šćurić found solution to this problem in verb "to choke", as part of the said name, thus translating it with Croatian verb "gušiti", meaning "to block normal breathing" (hjp.znanje.hr.), and further transforming using transposition it into "Gušilica". The surname "Ink", meaning "a coloured, usually liquid material for writing and printing" (merriam-webster.com) was translated literally into Croatian as "Tinta". "The Prince of Darkness", "the Foul Serpent" and "the Fiery Dragon" are nicknames (or rather titles) which children use to denote their terrifying headmistress miss Trunchbull. "The Prince of Darkness" and "the Foul Serpent" were literary translated into Croatian as "Princeza tame" and "Zla zmija", while adjective "fiery" was rendered into Croatian adjective "strašni": "one who is terrifying" (hjp.znanje.hr.), possibly because the destructive nature of fire evokes feelings of fear and terror, resulting in translation "Strašni zmaj."

## 2. Copy

*Copy* is a procedure that is similar to Vinay and Darblenet's *borrowing* procedure. Names that were "translated" using this procedure are not adapted to orthographical norms of target language. (Fernandes 2006:51)

| ST   | TT   |
|--|--|
| <u>Matilda</u> was both of these things, but above all she was brilliant.            | <u>Matilda</u> je bila oboje, ali osobito je bila bistra.                              |
| " <u>Willard</u> is just about to propose <u>Angelica</u> !"                         | - Sad će <u>Willard</u> zaprositi <u>Angelicu</u> !                                    |
| "I'm sure she called him <u>Magnus</u> ," Miss Honey said. That was his first name." | -Sigurna sam da ga je zvala <u>Magnus</u> – rekla je gospođica Slatkić.- Tako se zvao. |

*Copying* was only employed in a few cases as it can be seen from the table above. Willard and Angelica are characters from an American soap opera Mrs Wormwood likes to watch. The reason these names were copied is that Šćurić translated "American soap opera" as "glupa američka serija", so it would seem illogical to translate these names in Croatian. Furthermore, name "Magnus" was also copied, however the reason behind this choice is unusual, since Magnus is not a common name in Croatian culture. The choice becomes even more ambiguous considering the fact that Šćurić replaced majority of names that are not part of Croatian culture with its Croatian counterparts (see 4. Substitution and 8. Phonological replacement). On the other hand, the reason why name "Matilda" was copied is quite clear. Aside from the presence of both names in English and Croatian language, Matilda is also the main character (and the title) of the novel. Translating her name in any other way would hinder the recognisability and identity of Dahl's work.

## 3. Transcription

*Transcription* is a procedure that tries to adapt a name from a source culture to closest corresponding letters of a different target alphabet or language (ibid.) Using this procedure the translator will adapt foreign name to phonological, orthographical, morphological rules of the target language. (ibid)

| ST   | TT   |
|--|--|
| Matilda and Lavender, standing in corner of the playground during morning-break on the | Matildi i Latici je, dok su trećega dana na odmoru stajale u kutu igrališta, prišla krupna |



|   |  |
|---|--|
| third day, were approached by a rugged ten-year-old with a boil on her nose, called <u>Hortensia</u> .                                | desetogodišnjakinja s čirom na nosu po imenu <u>Hortenzija</u> .                       |
| “Only yesterday the Trunchbull caught a boy called <u>Julius</u> Rottwinkle eating Liquorice Allsorts during the scripture lesson...” | Grozobradica je baš jučer ulovila nekog <u>Julija</u> kako jede bombone na vjeronauku. |
| “Her name is <u>Agatha</u> ,” Miss Honey said. “That’s what he would have called her.”  | - Zove se <u>Agata</u> . Sigurno ju je tako i zvao.                                    |

All names in the corresponding table do not carry any semantic meanings important to the story, thus Šćurić decided to transfer them as they are, while adapting them to Croatian orthographical and morphological rules, resulting in following pairs: Hortensia – Hortenzija, Julius – Julije and Agatha – Agata. All three names can be found in Croatian language/culture.

