

Translating culture-specific items: analysis of the Croatian translation of Sue Townsend's *The Secret*

Gunčić, Dorotea

Master's thesis / Diplomski rad

2021

Degree Grantor / Ustanova koja je dodijelila akademski / stručni stupanj: **University of Zagreb, Faculty of Teacher Education / Sveučilište u Zagrebu, Učiteljski fakultet**

Permanent link / Trajna poveznica: <https://um.nsk.hr/um:nbn:hr:147:193192>

Rights / Prava: [In copyright](#) / [Zaštićeno autorskim pravom.](#)

Download date / Datum preuzimanja: **2025-03-20**

Repository / Repozitorij:

[University of Zagreb Faculty of Teacher Education - Digital repository](#)



SVEUČILIŠTE U ZAGREBU
UČITELJSKI FAKULTET
ODSJEK ZA UČITELJSKE STUDIJE

DOROTEA GUNČIĆ

DIPLOMSKI RAD

**TRANSLATING CULTURE-SPECIFIC
ITEMS: ANALYSIS OF THE CROATIAN
TRANSLATION OF SUE TOWNSEND'S
THE SECRET DIARY OF ADRIAN MOLE,
*AGED 13 ¾***

Zagreb, srpanj, 2021.

SVEUČILIŠTE U ZAGREBU
UČITELJSKI FAKULTET
ODSJEK ZA UČITELJSKE STUDIJE
(Zagreb)

DIPLOMSKI RAD

Ime i prezime pristupnika: Dorotea Gunčić

TEMA DIPLOMSKOG RADA: TRANSLATING CULTURE-SPECIFIC ITEMS:
ANALYSIS OF THE CROATIAN TRANSLATION OF SUE TOWNSEND'S *THE*
SECRET DIARY OF ADRIAN MOLE, AGED 13 ¾

Mentor: izv. prof. dr. sc. Marija Andraka

Zagreb, srpanj, 2021.

Content

1. Introduction	5
2. Translation	6
2.1. The Concept of Translation.....	6
2.2. Types of Translation	7
2.3. History of Translation.....	8
2.4. Cultural Elements in Translation.....	9
3. Sue Townsend and The Secret Diary of Adrian Mole, Aged 13 ¾	10
3.1. Sue Townsend's biography	10
3.2. Adrian Mole's biography	11
4. Translation Analysis	12
4.1. Introduction to Translation Analysis	12
4.2. Names and Nicknames	12
4.3. Colloquial language and slang	16
4.4. Idioms	19
4.5. Food Items	21
4.6. Holidays	23
4.5. Elements of British Culture.....	25
6. Conclusion	28
7. References	30
Izjava o izvornosti diplomskog rada	32

Abstract

Translating cultural elements is often one of the most challenging assignments for a translator. Language and culture are two inseparable domains, therefore the knowledge and awareness of different cultures is probably the most valuable trait a translator could possess. Translators have always been aware of the existence of cultural differences and the importance they have in the process of translation. This graduation thesis looks into two Croatian translations of Sue Townsend's *The Secret Diary of Adrian Mole Aged 13 ¾*. Both translations were performed by Zlatko Crnković. His first translation is from 1986, and the later one is from 2009. The aim of this graduation thesis is to distinguish between the first translation and the later translation from 2009 based on the comparison of translations of culturally specific elements. The culturally specific elements, which will be analysed, include characters' names, food terms, colloquial expressions, idioms, holidays and elements of British culture.

Key words: translation, culture-specific items, translation analysis, culture

Sažetak

Postupak prevođenja kulturnih elemenata često je jedan od najizazovnijih zadataka za prevoditelja. Jezik i kultura dva su međusobno neodvojiva područja, stoga su znanje i svijest o različitim kulturama jedna od najvrjednijih karakteristika koju bi prevoditelj trebao posjedovati. Prevoditelji su oduvijek bili svjesni kulturnih razlika, ali i važnosti koju te razlike imaju u procesu prevođenja. U ovom se diplomskom radu proučava istražuju dva hrvatska prijevoda „Tajnog dnevnika Adriana Molea u dobi od 13 ¾.“, spisateljice Sue Townsend. Oba hrvatska prijevoda načinio je i pripremio je Zlatko Crnković. Prvi prijevod na hrvatski jezik je iz 1986., dok je kasniji prijevod iz 2009. Cilj ovoga diplomskoga rada je na osnovi usporedbe prijevoda kulturno specifičnih elemenata pronaći postoje li razlike između prvog i kasnijeg prijevoda. Kulturno specifični elementi koji će se analizirati uključuju imena likova, pojmove hrane, kolokvijalne izraze, idiome, blagdane i elemente britanske kulture.

Ključne riječi: prevođenje, kulturni elementi, analiza prijevoda, kultura

1. Introduction

This work aims to give an overview of the translation process, accentuating its use in Sue Townsend's *The Secret Diary of Adrian Mole, Aged 13 3/4*.

When it was first published in 1982¹, *The Secret Diary of Adrian Mole Aged 13 3/4* experienced great success. Soon after its publication, the book was sold in over five million copies and European translators rushed to ensure translations of the mentioned book each for their own country. The focus of this work will be on the analysis of two Croatian translations of the book by Zlatko Crnković². The first translation was performed in 1986 and was published by *Znanje*.

Translation is defined as a shift of words or phrases from the source language to the equally worth words or phrases from the target language. The main purpose of translation is the production of various texts within another language, following the cultural background of the language and its linguistic and grammatical norms. Words and phrases within a language are often deeply rooted in one culture. This is the reason why the translation of culturally specific elements, without disrupting their meaning, is almost impossible. The translators have always question whether it would be more appropriate to use the most similar equivalent in the target language, or simply transcribe the original form mentioned in the source language. The first strategy focuses on the lexical unit, forgetting the importance of the cultural background of each word and phrase. A translator should always keep in mind the possible linguistic and cultural differences between the source and the target language.

In this graduation thesis, a comparison between Sue Townsend's original and the two already mentioned translated versions by Crnković will be presented. The theory and the history of translation will be introduced first. The work is divided into several chapters, based on the translation of different culturally specific elements. The possible differences found in translation will be described and explained. The focus will mostly be on the process of translation and the translator's creativity and resourcefulness within the process of translation.

¹ The book was first published in 1982, but translation analysis will be performed on the edition from 1985.

² Zlatko Crnković was a well-known translator and editor, who translated many world classics. He worked as an editor in the Croatian publishing house *Znanje* for many years.

2. Translation

2.1. The Concept of Translation

Translation is an act of rewriting words, or texts from one language to another. Lefevere and Bassnett define translation as “rewriting of an original text”. (Lefevere, 1992, p. 11) On the other hand, Randall defines translation as a “mode”, and to understand it one needs to study the original text. Every original text has its law of translation and its translatability. “The question of a work’s translatability has two senses. It can mean: will it ever find, among the totality of its readers, an adequate translator? Or, more pertinently, whether by its very essence it allows itself to be translated, and hence — in accord with the meaning of this mode — also calls for translation.” (Randall, 1997, p. 152) In his book, *The Art of Translation*, Levý mentions the Czech historian Otokar Fischer who defined translation as “an occupation on the border of science and art”.³ (Levý, 1982, p. 67) Nowadays the term “translation” is often considered as nothing more but a simple act of conveying words from one language to another. In everyday context, the term “translation” implies an act of translating written texts for multiple purposes, both, professional and private. Translation is a process with its own laws, which are demanding to be respected and followed by anyone who decides to come to grips with it. Translation is an essential part of today’s communication. “Alongside the impact of globalization on the world economy, international communication and politics, translation has also become much more important than ever before” (House, 2016, p. 4).