#### 4. Substitution

In this procedure, semantically unrelated names that exist in the source text are substituted with equally semantically unrelated and already existing names in the target text language. It is important to stress even though these names exist in their respective cultures, they are not related to each other in any sense (Fernandes 2006:52).

| ST  | TT  |
|---|---|
| “Your son <u>Maximilian</u> ,” I would write, “is a total wash-out.”  | - Vaš je sin <u>Ivica</u> , - napisao bih – izgubljeni slučaj.                                      |
| “Your daughter <u>Vanessa</u> , judging by what she’s learnt this term, has no hearing-organs at all.”            | - Vaša ih kći <u>Mirjana</u> , sudeći prema tome koliko je ove godine uspjela naučiti, uopće nema.  |
| “There it is,” Fred said, “Its name is <u>Chopper</u> .”  | - Evo ga – rekao je Franjo. – Zove se <u>Miško</u> .  |
| Miss <u>Jennifer</u> Honey was a mild and quiet person who never raised her voice and was seldom seen to smile... | Gospođica <u>Snježana</u> Slatkić bila je blaga i tiha. Nikada nije vikala, rijetko se smiješila... |

|   |   |
|---|---|
| Miss <u>Jennifer</u> Honey was a mild and quiet person who never raised her voice and was seldom seen to smile... | Gospođica <u>Snježana</u> Slatkić bila je blaga i tiha. Nikada nije vikala, rijetko se smiješila... |
| “The thing we all ask about <u>Jenny</u> ...”   | - O <u>Snješki</u> nas muči dva tjedna dilema izvanredna...   |
| “It’s true as well,” a small boy called <u>Rupert</u> said.   | - A i točan je – rekao je dječak po imenu <u>Davor</u> .  |
| “ <u>Bruce</u> Bogtrotter?” the Trunchbull barked suddenly. “Where is <u>Bruce</u> Bogtrotter?”                   | - <u>Jura</u> Dotepenac! – iznenada je riknula Grozobradica. – Gdje je <u>Jura</u> Dotepenac?       |
| “You,” she said, pointing at a tiny and rather daft little girl called <u>Prudence</u> .                          | - Ti – rekla je, prstom pokazujući sitnu, ne odveć bistru curicu po imenu <u>Nives</u> .            |

This table suggests that Šćurić used substitution quite frequently in her translation, yielding the following name pairs as a result: Maximilian – Ivica, Vanessa – Mirjana, Chopper – Miško, Jennifer – Snježana, Jenny – Snješka, Rupert – Davor, Bruce – Jura, Prudence – Nives. The choice of Jennifer – Snježana name pair is especially interesting. Why Šćurić decided to substitute Jennifer with Snježana specifically, may be explained by the following description of Miss Jennifer Honey: *She had a lovely pale oval madonna face with blue eyes and her hair was light-brown. Her body was so slim and fragile one got the feeling that if she fell over, she would smash into a thousand pieces, like a porcelain figure* (Dahl 2016:60). It seems that her choice to use “Snježana” was motivated by Miss Honey’s pale and delicate appearance which resembles snow, as name “Snježana” was derived from Croatian word “snijeg” (snow). Another interesting name pair is Vanessa- Mirjana, because even though name Vanesa exists in Croatian language/culture, Šćurić decided to replace it with Mirjana for unknown reasons.

## 5. Recreation

*Recreation* is used in “recreating invented names from the source language text into the target language text, while trying to reproduce similar effects of this newly-created referent in another target cultural setting” (Fernandes 2006:52). He further states that recreation is different from substitution, because in *recreation* the lexical item does not exist in the source language or in the target language. (ibid.)

| ST   | TT   |
|--|--|
| The head teacher, the boss, the supreme commander of this establishment, was a formidable middle-aged lady whose name was <u>Miss Trunchbull</u> . | Ravnateljica, šefica, glavna zapovjednica te ustanove bila je strašan sredovječna žena po imenu gospođica <u>Grozobrad</u> . |
| “A little squirt called Ollie <u>Bogwhistle</u> sneaked on me,” Hortensia said. I knocked his front teeth out.”                                    | - Tužio me neki malac, Oliver <u>Močvarić</u> – Rekla je Hortenzija. – Izbila sam mu prednje zube.                           |