Premur (1998, p. 17) defines translation as “one of human activities, throughout which, the message expressed in one language is turned into an equally worth message, but in a different language.”⁴ The translation process is a way of initiating communication and it consists of three main elements: the content and the aim of the message that is to be sent, message expression and corresponding meaning and form in both, source and target language. In other words, the communication process includes a sender, a message and a receiver.

The translation process begins when the communication conditions have not been fulfilled. The main purpose of translation is the transmission of notification and messages, expressed in different linguistic means within various coding systems. Every message, or a simple notification, must possess a linguistic form. The sender has to code the message into the coding system of the source language. That coded message will later be sent through the communication channel, decoded by the receiver and code it into the coding system of the target language. This process forms a certain relationship between the sender and the receiver – at one point in the communication process, the sender will take the role

³ Translated by the author of the graduation thesis.

⁴ Translated by the author of the graduation thesis.

of the receiver and the receiver will take the role of the sender. This is why communication is considered “a two-way street”.

The process of communication is often looked upon as something natural and simple. The perfect communication process is extremely rare. Many communication processes are interrupted or misinterpreted because of certain difficulties. We refer to these difficulties as noise in the communication channel.

2.2. Types of Translation

As mentioned previously, translation enables interlingual communication and is defined as a transmission of content from the source language into the target language. In order to convey the sender’s message as truthfully as possible, the translator must make several changes in the style, form and the content, which are needed in order for the receiver to understand the message. Moreover, the translator has to identify the nature of the text. Hence, there will be differences in the translation of scientific works and works of literature.

Two types of translation, which are used most frequently, are word-for-word translation (literal translation) and free translation.

Ancient translations were rather literal, which brings us to the first type of translation, the word-for-word translation, or simply, literal translation. The word-for-word translators paid more attention to translating word for word as they appeared in their sequence, rather than the idea as a whole. Translations from those ancient times often wandered of the trails, losing the original meaning of the text, which led to vagueness, or even absolute misunderstanding. Over the years, linguists recognised the problem and searched for a solution. They reinforced the idea of abandoning word-for-word translations and tried conveying and preserving the original meaning of the text. Nevertheless, word-for-word translation helps us understand and identify differences in the more complexed sentence structures in both languages (source and target language). Many believe that word-for-word translation should be avoided at any cost. Even Horace, a Roman lyric poet, spoke against word-for-word translation, claiming that “a true translator will take care not to translate word for word”. Regardless of its negative characteristics such as overall unnaturalness, taking no notice of the syntax, grammar or cultural norms, this translation has its own use just as any other type of translation.

As opposed to this, free translation grants the translator more creativity and freedom. The aim of this type of translation is to keep the original meaning and function of the source language text. Therefore, literal translation is used for literary texts. During the 14th and the 15th century, some translators embraced the previously mentioned statement by Horace while the translators from Classicism dealt with creative translating. The main idea was

to put an end to the classic norms and limitations and to “improve” the original text by adding or omitting additional elements in the target language text.

Nowadays, translators have the freedom of choice when it comes to translating works of literature. Similarly, Levý (1982) points out the importance of free translation, but also emphasises the fact that there are certain boundaries, which should not be crossed. For example, technical, scientific or legal texts are very specific and therefore require accurate and precise translation. Although these two translation methods may seem completely different at first, they often tend to merge with one another. In these situations, it is noticeable that their differences are not as insurmountable as they used to be.

Most often, the translator searches for an equivalent in the target language – a word or a phrase which would perfectly describe the word from the source language in the terms of the target language. Trosborg (1997) mentions a translation theory, which is based on the theory of equivalence. “Historically, the concept of equivalence between source text and translation product has been assessed in terms of accuracy, fidelity, appropriateness and other such poorly defined values” (Trosborg, 1997, p. 25). In his work, Trosborg refers to this approach as rather “static view”, which is why translators are searching for a more dynamic approach. The dynamic approach puts the translator in the position of a mediator between the writer and the reader, making the translation process “as one possible step in a communication process between two cultures (Trosborg, 1997, p. 26).

2.3. History of Translation

“The word translation is derived from the Latin word – *translatio* – meaning carrying or bringing across. Therefore, in general, translation stands for carrying or bringing a text from one language to another.” (United Translations, 2018). The first translation ever known to the world is the translation of the Hebrew Bible into the Greek language from the 3rd century. Every translation was done manually, until the Modern Ages.

The ancient societies from the far Middle East, used to decipher symbols from prehistoric languages, written on clay tablets. In the Middle Ages, the Western World started learning Latin. Keeping in mind that a large number of people had yet not been able to learn Latin, as the language was relatively new to most of the people who had barely acquired their own native language, translation services were once again required. This time around, translations from Latin to dialects had appeared. Throughout the 12th and the 13th century, scholars travelled around the world, receiving large amount of money for translating various literature works from Greek, Arabic and Hebrew languages into Latin. Another well-known translation occurred in the 14th century when Geoffrey Chaucer translated Boethius’s works and *Roman De La Rose* from French into English.

Finally, throughout the Modern Ages, more precisely in 1954, engineers introduced machine translation. Bearing in mind that machine translation could never replace a

human translator, people focused on creating a tool that would speed up the process of translation, but at the same time not replace the human translator. This brings us to the year 2012, when Google Translate was introduced.

2.4. Cultural Elements in Translation

Culture is one of the most important characteristics, which defines a human, creating a sense of belonging. “Culture is the set of shared attitudes, values, goals, and practices that characterizes an institution or organization” (Culture. (n.d.) *Merriam-Webster’s collegiate dictionary*. <https://www.merriam-webster.com/dictionary/culture>). The word “culture” has different meanings within different fields of interest. For some it may present art, literature or music; whereas for scientists it may present a colony of bacteria.

Culture is constantly changing and interfering with other cultures. Everything people have created, from language to architecture, is nothing more but a product of culture. Culture is acquired by learning and observing other members within society, following “their ways”.

Entering a different culture is considered as the beginning of the process of translation. Translation is far more than a simple shift of the written or spoken language from the source language to the target language. It is a complex process of “rewriting” an original text, searching for equally worth phrases and words in another language, while bearing in mind the cultural background of both languages. “The main concern has traditionally been with words and phrases that are so heavily grounded in one culture that they are almost impossible to translate into the terms –verbal or otherwise – of another” (Braçaj, 2015, p. 476). “The paradox of culture is that language, the system most frequently used to describe culture, is by nature poorly adapted to this difficult task.” (Hall, 1976, pg. 57)

Translation is a process, which is consistently affected by the cultural, political or religious beliefs. There are numerous factors, which might have certain impact on the translation process. Many books are exposed to censorship. Translators often find themselves at the crossroads, trying to decide whether they should simply translate and include all of the obscene or inappropriate parts of the original versions into the translated ones, or rather exclude those parts from the translated version. In Croatian translation history, many of books were exposed to censorship, especially after World War II. Hameršak and Engler (as cited in Andraka, 2019, p. 57) noticed that during that period of time, many passages related to religion in children’s books were deleted. During the 1970s, new censored editions were printed, but were still “ideologically motivated” (Hameršak and Zima as cited in Andraka, 2019, p. 57). Furthermore, “many existing definitions of translation include the requirement that the target text is equivalent to the source (...) upon closer examination, it becomes clear that perfect equivalence is little more than a mirage, hardly attainable” (Colina, 2015, p. 16).

Translation is a way on introducing different cultures to another. The act of translation plays a huge role in the development of the so called “world culture”. Translation enables

different societies from various cultural backgrounds to communicate with each other. The translator is a mediator between the two cultures and languages. Therefore, he/she should be familiar with the historical background of the target language. Apart from that, a translator is required to have certain level of knowledge of a foreign language. Knowing the norms, grammar and vocabulary of a foreign language may be helpful, but it definitely is not enough when it comes to translation of culturally specific items. To put it simply, a translator should be familiar with his/her own culture and language first, as well as the one of a foreign language. Before building a bridge between two cultures and languages, the translator should take into consideration all the above-mentioned components.