Šćurić used *recreation* in translating the surname of the story’s biggest antagonist – Miss Trunchbull. The surname was invented by Roald Dahl, coined from two words: truncheon - “a police officer's billy club” and bull – “1. a male bovine; 2. advance forcefully 3. to act on with violence” (merriam-webster.com). Both words carry connotations of violence, force, cruelty, strength, and aggressive behaviour which perfectly describe Miss Trunchbull, who takes great pleasure in torturing and physically punishing her students. To recreate this fear-instilling effect, Šćurić translated the surname as “Grozobrad”, which was possibly derived from words “groza”- meaning terror or abomination, and “brada” – hair that grows on a man’s chin and/or cheeks (hjp.znanje.hr). The reason why Šćurić decided to recreate this surname using word “brada”, which is typical male trait, may once again relate to physical appearance of the character, as Miss Trunchbull appearance is quite masculine: *She was above all a most formidable female. She had once been a famous athlete, and even now the muscles were still clearly in evidence. You could see them in the bull-neck, in the big shoulders, in the thick arms, in the sinewy wrists and in the powerful legs. Looking at her, you got the feeling that this was someone who could bend iron bars and tear telephone directories in half.*” (Dahl 2016:76-77). Another surname that was translated using this procedure is “Bogwhistle”, which was recreated into “Močvarić” based on English word “bog” and its Croatian equivalent “močvara”. However, as it was previously mentioned, “bog” is also British slang for the toilet, therefore it is not clear why Šćurić did not choose to recreate the surname in that sense, missing the opportunity to create a humorous effect which has important role in children’s literature.

## 6. Deletion

*Deletion* is a procedure that involves removing the source text name or part of it in the target text. It may seem that this procedure is somehow drastic, yet it is often used for names that are of little importance for the story (Fernandes 2016:53).

| ST  | TT   |
|---|--|
| “Only yesterday the Trunchbull caught a boy called Julius <u>Rottwinkle</u> eating Liquorice Allsorts during the scripture lesson...” | Grozobradica je baš jučer ulovila nekog Julija ( <u>Ø</u> ) kako jede bombone na vjeronauku.         |
| A boy next door called Rupert <u>Entwistle</u> had told her that if you chopped off a newt’s tail...                                  | Dječak iz susjedstva po imenu Robert ( <u>Ø</u> ) rekao joj je da ako vodenjaku otkineš rep...       |
| At lunchtime, <u>Mr Trilby</u> , the Deputy Head, telephoned her house to enquire if she was feeling unwell.                          | Poslije objeda nadzornik škole ( <u>Ø</u> ) pokušao ju je nazvati kod kuće, ali nitko se nije javio. |

In the examples above, the translator decided to completely remove the surnames of two characters, as she deemed they are of no importance to the story. In the third example, Šćurić decided to omit Mr. Trilby’s surname in her translation and replace it with a common noun “nadzornik”, identifying Mr. Trilby by his profession.

## 7. Phonological replacement

*Phonological replacement* implies an attempt in which a name from the target text tries to imitate phonological features of the source text name, replacing the source text name with an already existing name in the target language. This procedure is different to *transcription*, because *phonological replacement* replaces the name from the source text with the one from the target text culture (while retaining some phonological feature), while *transcription* implies adaptation of the source language name to the rules of the target text language (Fernandes 2006:54).

| ST  | TT  |
|---|---|
| Your son <u>Wilfred</u> has spent six years as a grub in this school and we are still waiting for him to emerge from the chrysalis. | Vaš sin <u>Vilko</u> proveo je u ovoj školi šest godina kao ličinka, no veliko je pitanje hoće li se ikada iščahuriti.              |
| Matilda's brother <u>Michael</u> was perfectly normal boy, but the sister, as I said, was something to make your eyes pop.          | Matildin brat <u>Miha</u> bio je posve normalan dječak, ali ona je , kako rekoh bila nešto doista osobito.                          |
| When she arrived, she introduced herself to the librarian, <u>Mrs Phelps</u> . She asked if she might sit awhile and read a book.   | Kada je stigla, predstavila se knjižničarki, <u>gospođi Filipović</u> , te je upitala smije li malo ostati i čitati neku knjigu.    |
| "But I don't mind telling young <u>Mike</u> here about it seeing he'll be joining me in the business one day."                      | - Ali, objasniti ću to svome <u>Mih</u> i, koji će jednoga dana raditi sa mnom.   |
| "Quite right, <u>Harry</u> ," the mother said   | - Tako je, <u>Hrvoje</u> – složila se Matildina majka.  |
| <u>Fred</u> was a friend of Matilda's. He was a small boy who lived just around the corner from her,                                | <u>Franjo</u> je bio Matildin prijatelj, sitan šestogodišnjak koji je živio u istoj ulici...  |
| "A little squirt called <u>Ollie</u> Bogwhistle sneaked on me," Hortensia said. I knocked his front teeth out."                     | - Tužio me neki malac, <u>Oliver</u> Močvarić – Rekla je Hortenzija. – Izbila sam mu prednje zube.                                  |
| The girl wearing the pigtails, <u>Amanda</u> Thrupp, stood quite still, watching the advancing giant...                             | Djevojčica sa pletenicama, <u>Amalija</u> Tikvić, mirno je stajala i gledala kako joj se grdosija približava...                     |
| A boy next door called <u>Rupert</u> Entwistle had told her that if you chopped off a newt's tail...                                | Dječak iz susjedstva po imenu <u>Robert</u> rekao joj je da ako vodenjaku otkineš rep...  |
| "What is your name?" she barked. " <u>Nigel</u> ," the boy said. " <u>Nigel</u> what?" " <u>Nigel Hicks</u> ," the boy said.        | - Kako se zoveš?- upitala je. – <u>Nikica</u> – rekao je dječak. – <u>Nikica</u> i kako još? – <u>Nikica Hlupić</u> – odgovorio je. |
| The boy stood up. "My name is <u>Eric</u> Ink, Miss Trunchbull," he said.   | Dječak je ustao. – Zovem se <u>Edo</u> Tinta, gospođice Grozobrad – rekao je.   |
| "It's nothing to laugh about, <u>Lavender</u> ."  | - Nije to smiješno, <u>Latice</u> .   |

This table shows that phonological replacement was the most used procedure in translating names in Šćurić's translation. Majority of the names that were translated using this procedure do not carry any meaning in their respective languages, except for "Lavender" – "a Mediterranean mint (*Lavandula angustifolia* synonym *L. officinalis*) widely cultivated for its narrow aromatic leaves and spikes of lilac-purple flowers which are dried and used in sachets and from which is extracted an aromatic oil used chiefly in perfumery" (merriam-webster.com) and Šćurić's translation counterpart "Latica" – part of plant's flower (hgz.znanje.hr). Even though it is arguable that this name was translated using rendition, since both words exist in their respective standardized languages, they do not carry any semantic load important for the story, therefore I find it more fitting to include it in this section. Šćurić decided to replace the names of the source text with the names from the target text culture whose starting phonemes are similar or identical to the ST, therefore creating the following translation pairs: Wilfred – Vilko (/w/ - /v/); Michael – Miha, Mike - Miha (/m/); Mrs Phelps – gospođa Filipović, Fred - Franjo (/f/); Harry – Hrvoje (/h/), Ollie – Oliver (/l/ - /o/), Amanda – Amalija (/ə/ - /a/); Rupert – Robert (/r/); Nigel – Nikica (/n/); Hicks – Hlupić (/h/); Eric – Edo (/ɛ/ - /e/); Lavender – Latica (/l/).

This part of analysis has revealed that the most employed procedure in translating names was *phonological replacement*, closely followed by *rendition* and *substitution*, while *recreation* was the least employed. However, only one procedure that was analysed followed linguistic rules of the source text (*copy*), while all others followed literary and linguistic rules of the target text, therefore, it can be concluded that Šćurić favoured *acceptability*. In other words, in translating names Šćurić oriented her translation towards the target (Croatian) culture.