3. Sue Townsend and The Secret Diary of Adrian Mole, Aged 13 $\frac{3}{4}$

3.1. Sue Townsend's biography

English novelist and dramaturge, Susan Lillian Townsend, was born in Leicester, England, on April, 2nd 1946. Townsend was mostly known for her excellence in writing social commentary comedies and a few dramatic works as well. The creation of a popular, teenage diarist Adrian Mole, brought her fame during the 1980s in whole Great Britain. With time, people all around the world have gotten to know this rather simple, yet so relatable character. This character somehow managed to get under the readers' skin, and many of them, teenagers especially, have both, admired him and sympathised with him. Suddenly, all of Adrian's desires, dreams, problems and experiences have become their own. There are a few reasons why this simple teenager had, and still has, a huge impact on his readers. The truth is that Adrian's every day struggles are similar to those we face ourselves in our own lives. Furthermore, Townsend's writing style is very appealing to the readers as she uses humour and satire in her works.

Tom Sharpe, an English satirical novelist, wrote his own review of Sue Townsend's book: "I not only wept, I howled and hooted and had to get up and walk round the room and wipe my eyes so that I could go on reading." (Townsend, 1985, the cover of the book). *The Secret Diary of Adrian Mole Aged 13 $\frac{3}{4}$* (1982) is the first book from the series of Adrian Mole's books. With its sequel, *The Growing Pains of Adrian Mole* (1984) these books immediately became bestsellers, and their surprising success required more sequels. Due to the readers' request and interest, the mentioned books have been followed by more sequels: *The True Confessions of Adrian Albert Mole* (1989), *Adrian Mole from Minor to Major* (1991), *Adrian Mole - The Wilderness Years* (1993), *Adrian Mole: the Cappuccino Years* (1999) and *Adrian Mole and the Weapons of Mass Destruction* (2004). Adrian Mole's diaries have been translated into 48 languages and have later been adapted for television, radio and theatre as well.

3.2. Adrian Mole's biography

Adrian Mole is the Main character in Sue Townsend's book, *The Secret Diary of Adrian Mole Aged 13 3/4*. Adrian's full name is Adrian Albert Mole. Adrian was born on the 2nd of April, 1967 in Leicestershire, in the United Kingdom. Adrian is a teenager who writes down his everyday chronicles, with a touch of perfect British humour, in his diary. Furthermore, he is an excellent example of a typical teenager who starts getting to know what adult life is really about. With his constant satire and sarcasm, just like any other fourteen-year-old teenager, he tries to deal with various obstacles life throws at him. Adrian is definitely an ordinary fourteen-year-old boy, an excellent student, and believes he is much more intelligent than anyone he knows. Despite this, Adrian himself says: "I am an intellectual but at the same time I am not very clever." As any other person, especially a young adult, he is desperate to find his place under the sun. He longs to be accepted and wants to become a famous writer. This is why he regularly writes and sends his poems to the BBC, in hope his "talent" will one day be recognised and his dream fulfilled. Unfortunately, he clearly lacks talent in the literary field, which is why his constant effort is quite futile.

Adrian's parents, George Alfred Mole and Pauline Monica Mole, lead a hippie life. They leave an impression of being rather careless parents as they are not interested in their son's whereabouts and life in general. They are constantly drinking, smoking and arguing. Furthermore, they belong to the working class and are not among those highly educated people, as they are often without a job. Not only are they setting a bad example to their son, but are also showing him that they are trapped in a toxic relationship. Thanks to Adrian's first diary, we find out that his mother leaves his father for the first time. Pauline Mole moves away to Sheffield with their neighbour, Mr Lucas. Adrian stays at home with his father. After several months, Pauline returns home.

When it comes to Adrian's love life, he is madly in love with his classmate Pandora Braithwaite. Pandora is very beautiful, intelligent and quite rebellious. Although she does not notice Adrian at the beginning, she takes an interest when Adrian reveals his rebellious side as well. Eventually, Pandora falls in love with Adrian, but her love does not last forever.

As any other teenager, Adrian has a few people who play an important role in his life. Some of them are Adrian's allies, whereas others are his "nemeses". Firstly, there is his best friend, Nigel Hetherington, secondly, his grandmother Edna May Mole and thirdly, eighty-nine-year-old Bertram Baxter. Adrian looks after Bertram as he is in the school volunteering programme. Adrian's Dog plays an important role as well, although everyone mistreats it. Adrian's rival, Barry Kent, repeatedly bullies Adrian. Lastly, Pop-Eye Scruton, Adrian's strict head teacher.

The Adrian Mole series gives us an insight into Adrian's strange personality. Although he leaves an impression of being petulant, whiny and up to some extent, conceited, his character is still considered quite adorable.

In Townsend's interview for *The Guardian*, she explained the creation of Adrian Mole's character: "He came into my head when my eldest son said *Why don't we go to safari parks like other families do?* That is the only real line of dialogue from my family that's in any of the Mole books. It is in because it triggered it. I remembered that kind of whiny, adolescent self-pity, that 'surely these are not my parents.'" (Clark, 2009). In another interview for *The Guardian*, Townsend simply stated "Adrian Mole, c'est moi." (Kellaway, 2014). Throughout the series, readers can follow Adrian's growth from a whiny, sulky teenager to his adulthood.

4. Translation Analysis

4.1. Introduction to Translation Analysis

In the following paragraphs, the main focus will be on the translation analysis and the comparison of two Croatian translations of the book. Both of these translations were done by Crnković. Apart from Crnković, Lidija Vinković translated the book as well, but her translations are not as famous as Crnković's are. Bearing in mind that Crnković is the best known translator who had translated *The Secret Diary* into the Croatian language, there is an assumption that there would be no differences between the first translation from 1986 and the later translation from 2009.

For each paragraph there is a table with the examples drawn from Townsend's original and Crnković's translations. Considering the fact that there are quite a few examples included in the table, the analysis will be performed on several chosen examples, which were most relevant to the topic of translating cultural items and seemed the most interesting.

4.2. Names and Nicknames

Characters' names usually present a huge problem for a translator. Desmet (1999, p. 229) quotes Hermans (1988, p. 11-24) who mentions eight theoretical ways of translating them. The first option is to copy the original forms of names while translating. There is a possibility of transcribing the names. Substitution is a process of translating proper names in which the translator replaces the original form of a name with another name. If a character's name has a clear meaning behind, it is possible to translate the name in the source language. Another possibility of name translation is changing the name into a noun.

This way, certain character's features can be emphasized. Lastly, the translator can simply delete the name.

Townsend used 142 different names for the characters. Some of the characters who are mentioned more than once throughout the book have been listed alphabetically in Table 1. When observing the characters' names and nicknames, it can be seen that Crnković decided to copy the original names in both translated editions. None of the chosen names (Table 1) were adjusted to the pronunciation in the Croatian language. Although Crnković decided to leave the original names, the English titles, such as *Mr*, *Mrs*, *Miss*, *Dr* were replaced with their Croatian equivalents, *g.*, *gđa.*, *gđica.* and *dr.*

Among the mentioned 142 characters, the members of the Royal family are mentioned as well. Crnković translated the names of both princes, Andrew and Edward, into their Croatian equivalents "Andrej" and "Eduard". Although Townsend does not mention the name of the Queen in the original, Crnković added her name in the Croatian edition, emphasizing that the author meant "Queen Elizabeth II", or in Croatian, "kraljica Elizabeta II". Furthermore, in Table 9, the author mentions the Royal Wedding, but does not include the names of the groom or the bride. Once again, Crnković added their names "princ Charles i Lady Di" to make it clear for the Croatian readers.