## 10.2. Geographical names

As it was previously pointed out, even though Matilda is a fantasy novel, the whole story takes place in the real world, in a small unknown British village. Consequently, it is certain that there will be some strong geographical references to British culture. This part of the analysis will demonstrate which procedures were employed by the translator to translate geographical names found in the source text. Geographical names of continents and countries such as India, Australia and Spain will not be addressed, because they are already part of

Croatian language (Indija, Australija, Španjolska), therefore they do not pose a problem from translational point of view.

### 1. Omission

| ST  | TT  |
|---|---|
| “My mother goes to <u>Aylesbury</u> every afternoon to play bingo,” Matilda has said.   | - Moja mama svakoga dana ide ( $\emptyset$ ) na tombolu – odgovorila je Matilda.  |
| She travelled all over the world while sitting in her little room in an <u>English</u> village  | Sjedeći u svojem sobičku u malome ( $\emptyset$ ) selu, proputovala je cijeli svijet.   |
| “Who the heck do you think you are,” he shouted, “the Archbishop of <u>Canterbury</u> or something, preaching to me about honesty”          | - A što ti misliš, tko si ti? – povikao je. – Možda nadbiskup ( $\emptyset$ ), da mi tako propovijedaš o poštenju?                  |
| “You’ve got to remember that the Trunchbull once threw the hammer for <u>Britain</u> in the Olympics so she’s very proud of her right arm.” | - Morate se sjetiti da je Grozobradica nekoć bacala kladivo ( $\emptyset$ ) na Olimpijadi, pa je veoma ponosna na svoju desnu ruku. |
| The newt, although fairly common in <u>English</u> ponds, is not often seen by ordinary people because it is a shy and murky creature.      | Iako ih u takvim ( $\emptyset$ ) jezercima uvijek ima mnogo, vodenjake malo tko vidi jer su sramežljivi i skrivaju se u mraku.      |
| “Every poor person in <u>England</u> used to wash that way until not so very long ago.”   | - Donedavna su se svi siromašni ljudi ( $\emptyset$ ) tako prali.   |

As it can be seen from this table Šćurić decided to omit all references to Britain and its towns that were mentioned in the ST. Aylesbury, Canterbury, Britain and England were deleted in Croatian translation, while adjective “English”, aside being omitted, was replaced by adjectives “malome” (small) and “takav” (denoting similarity with something)

### 2. Descriptive translation using neutral terms

| ST   | TT   |
|--|--|
| “There is a Teacher Training Collage in <u>Reading</u> ” Miss Honey said. “That’s only forty minutes’ bus ride from here.” | - U <u>blizini</u> postoji Učiteljska škola – rekla je gospođica Slatkić. – Udaljena je samo četrdesetak minuta busom. |

In this example, English town Reading was substituted with more neutral term “u blizini” (in the vicinity)

### 10.3. Food and drinks

The following procedures were used in translating food and drink items found in the source text:

#### 1. Descriptive translation using hypernyms

| ST  | TT  |
|---|---|
| Occasionally she made <u>Bovril</u> or <u>Ovaltine</u> .  | Katkad bi umjesto toga skuhala <u>kakao</u> ili <u>bijelu kavu</u> .                                |
| “Only yesterday the Trunchbull caught a boy called Julius Rottwinkle eating <u>Liquorice Allsorts</u> during the scripture lesson...” | - Grozobradica je baš jučer ulovila nekog Julija kako jede <u>bombone</u> na vjeronauku.            |
| At home she would have been having buttered toast and strawberry jam and probably a piece of <u>sponge cake</u> to round it off.      | Kod kuće bi sada jela tost s maslacem i džemom od jagoda, a zatim vjerojatno i <u>komad torte</u> . |

Šćurić translated “Ovaltine”, a British brand of milk flavouring product made with malt extract, sugar, whey, or cocoa, using hypernym “bijela kava” (coffee with a lot of milk), while “Bovril”, a British brand of thick and salty meat extract paste, was translated as “kakao” (cocoa). The reason why the translator chose to substitute “Bovril”, which is meant to be eaten, with “kakao” (cocoa) which refers to beverage is unknown. Nevertheless, I have placed this translation choice under this procedure because *descriptive translation using hypernyms* is often used in translating brands and trademarks. “Liquorice Allsorts” are assorted liquorice confectionery sold as mixture, made of liquorice, sugar, fruit flavourings and gelatine, widely popular in British culture. These treats were translated as “bomboni” (candy/confectionery) in the target text. Lastly, typical British dessert, sponge cake, was rendered as “komad torte” (a piece of cake).



## 2. Descriptive translation using neutral term

| ST   | TT  |
|--|---|
| The suppers were <u>TV dinners</u> in floppy aluminium containers with separate compartments for the stewed meat, the boiled potatoes, and the peas. | Bilo je to <u>gotovo jelo</u> u aluminijskim posudicama s posebnim odjeljcima za pirjano meso, kuhani krumpir i grašak. |

“TV dinner” refers to a packaged, prepared in advance, frozen meal that comes portioned for an individual, therefore the translator chose to translate it as “gotovo jelo” (ready-made, prepared in advance).

## 3. Literal translation or calque

| ST  | TT   |
|---|--|
| “The first time,” Hortensia said, “I poured half a tin of <u>Golden Syrup</u> on to the seat of the chair the Trunchbull was going to sit on at prayers.” | - Prvi put – odgovorila je Hortenzija – izlila sam pola bočice “Zlatnog sirupa” na stolac na kojem Grozobradica sjedi tijekom molitve. |
| “Would you like to come back and have <u>tea</u> at my cottage?” she asked  | - Hoćeš li k meni na <u>čaj</u> ?”   |
| “You can’t imagine what it’s like to be completely controlled like that by a strong personality. <u>It turns you to jelly</u> .”                          | - Ne možeš ni zamisliti kako je kad neka jaka ličnost tako vlada tobom. <u>Pretvoriš se u hladetinu.</u>                               |

“Golden Syrup”, a thick amber coloured form of sugar syrup made by the process of refining sugar cane or sugar beet juice, used in desserts, was literary translated as “zlatni sirup”. The translator also decided to literally translate word “tea” as “čaj”, however the word “tea” can also have a connotative meaning of “refreshments usually including tea with sandwiches, crackers, or cookies served in late afternoon” (merriam-webster.com), therefore a possibly better solution would be word “užina”, which refers to smaller meal usually served in the afternoon (hjp.znanje.hr.), as both Miss Honey and Matilda had some snacks with their tea. The phrase “turn to jelly” (to suddenly feel weak because you are frightened, nervous, or ill)<sup>4</sup>

<sup>4</sup> Cambridge Online Dictionary (dictionary.cambridge.org)

was literally translated as “pretvoriti se u hladetinu”. Hladetina is a savoury jelly made with meat stock and usually contains pieces of meat. It can be argued that Šćurić could have translated this phrase using some different Croatian phrase that conveys similar meaning, because this literal translation of English phrase is not very common in Croatian, thus there is a chance that the target audience would not understand it.

To sum up, it is evident that Šćurić once again favoured neutralisation (in most cases) by erasing British food and drink trademarks and substituting them with more general food items to avoid unwanted connotations to British culture.

#### 10.4. Measures and currency

In translating measures and currency that appear in the source text the translator used only one procedure: *cultural equivalent*.