Table 1. Characters' names translation

English original (1985)⁵	Crnković (1986)	Crnković (2009)
Adrian Mole	Adrian Mole	Adrian Mole
Barry Kent	Barry Kent	Barry Kent
Bert Baxter	Bert Baxter	Bert Baxter
Craig Thomas	Craig Thomas	Craig Thomas
Dr Gray	Dr. Gray	Dr. Gray
Dr Taylor	Dr. Taylor	Dr. Taylor
George	George	George
Jim Reeves	Jim Revees	Jim Revees
John Mole	John Mole	John Mole
Miss Elf	gđica. Elf	gđica Elf
Mr Cherry	g. Cherry	g. Cherry
Ms Fossington-Gore	gđa. Fossington-Gore	gđa. Fossington-Gore
Mrs Harriman	gđa. Harriman	gđa. Harriman
Mr Jonas	g. Jonas	g. Jonas
Mrs Leech	gđa. Leech	gđa. Leech
Mr Lucas	gospodin Lucas	gospodin Lucas
Mrs Lucas	gospođa Lucas	gospođa Lucas
Mr Niggard	g. Niggard	g. Niggard

⁵ Translation analysis will be done on the edition from 1985.

Mr O’Leary	g. O’Leary	g. O’Leary
Mrs O’Leary	gđa. O’Leary	gđa. O’Leary
Mr Scruton	g. Scruton	g. Scruton
Nigel	Nigel	Nigel
Pandora	Pandora	Pandora
Pauline	Pauline	Pauline
Prince Andrew	princ Andrej	princ Andrej
Prince Edward	princ Eduard	princ Eduard
Rick Lemon	Rick Lemon	Rick Lemon
The Queen	kraljica Elizabeta II	kraljica Elizabeta II

The nicknames are particularly interesting as they provide the reader with additional information about the character (Table 2). Mr Lucas’ nickname “Bimbo”, and Pauline’s nickname “Paulie”, preserved their original forms in both Croatian editions, while Pandora’s nickname “Box” was immediately translated in the first edition (1986) into “Kutija”. This literal translation was preserved in the later edition as well. Considering the fact that Pauline’s nickname is just a shortened version of her own name, there is no point in translating it. The meaning behind Mr Lucas’ and Pandora’s nicknames, on the other hand, had not been explained in neither the original nor the translated editions. When Pandora’s nickname is mentioned, even Adrian himself says he does not understand why she insists on being called a “Box”. “She is all right. Her name is Pandora, but she likes being called ‘Box’. Don’t ask me why.” (Townsend, 1985, p. 14) Older and educated readers will easily connect the meaning of Pandora’s nickname with an artefact from Greek mythology, Pandora’s box, which symbolizes trouble, curiosity or even an unknown future. The author does not explain the origin of Pandora’s nickname, as an educated reader would have no problem understanding it. However, Adrian does not understand Pandora’s nickname, which makes it funny.

Table 2. Character’s Nicknames

English original (1985)	Crnković (1986)	Crnković (2009)
Bimbo	Bimbo	Bimbo
Box	Kutija	Kutija
Paulie	Paulie	Paulie

Apart from the character’s names, the names of pets were exposed to certain translation changes (Table 3). Adrian’s dog does not have a specific name but is referred to as “the dog” in the original, or “pas” in Croatian translations. Pandora’s pony, on the other hand, is named Blossom. The meaning behind the name is rather simple as it literary means “a flower”, or “cvijet” in Croatian. Crnković decided to modify Blossom’s name into “Cvjetko” instead of leaving the name in its original form. The reason may be the Croatian

tradition of giving nicknames, which usually end with *-ko* and are given to animals or people in order to point out their “cuteness” or “smallness”. Bert’s dog “Sabre” was simply translated into “Sabra”. Although, at first it may seem that the translation was not needed, there is a logical reason behind it. Most of the female names in Croatian language end in *-a*, whereas in English this is not the case. Crnković avoided the confusion about the dog’s gender by translating the name according to the pronunciation in the Croatian language.

Table 3. Pet Names

English original (1985)	Crnković (1986)	Crnković (2009)
Blossom	Cvjetko	Cvjetko
Sabre	Sabra	Sabra
The dog	Pas	Pas

Translation of toponyms requires a lot of creativity when it comes to fictional places. “Usually, the geographical, those of cities or parts of the cities, are not translated because the translators attempt to preserve their authenticity, but sometimes it is necessary to translate them (Tomas, 2016, p. 9).”⁶ Considering the fact that all of the mentioned geographical names are real, the translator did not need to be creative with the translation. The book is set in Great Britain, therefore Crnković decided to leave the geographical names of the cities and streets in their original form. “One could argue that as these places do not specifically belong to the source culture there is no need not to translate them, that is to adapt them to source language morphology” (Desmet, 1999, p. 227). Table 4 shows some of the toponyms which have been translated into Croatian equivalents. For example, both editions hold the Croatian name for Scotland which is “Škotska” and for Australia. Furthermore, Crnković used literal translation for Pauline’s new address in Sheffield, “President Carter Walk”, which in Croatian translates to “Šetalište predsjednika Cartera”. The translation of “Elm Tree Avenue” was rather confusing. In the first Croatian edition from 1986, Crnković used both the original form of the street as well as its Croatian counterpart. “Zapala me Elm Tree Avenue (Avenija brijestova)” (Townsend, 1986, p. 42). In later mentions of the street, Crnković only used the original form that is “Elm Tree Avenue”. The same translation could be found in the later edition from the 2009.

Table 4. Geographical names

English original (1985)	Crnković (1986)	Crnković (2009)
Skegness	Skegness	Skegness

⁶ Translated by the author of the graduation thesis.

Matlock	Matlock	Matlock
Elm Tree Avenue	Elm Tree Avenue (Avenija brijestova)	Avenija brijestova
Corporation Row	Corporation Row	Corporation Row
Australia	Australija	Australija
Croydon	Croydon	Croydon
President Carter Walk	Šetalište predsjednika Cartera	Šetalište predsjednika Cartera
Sheffield	Sheffield	Sheffield
St Pancras	St Pancras	St Pancras
Tunis	Tunis	Tunis
Scotland	Škotska	Škotska

4.3. Colloquial language and slang

Every language is unique and consists of various characteristics and norms. Spoken language differs from the written language in many aspects. (Zapata, 2005, p. 2) states that no speaker uses his or her native language in the same manner all the time. The reason behind this is the social and political background of the person we are addressing, the topic we are covering as well as the situation in which we find ourselves. The language is divided in formal and informal language. Formal language is mostly used in academic writing or formal events. Informal language, on the other hand, is defined as “relaxed and friendly without being restricted by rules of correct behaviour” (Longman Dictionary of Contemporary English, 2000). Informal language is used in everyday communication and the vocabulary used is rather liberal. Furthermore, informal language is filled with words that are considered inappropriate, but no word should be considered “bad or good” as it is only a word in a language. “The filth or beauty of a word resides in the ear or mind of the listener or reader, not in the word itself” (Zapata, 2005, p. 7).