| ST  | TT   |
|---|--|
| “Now take <u>milage</u> for instance,” he went on.  | - Uzmimo <u>kilometražu</u> – nastavio je.   |
| “So I buy an old dump that’s got about a <u>hundred and fifty thousand miles</u> on the clock.”                             | - A ja kupim neku krtiju koja je prešla <u>dvjesto tisuća kilometara</u> .                             |
| “She’s almost new,” I say to the customer.<br>“She’s hardly done <u>ten thou.</u> ”   | - „Gotovo je nov“ kažem kupcu. „Nije ni prešao <u>petnaest tisuća</u> “.                               |
| “The floor is only <u>ten inches square</u> so you can’t sit down or squat in it.”  | - Površina dna je samo <u>polu četvornog metra</u> , pa u njemu ne možeš ni sjediti ni čučati.         |
| “You can rely on us,” Lavender said, making her height of <u>three feet two inches</u> stretch as tall as possible.         | - Računaj na nas – rekla je Latica, protegnuvši se do svoje pune visine od <u>95 centimetara</u> .     |
| The cake was full <u>eighteen inches</u> in diameter and it was covered with dark-brown chocolate icing                     | Torta je bila promjera punih <u>polu metra</u> , a bila je premazana tamnosmeđim čokoladnim preljevom. |
| It’s about <u>six inches long</u> and very slimy, with a greenish-grey skin on top and an orange-coloured belly underneath. | Dugi su <u>petnaestak centimetara</u> , ljjgavi, zelenkastosivih leđa i narančasta trbuha.             |

|  |  |
|--|--|
| Matilda, sitting in the second row about <u>ten feet</u> away from Miss Honey...             | Matilda je sjedila u drugom redu, približno <u>tri metra</u> od gospođice Slatkić.                         |
| ... it toppled right over and fell... not <u>twelve inches</u> from Miss Honey's folded arms | ... i zatim uz zveket pala na stol niti <u>trideset centimetara</u> od prekriženih ruku gospođice Slatkić. |

The source text reveals that in his work Dahl used inches, feet and miles which are part of traditional British imperial measurement system. Even though these measurement units are already a part of Croatian language, which they entered by the use of *borrowing* and orthographical and morphological adaptation (inch – inč, mile – milja) or *literal translation* (foot – stopa), Croatian culture uses metric system, represented by kilometres, meters, centimetres... As it can be seen, not only did Šćurić replace the names of said units (milage – kilometraža), but she also went a step further and (approximately) adapted the numbers which the respective measurement units correspond to, using the following formulas: 1 inch = 2.54 centimetres, 1 foot = 30.48 centimetres, 1 mile = 1.61 kilometres.

| ST  | TT   |
|---|--|
| “Car number one was bought by me <u>for two hundred and seventy-eight pounds</u> and sold for <u>one thousand four hundred and twenty-five.</u> ” | - Prvi auto kupio sam za <u>dvije tisuće sedamsto osamdeset kuna</u> , a prodao sam ga za <u>četnaest tisuća dvjesto pedeset.</u>                    |
| “Car number two,” the father went on, “cost me <u>one hundred and eighteen pounds</u> and sold for <u>seven hundred and sixty.</u> ”              | - Drugi automobil – nastavio je otac – stajao me <u>tisuću i sto osamdeset</u> , a prodao sam ga za <u>sedam tisuća šesto.</u>                       |
| “Car number three cost me <u>one hundred and eleven pounds</u> and sold for <u>nine hundred and ninety-nine pounds and fifty pence.</u> ”         | - Treći je koštao <u>tisuću sto deset kuna</u> , a prodao sam ga za <u>devet tisuća devetsto devedeset i pet.</u>                                    |
| “Car number four cost <u>eighty-six pounds</u> - a real wreck that was- and sold for <u>six hundred and ninety-nine pounds fifty.</u> ”           | - Četvrti me automobil stajao <u>osamsto šezdeset kuna</u> – taj je bio prava krtija prodao sam ga za <u>šest tisuća i devetsto devedeset i pet.</u> |

|  |  |
|--|--|
| “Car number five cost <u>six hundred and thirty-seven pounds</u> and sold for <u>sixteen hundred and forty-nine fifty.</u> ” | - Peti automobil stajao je <u>šest tisuća tristo sedamdeset</u> , a prodao sam ga za <u>šesnaest tisuća četiristo devedeset i pet.</u> |
| “Dad, you made exactly <u>four thousand three hundred and three pounds and fifty pence</u> altogether.”                      | - Tata, ukupno si zaradio točno <u>četrdeset tri tisuće i trideset kuna.</u>   |
| “I’ll give you <u>one pound</u> a week pocket-money,” she said.  | - Dat ću ti <u>pedeset kuna</u> džeparca na tjedan – kazala je.  |
| “The rent will be <u>ten pence</u> a week.” “Here’s one month’s rent in advance,” I said, giving him <u>forty pence.</u> ”   | - Najamnina iznosi <u>deset lipa</u> na tjedan. – Evo vam za mjesec dana unaprijed – rekla sam i dala mu <u>četrdeset lipa.</u>        |