Townsend used a lot of words which may be considered inappropriate, especially because the aimed readership are younger children. These phrases and words are responsible for creating humour in the story. Translating humour is known as one of the hardest tasks for a translator. The main problem behind translating humour lays in the fact that humour is based on implicit knowledge. “Moreover, groups may have different agreements on what or whom can be targeted in social play. In other words, humour depends on implicit cultural schemes (...) and has its rules and taboos for targeting” (Gambier & Van Doorslaer, 2010, p. 150). Some of the colloquial phrases and words can be found in table 5. Colloquial language and slang may be defined as the spoken forms of a language. The difference between the two stands in their level of “formality”. In other words, slang is more informal than colloquialism. For example, Townsend refers to elderly people as a “fogies”. Crnković decided to match the informality of the term with the Croatian term “stari Laponci”, which could be a derogatory name for the elderly. Furthermore, the phrase “smarmy git” describes an unpleasant and ingratiating person. Once again, Crnković used

the phrase “zalizani gulikoža”, which could easily describe such a person in Croatian. Instead of using an ordinary word referring to a person, Townsend used the word “bloke”, which is a common word from the British slang. In Croatian, the mentioned word has its own equivalent “čovo”, therefore Crnković did not hesitate to use the literal translation for this term. When referring to French writers, the British often use the term “frog writer”. This phrase actually has a rather derogatory note, as its meaning comes from the fact that the French cuisine includes frog legs. In the Croatian editions, Crnković decided to use a slightly gentler and neutral expression, therefore Townsend’s “frog writer” found its equivalent in Croatian, which is “francuska književnica”.

Most of the English sentences from Table 5 belong to colloquial language. However, there are only few, which seem rather formal, in comparison to others, but are translated into Croatian colloquial language. For example, Adrian refers to his parents as “father and mother”, whereas in the Croatian version, Crnković used the colloquialisms “stari i stara”. The noun “girl” which Townsend used is translated into Croatian “mačka”, as this word symbolises a good-looking girl in Croatian slang. Although Crnković managed to meet the informality of Townsend’s colloquialisms quite successfully, there is an example in which he overstepped, translating the word “bugger” into “peder”. The word “bugger” is a commonly used word from the British slang for an annoying person. This word has a vulgar connotation as well, as it describes a homosexual person.

In some cases, Crnković added additional information in the translated version. For example, when Adrian’s dog was sick, he threw up. In the English original, Adrian simply writes down “The dog was sick again.” Crnković added additional information about the place where the dog actually threw up, translating the sentence above as “Zatim se pas pobjuvao po kuhinji.” The additional information can be seen in yet another sentence, when Adrian says he “nearly said something”, but does not state the person to whom he nearly said something. Therefore Crnković wrote “Malo je falilo da nešto ne skrešem starcima...” emphasising that Adrian was angry with his parents.

In one of his notes, Adrian wrote down “I don’t give a damn.”, a sentence which is awfully similar to the one from a well-known American romance film from 1939, *Gone with the Wind*. One of the most popular quotes from the film, said by Rhett Butler, the main male protagonist, is “Frankly, my dear, I don't give a damn.” Older readers might recognise Townsend’s allusion to one of the best known movie at the time.

Table 5. Colloquial language

English original (1985)	Crnković (1986. and 2009)
“father and mother”	„stari i stara”
“The policeman went then.”	“Tada se frajer pokupio.”
“He is still in bed guzzling vitamin C.”	„Još je u krevetu, i dalje se kljuka vitaminom C.”

“I nearly said something when I saw they hadn’t eaten any of it.”	„Malo je falilo da nešto ne skrešem starcima kad sam video da nisu ništa okusili.”
“The dog was sick again.”	„Zatim se pas pobjluvao po kuhinji.”
“My father pretended to be asleep.”	„Stari je dotle fol spavao.”
“There is a new girl in our class.”	„U razred je došla jedna nova mačka.”
“They dropped me off at school.”	„Mene su odbacili do škole.“
“I know they are poor because they have only got a black and white telly.”	Znam da su siromašni po tome što imaju crno-bijelu telku.
“I will get a cassette so I can tape all the old fogies’ stories about the war and stuff.”	„Nabavit ću magnetofon da snimam priče starih Laponaca o ratu i sličnim stvarima.“
“Nigel’s parents haven’t got a car because his father’s got a steel plate in his head and his mother is only four feet eleven inches tall.”	„Nigelovi starci nemaju kola zato što mu stari ima ugrađenu čeličnu pločicu u glavi, a majka mu je metar cvancik.“
“Had two junior aspirins at midday and rallied a bit.”	„Okolo podne sam popio dva aspirina za djecu i donekle došao k sebi.“
“If I’d had a racing bike for Christmas instead of a lousy digital stereo alarm clock, none of this would have happened.”	„Ovo se ne bi uopće dogodilo da sam za Božić dobio specijalku umjesto one bezvezne digitalne stereo-budilice.“
“Smarmy four-eyed git.”	„Zalizani ćoravi gulikoža.”
“Art was dead good today.”	„Bilo je dobro danas na likovnom.“
“She said she refused to namby-pamby me a day longer.”	Odgovorila mi je da joj je dosta mog izmotavanja.
“That filthy commie Bert Baxter has phoned the school to complain that I left the hedge-clippers out in the rain!”	„Ona prljava komunjara Bert Baxter pritužio se preko telefona školi da sam mu vrtlarske škare ostavio na kiši.“
“I think it’s the way his eyes pop out when he is in a temper.”	„Valjda je to zato što onako izbeći oči kad se raspali.“
“Nigel got thrown out of school dinners today for swearing at the toad-in-the-hole, he said it was ‘all bleeding hole and no toad’.”	„Nigela su danas izbacili iz kantine zato što se pobunio protiv jela, rekao je da je to sranje kroz gusto granje.“
“My father looked such a scruff-bag that I was ashamed to be seen with him.”	„Tako je jadno izgledao da sam se upravo stidio što me ljudi vide s njim.“
“Our gas boiler has packed in. “	Crko nam je plinski bojler.
“I cleared off to my grandma’s at dinner-time.”	„Otišao sam k baki na ručak.“
“But a letter from a bloke called John Tydeman, here is what he wrote.”	„Ali unutra je pismo nekog čove koji se zove John Tydeman i koji mi je napisao slijedeće.“

“My mother is reading another sex book, it is called <i>The Second Sex</i> , by a frog writer called Simone De Beauvoir.”	„Stara čita opet jednu knjigu o seksu. Knjiga se zove <i>Drugi spol</i> , a napisala ju je francuska književnica Simone de Beauvoir.“
“He must be cracking up!”	„Mora da je stvarno pošandreao.“
“I don’t give a damn.”	„Ali, da ti pravo kažem, dragi moj dnevniče, i za to me boli đon.“
“If I didn’t have my poetry I would be a raving loonie by now.”	„Da nemam svoje poezije, već bih sišao s uma.“
“Come off it dad!”	„Hajde bježi, stari!“
“Mr O’Leary tried to help my father, he kept shouting ‘Give the smarmy bugger one for me, George’.”	„G. O’Leary je nastojao da pomogne starom, stalno je vikao ‘Mazni, George, tog ulickanog pedera I u moje ime.“
“I don’t see why he should lie stinking in bed all day when I am up and about.”	„Ne znam zašto bi se on izležavao u krevetu cijeli dan dok ja rintam po kući.“
“Instead of being ashamed of our antiques, he is proud of the clapped-out old rubbish.”	„Umjesto da se srami svog antiknog pokućstva, on se ponosi tom slupanom starudijom.“

4.4. Idioms

“Idioms are fixed sequences of words (phrases or sentences), with a fixed meaning that is not composed of the literal meaning of the individual words” (Cipollone, 1998, as cited in Zapata, 2005). The meaning of an idiom cannot be revealed by translating the words individually. The reason behind this is the fact that many idioms often have a metaphorical or nonliteral meaning. Moreover, most of them are fixed in a grammatical way, but some are open to variations.