The official British currency “pound” and “penny” (1/100<sup>th</sup> of a pound, pl. pence) were substituted with the official Croatian currency “kuna” and “lipa” (1/100<sup>th</sup> of a kuna, pl kune). As in the examples of length measures, Šćurić also decided to adjust the corresponding values of currencies in the target text. This was done by multiplying the original values in pounds with number 10, which was probably the exchange rate of the two currencies in the time the translation was created. This logic was followed in almost all of the instances shown above, with the exception of the last two examples, where “one pound” was substituted with “fifty kunas”, and “ten pence” and “forty pence” were translated as “deset (ten) lipa” and “četrdeset (forty) lipa” without adjusting the values of the two currencies. The reason behind this decision is unknown.

## 11. Conclusion

This thesis was an attempt at giving a brief historical overview of text-oriented approach, which was the first approach that tried to elevate translation studies from its interdisciplinary character to the level of separate scientific field. The main concept of this approach is *equivalence*, with the premise that the source text and the target text should stand equal in value. Representatives of this approach such as Eugene Nida, J.C. Catford and Werner Koller knew “word for word” translation is impossible due to the linguistic differences of languages and respective cultures that are enmeshed in them. To combat this problem, they

proposed numerous translation procedures, of which the most notable one is that of Vinay and Darbelnet. Theirs classification of translation procedures was used as a basis for all other classifications of procedures that came into existence after them.

Another aim of this thesis was to identify which translation procedures were used in translating culture-specific items (concepts that are specific for a certain culture: personal names, food, clothing, currency, institutions...) in Croatian translation of Dahl's *Matilda*, and to determine which orientation in translation was followed, since the choice of procedures greatly depends on the orientation and vice-versa. The hypothesis was that the Croatian translator used procedures that favour *orientation towards the target culture*, and/or *neutralisation*, since the target audience are Croatian children aged 6-12, who would not fully understand the story if the translator decided to keep cultural references of the source culture.

The analysis has revealed that the most employed procedure in translating names was *phonological replacement*, followed by *rendition*, *substitution*, *transcription*, *deletion*, and *copy* while *recreation* was the least employed. However, *copy* is the only procedure that is oriented towards source culture, while all other procedures are oriented towards the target culture. In other words, in translating names Šćurić oriented her translation towards Croatian culture. The analysis of geographical names has proved that the translator chose to delete all references of Britain in the target text, using *omission* and *descriptive translation using neutral terms*. Both procedures are used in translations that favour *neutralisation*. Keeping in mind that Šćurić adapted personal names and surnames to Croatian audience, it is logical that she wanted to avoid retention of British geographical references, which would cause confusion among the target audience. However, it is not clear why she did not choose to substitute English towns with Croatian ones (using *cultural equivalent*). In translating food and drink items, it is evident that Šćurić once again favoured *neutralisation* by erasing British food and drink trademarks and substituting them with more general food items to avoid unwanted connotations to British culture. Lastly, in translating measures and currency Šćurić translated British pounds and pence as “kune” and “lipe” using *cultural equivalent*, which is a typical translation procedure for *cultural transplantation* (orientation towards the target culture). The four-folded analysis has demonstrated that the translator opted for orientation towards the target culture and neutralisation, therefore confirming the initial hypothesis.

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## **IZJAVA O IZVORNOSTI DIPLOMSKOG RADA**

Izjavljujem da je moj diplomski rad izvorni rezultat mog rada te da se u izradi istoga nisam koristila drugim izvorima osim onih koji su u njemu navedeni.

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(vlastoručni potpis studenta)