Townsend used idioms “as sick as a parrot” and “as sick as a pig”. These figurative expressions are used to describe human behaviour or people’s personal character traits. Due to the fact that idioms from one language do not have the same meaning in another language, Crnković had to be creative in finding a Croatian phrase suitable to convey the meaning of the mentioned English idioms. Consequently, the idiom “as sick as a parrot” was translated into “Smučilo mu se.” This Croatian colloquial expression describes a feeling of being sick and not feeling well. The idiom “as sick as pigs” describes an upset or annoyed person, whereas the Croatian phrase “zelen od jala”, which Crnković used in both editions, describes a jealous person. Another idiom connected with an animal is “The worm has turned.” This idiom suggests that any situation can suddenly change in a way that a weak person becomes strong. Croatian does not have a phrase, which could explain this type of situation as perfectly as this English idiom does. Therefore, Crnković decided to use a common phrase used in Croatian language. “Nema više

labavo.” which is really similar to the English one, and its literal meaning is that a person has had enough of being weak and decided to take things into their own hands.

In some cases, Crnković decided to omit certain parts from the original and not translate them into Croatian. For example, Townsend mentions” the multi-storey car park”, which in Croatian would be translated as “parkiralište na više katova”. However, Crnković decided this information is not as important, which is probably why he left it out from the Croatian edition.

Table 6. Idioms

English original (1985)	Crnković (1986 and 2009)
“The dog got its own back on my father.”	„Pas se osvetio starome.”
“He will get done by the police for obscene language.”	„Ako ne pripazi, još će imati posla s policijom zbog verbalnog delikta.”
“They had a row about the box...”	„Posvađali su se oko te kutije.”
“I don’t know how my mother sticks him.”	„Nije mi jasno kako ga stara uopće podnosi.”
“My grandma has had a row with my mother and gone home.”	„Baka se posvađala sa starom i otišla kući.“
“He is as sick as a parrot.”	„Smučilo mu se.“
“I have gone off her a bit.”	„Malko sam se ohladio prema njoj.“
“Pandora says she will duff Nigel up if he goes round committing libel.”	„Pandora kaže da će izlemati Nigela ako bude i dalje širio klevete.“
“My father should put his foot down before we are a broken home.”	„Stari bi morao lupiti šakom po stolu prije nego što nam se familija raspadne.“
“I am ill with all the worry, too weak to write much.”	„Razbolio sam se od sekiracije, preslab sam da puno pišem.“
“He gave me a lecture on how hard it was for old people to make ends meet.”	„Održavao mi je predavanje o tome kako stariji ljudi teško sastavljaju kraj s krajem.“
“There is something about Mr Scruton that makes my mind go blank.”	„Ima nešto kod g. Scrutona od čega mi pamet stane.“
“Then he said he was sorry about yesterday and the shouting, he said my mother and him are ‘going through a bad patch’.”	„Onda je rekao da mu je žao zbog onog jučer, i zbog one vike, i dodao da on i stara prolaze kroz jednu tešku fazu.“
“My mother said I looked hot and bothered and sent me back to the multi-storey car park to keep the dog company.”	Stara je rekla da sam nekako nemiran, i da izgledam kao da mi je vruće, pa me je potjerala na parkiralište da pravim društvo psu.
But my father didn’t go mad with joy when he saw the damage, he went mad with rage.	Ali stari se nije izbezumio od veselja kad je video kakvu sam štetu napravio, nego se izbezumio od bijesa.

She said, 'The worm has turned'	Govorila je "Nema više labavo!"
Pay a mercenary fifty pounds to duff Barry Kent up.	Unajmio bih profesionalnog ubojicu da za 50 funti udesi Barryja Kenta.
Nigel had hysterics again.	Nigela je opet spopao histeričan smijeh.
Foreigners must be as sick as pigs!	Stranci su sigurno zeleni od jala.
She rushes in with big bags of shopping, cooks the tea then rushes around tarting herself up.	Dojuri kući s punim najlonskim vrećicama, skuha čaj I onda jurca po kući I licka se.
So the worst has happened, my skin has gone to pot and my parents are splitting up.	Dogodilo se dakle ono najgore, ten mi je dibidus otišao k vragu i roditelji mi se rastaju.

4.5. Food Items

The translation of food items was particularly interesting from the traditional and cultural aspect. The examples of various traditional dishes have been chosen from several chapters. (Table 7.) These meals required the translator's special attention and creativity.

A comparison of the first and later edition of Crnković's translation showed that there were minor to none changes in vocabulary selection. However, some of the mentioned English traditional dishes do not have an equivalent in the Croatian language. In order to avoid literal translation, Crnković decided to find Croatian dishes, which were similar enough to the ones from the British cuisine.

One of the most popular English dishes, the toad-in-the-hole, was left unexplained in both Croatian editions. This dish with the most unusual name consists of sausages cooked in a Yorkshire pudding and is simply referred to as "jelo" in both Croatian translations. Another traditional English food is the Bovril, which Crnković translated into "bujon iz vrećice". Although at first the English "Bovril" and the Croatian "bujon" may seem as two identical food items, in reality they are quite different. The Bovril is a salty meat extract paste, while the "bujon" is actually a clear soup, which is obtained from cooking meat in a water below 100° C. Furthermore, a traditional English meat pie, the pork pie, found its "equivalent" in the Croatian translation and is referred to as "svinjska pašteta" rather than "svinjska pita". Apart from the traditional English dishes, Townsend mentions one of the most popular desserts known to the whole world - the Black Forest Cake, also known as "Schwarzwälder Kirschtorte" in German. Crnković decided to translate the name of the dessert in the simplest way possible, defining the cake as nothing more but a fruitcake, or in Croatian "voćna torta".

Although English and Croatian culture are quite different, there are some direct and indirect connections between the two. Therefore, it could be expected that the Croatian readers would know at least some of the mentioned food in Table 7. Considering the fact

that the book is intended for the younger readers who do not have sufficient knowledge about the gastronomy outside of their culture, Crnković decided to translate the mentioned dishes in the simplest way possible, avoiding further explanation.

When analyzing desserts there are a few mentioned in Table 7. English “custard” is a sweet sauce made with milk, eggs, and sugar. The Croatian equivalent for “custard” would be “puding”. However, Crnković translated “custard” into “šato”, which is rather different. “Šato” is actually a topping which is usually poured over desserts (mostly cakes or pancakes). It is made out of wine, milk, eggs and sugar. Another well-known dessert is the “apple crumble”. One of the simplest desserts which includes stewed fruit and a mixture of crumbs, flour and sugar on top. In Croatian, the most similar dessert to “apple crumble” would be “pita od jabuka”. Nonetheless, Crnković translated “apple crumble” to “jabuke u šlafroku”, which is one of the oldest Croatian desserts. This Croatian dessert is quite different from the English “apple crumble” as it actually describes apple slices dipped in a batter and fried in oil.

Table 7. Translation of food items

English original (1985)	Crnković (1986)	Crnković (2009)
poached eggs with beans	poširana jaja sa grahom	poširana jaja s grahom
tinned semolina pudding	puding od grisa iz konzerve	puding od grisa iz konzerve
boil-in-the bag curry and rice	meso s karijem i rižom	meso s karijem i rižom
a crab-paste sandwich and a satsuma	sendvič sa sardelnipastom i mandarinka	sendvič sa sardelnipastom i mandarinka
beetroot sandwiches	sendvič sa ciklom	sendvič s ciklom
the toad-in-the-hole	jelo	jelo
a proper Sunday dinner with gravy and individual Yorkshire puddings	propisni nedjeljni ručak, sa sokom od pečenja i zasebnim jorkširskim pudinzima	propisni nedjeljni ručak, sa sokom od pečenja i zasebnim jorkširskim pudinzima
custard	šato	šato
a black forest cake	voćna torta	voćna torta
white cheese covered in grape pips	bijeli sir obložen košticama od grožđa	bijeli sir obložen košticama od grožđa
Ry-king	raženi kruh	raženi kruh
chow mein and bean sprouts	kinesko jelo sa klicama od graha	kinesko jelo sa klicama od graha
Bovril	bujon iz vrećice	bujon iz vrećice
seedcake	kolač s kimom	kolač s kimom
boil-in-the-bag cod in butter sauce and ovencooked chips	bakalar u foliji pržen na maslacu, s krumpirima pečenim u pećnici	bakalar u foliji pržen na maslacu, s krumpirima pečenim u pećnici
tinned peaches and Dream-topping	kompot od bresaka iz konzervi s tučenim vrhnjem	kompot od bresaka iz konzervi s tučenim vrhnjem

apple crumble	jabuke u šlafroku	jabuke u šlafroku
spotted dick and custard	puding sa grožđicama i šatoom	puding s grožđicama i šatoom
boil-in-the-bag stuff	jela iz folije	jela iz folije
a bowl of barley and beef soup	ječmena kaša i goveđa juha	ječmena kaša i goveđa juha
Fish, chips, pickled onions, gherkins, sloppy peas.	pržena riba, krumpirići, kiseli krastavci, lučice i pire od graška	pržena riba, krumpirići, kiseli krastavci, lučice i pire od graška
pork pie	svinjska pašteta	svinjska pašteta
a Chinese Businessman's Lunch	ručak u kineskom restoranu	ručak u kineskom restoranu

4.6. Holidays

Holidays present a cultural tradition of each and every country. The way people celebrate their holidays is a part of every culture. Although many different nations celebrate the same holidays all around the world, the difference lies in the way of celebration. The subheadings in the book contain references to the moon and British bank holidays. Furthermore, there is an additional reference to religion, as some of the subheadings contain important religious celebrations.

Considering the fact that both Britain and Croatia belong to the European continent, one may assume that the tradition and culture could be somewhat similar. The geographical position of the countries often has a lot of impact on their culture and tradition. Therefore, some of the mentioned holidays from Table 8 are celebrated in Britain and Croatia. The two countries are rather different when it comes to religion. While Britain is predominantly Anglican, Croatia is a traditional Catholic country. However, Christmas and Easter are celebrated in both countries. Townsend describes the Mole's Christmas celebration as nothing more but a family gathering, which includes lots of fighting before the arrival of the guests and eating Christmas dinner. "(...) in fact everything was going OK until I casually mentioned that Bert and Queenie were my guests for the day, and would my father mind getting out of bed and picking them up in his car. The row went on until the lousy Sugdens arrived" (Townsend, 1985, p. 214). Even though this type of celebration may seem rather cold, it is very similar to the Croatian celebration. There is usually a lot of fighting within families during the preparations for the holiday celebrations. Apart from that, special dishes are prepared for each and every holiday. While the British eat turkey on Christmas Eve, most Croatians eat fish dishes. Similar to Christmas celebration, Easter in the Mole family is spent almost identically. The family comes together to have a meal and they spend time playing board games or visiting other family members.

Townsend mentions Commonwealth Day, which marks the establishment of the British Empire Britain's colonies. It is an annual celebration on the second Monday of March. However, the celebration of the holiday is not mentioned in the book. Croats do not celebrate this holiday, therefore Crnković literally translated "Commonwealth Day" to "Dan Commonwealtha". "All Fool's Day" was simply translated to "Prvi april" as it is celebrated on April 1st. There are a few celebrations dedicated to saints, such as St. Patrick, St. Matthias, St. David and St. George. Some of the saints' names mentioned in Table 8 are a bit different in Croatia. Hereof, "Matthias" in Croatian is equal to "Matej" and "George" is translated to "Juraj". The names "Patrick" and "David" have the same form in the Croatian language. The only difference is the Croatian spelling of the name "Patrick". In Croatian, the "c" is omitted and the name is translated simply to "Patrik".

Table 8. Holidays

English original (1985)	Crnković (1986 and 2009)
Bank Holiday in England, Ireland, Scotland and Wales (January 1 st)	Državni praznik u Engleskoj, Irskoj, Škotskoj i Walesu
St Patrick's Day. Bank Holiday in N. Ireland and Rep. of Ireland (March 17 th)	Sv. Patrik . Praznik u Sj. Irskoj i Rep. Irskoj
St David's Day (March 1 st)	Sveti David
Shrove Tuesday (March 3 rd)	Pokladni utorak
Ash Wednesday	Pepelnica
All Fools' Day (April 1 st)	Prvi april
St Valentine's Day (February 14 th)	Valentinovo
Commonwealth Day (March 9 th)	Dan Commonwealtha
St Matthias (February 24 th)	Sveti Matej
Mother's Day (March 29 th)	Majčin dan
Easter	Uskrs
St George's Day (April 23 rd)	Jurjevo
Bank Holiday in UK (May 4 th)	Državni praznik u Ujedinjenom Kraljevstvu
Ascension Day (May 28 th)	Uzašašće – Spasovo
Bank Holiday in the Rep. of Ireland (June 1 st)	Državni praznik u Republici Irskoj
Whit Sunday	Duhovi
Bank Holiday in Scotland and Rep. of Ireland (August 3 rd)	Državni praznik u Škotskoj i Rep. Irskoj
United Nations' Day (October 24 th)	Dan Ujedinjenih naroda
Veterans' Day, USA. Remembrance Day (November 11 th)	Dan uspomene na poginule u I. svjetskom ratu
Christmas Eve (December 24 th)	Badnjak
Christmas Day (December 25 th)	Božić

4.5. Elements of British Culture

Culture plays an important role in everyone's lives. It is almost impossible to separate language from cultural identity. Some cultural elements from one language cannot be expressed in the same way in another language. This is why translating cultural elements is a rather difficult task. Translators often find themselves trying to capture and express the meaning of a cultural element from one language within another. When translating, one cannot simply search for a word in a target language, which looks similar to the one from the source language. The role of the translator is to find an appropriate way of saying something in another language.

Townsend's book is filled with various elements of British culture. To start with, one of the most recognisable features of Britain is definitely the Royal Family. Adrian mentions one of the greatest events in the history of Britain, the Royal Wedding. The Royal Family has a great impact on the British, even Adrian himself says "How proud I am to be English! Foreigners must be as sick as pigs! We truly lead the world when it comes to pageantry" (Townsend, 1985, p. 135). Once again, Crnković's translation is rather literal as the "Royal Wedding Day" is translated to "Dan vjenčanja princa Charlesa i Lady Di". Crnković added the names of the Prince and Lady D. in both Croatian translations, although in the English original their names are left out. Another important day for Britain is the "Queen's Accession". The Queen's name was again left out in the original, but Crnković added her name in both translations, translating this event as "Krunidba kraljice Elizabete II". Considering the fact that Townsend does not mention the names of the Royal family in the original, as the Brits are familiar with the Royal Family, Crnković believed that it is important to include their names in his translation in order to make it clear for the Croatian readers to whom the author is referring to.

Apart from the Royal Family, Britain is well known for their expensive, luxurious cars, the "Rolls-Royces". Similar to the translation of proper names, there was no need to translate the car brand. The BBC, The UK's national broadcaster is mentioned quite a few times, as Adrian often sends his poems to the BBC editor. Similar to the car brand mentioned before, Crnković left the original form in both Croatian translations. Furthermore, Britain is famous for semi-detached houses, a type of a duplex house, which shares one common wall with the house next door. In Croatian this type of architecture is not as popular as it is in the UK, which is why Crnković avoided complicated terms for this type of housing and translated it into "kućna polovica". This phrase in Croatian literally means "one half of the house", which represents the idea of a "semi-detached" house quite well.

The story is set between the 1981 and 1982. There are some historical references to the world events from that time, such as the Falklands War, the previously mentioned royal wedding and former Prime Minister, Margaret Thatcher. The younger audience may not be familiar with some of these events. Thatcher's destruction of British industry, which took place in the 1980s was news that spread across the whole world. Instead of providing

the reader with further explanations, Crnković simply translated “Margaret Thatcher has closed them all down” with an equal Croatian version “Margaret Thatcher ih je sve pozatvarala.”

As well as in some previous situations, Crnković chose to omit some of the parts from the original rather than translate them. Townsend mentions quite a few times the names “Sainsbury’s” and “Woolworth’s”, which have no significance for a Croatian reader. The two mentioned names are actually among the largest supermarket/department store chains in the United Kingdom. In order to avoid confusion among younger readers, Crnković referred to the two shops as “supermarket” and “robna kuća”. Crnković did the same thing with the label of cigarettes “Woodbines”. These cigarettes were among the cheapest in the United Kingdom, but for a young reader this information is irrelevant. Therefore, Crnković avoided translating the name of the cigarette brand and simply described them as “najjeftinije cigarete”.

Table 9. Elements of British culture

English original (1985)	Crnković (1986 and 2009)
Prince Andrew born, 1960	Rođendan princa Andreja
Prince Edward born, 1964	Rođendan princa Eduarda
The Queen’s Accession, 1952	Krunidba kraljice Elizabete II
RSPCA	Kraljevsko društvo za zaštitu životinja
BBC	BBC
Royal Wedding Day (July 29 th)	Dan vjenčanja princa Charlesa i Lady Di
“I must admit to having tears in my eyes when I saw all the cockneys who had stood since dawn, cheering heartily all the rich, well-dressed, famous people going by in carriages and Rolls-Royces.”	“Moram priznati da su mi suze navrle na oči kad sam vidio sve one Londonce kako od ranog jutra stoje na trotoarima i srdačno pozdravljaju sve one bogate, dobro odjevene, slavne ljude što se voze u kočijama i Rolls-Roycevima.”
“I didn’t see any knife and fork factories. I expect Margaret Thatcher has closed them all down.”	“Nisam nigdje vidio tvornice noževa i vilica. Valjda ih je Margaret Thatcher sve pozatvarala.”
Sainsbury’s	Supermarket
Woolworth’s	Robna kuća
“Mr Lucas and my mother were laughing at the dog’s new haircut which is not very nice, because dogs can’t answer back, just like the Royal Family.”	G. Lucas i stara smijali su se njegovoj novoj frizuri, što nije lijepo jer psi ne mogu odgovarati na uvrede, baš kao ni kraljevska obitelj.

“If I was in charge of the buses I would fine smokers a thousand pounds and make them eat twenty Woodbines.”	“Da sam ja neka vlast, uveo bih globu od tisuću funti za pušaće i natjerao ih da još pojedju dvadeset najjeftinijih cigareta.”
“You may think it amusing to look like a communist, George, but I don’t’.”	“Možda je to tebi, George, zgodno da izgledaš kao komunist, ali meni se to ne sviđa.”
<i>The Times, The Daily Telegraph and The Guardian</i>	Times, Daily Telegraph, Guardian
“I wouldn’t waste thirty thousand pounds on buying a semi-detached house!”	“Nipošto ne bih 30000 funti profućkao na kupovinu jedne zapravo kućne polovice.”
the Spiritualist church	Spiritistička sekta

6. Conclusion

Based on the research conducted, both Crnković's translations of *The Secret Diary of Adrian Mole*, the first and the later repeated translation, several conclusions can be drawn.

The comparison of the first translation from 1986 and the later translation from 2009 showed that there were no major differences between the two translations. Crnković respected the textual integrity and provided a simple, yet truthful translation of the original. Furthermore, none of the sentences nor paragraphs from the original have been omitted in the Croatian translations.

Characters' names, and most of the geographical terms were left in their original forms, apart from a few mentioned nicknames and countries, which were translated into their Croatian equivalents. Also, the names of some Royal Family members were translated into Croatian. Observing Crnković's translations, it is visible that the translator kept the translation as simple as possible in order for it to be understandable to the younger readers as well. Furthermore, he avoided additional information in order to explain phrases or expressions, which may be confusing to younger readers. This may be due the fact that this additional information at the back of the book, or underneath the text would slow down the reading process, and even make it boring or tiring, without contributing to the quality of the translation. For the same reason, the translator probably used generalisation in translating several terms typical of British culture, such as the names of supermarket chains or a brand of cigarettes.

The translator found a few translating strategies to deal with food expressions, again keeping in mind the target and the lack of gastronomy knowledge among the younger readership. Most food expressions were replaced with Croatian equivalents. However, there are some adaptations and even omissions of further explanation. The omissions mostly happened with food expressions, which are too different between the cultural units of the source language and the target language. Some names of complicated dishes have been replaced in both translations with more simple expressions.

The translation of colloquialisms and idioms was the most demanding. Many colloquialisms and idioms were replaced by functional equivalents from the Croatian language. However, almost every colloquialism or idiom had at least one part of the expression, which was translated literally. The translation of religious holidays is quite remarkable as well. Considering the fact that the first Croatian translation by Crnković was published in the former Yugoslavia. During this period of time, Yugoslavia was a country under the Communist regime. Although, the time of Yugoslavia is long gone, the later reprinted editions of Crnković's translations kept the same translation as the original text.

Confirmation was found for the hypothesis of lack of major differences between the two Croatian editions. All of the analysed translated terms from the first translation have been included in the later translation as well. There were only a few spelling changes in the later edition.

7. References

- Andraka, M. (2019). Cultural Context Adaptation Strategies in the Translations of Pinocchio: From Italian to Croatian. *Libri et liberi: časopis za istraživanje dječje književnosti i kulture*, 8 (1), 55-75. Retrieved from https://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=331139
- Bračaj, M. (2015). Procedures of Translating Culture-Specific Concepts. *Mediterranean Journal of Social Sciences*. MCSER Publishing. Rome-Italy. Vol 6 No 1 S 1. Retrieved from: https://www.academia.edu/24229359/Procedures_of_Translating_Culture_Specific_Concepts
- Clark, A. (2009). A life in...Sue Townsend. Retrieved from <https://www.theguardian.com/books/2009/nov/07/sue-townsend-interview-alex-clark>
- Colina, S. (2015). *Fundamentals of Translation*. Cambridge University Press. Retrieved from <https://www.book2look.com/vbook.aspx?id=9781107645462>
- Desmet, M. (1999). *The Secret Diary of the Translator*. Retrieved from <https://www.arts.kuleuven.be/cetra/papers/files/desmet-1999.pdf>
- Gambier, Y. & Van Doorslaer, L.(Eds.). Milton, J., Rabadan, R., Remael, A., Merkle, D., Alvstad, C., Alves, F., Albir, A. H., Kaindl, K., Olohan, M., Brownlie, S., Hertog, E., Bowker, L., Fisher, D., Setton, R., Dam, H. V., Laviosa, S., Kelly, D., Rosa, A. A., Aaltonen, S. (...) (2010). *Handbook of Translation Studies*. Amsterdam/Philadelphia: John Benjamins Publishing Company. Retrieved from https://books.google.hr/books?hl=hr&lr=&id=BTwzAAAQBAJ&oi=fnd&pg=PR1&dq=handbook+of+translation+studies&ots=bhsc7IhhsX&sig=DWuahwiIngJDAx0JpGXS0Bfw9I0&redir_esc=y#v=onepage&q=handbook%20of%20translation%20studies&f=false
- Hall, Edward T. (1976). *Beyond Culture*. Garden City, NJ: Doubleday. Retrieved from https://monoskop.org/images/6/60/Hall_Edward_T_Beyond_Culture.pdf
- House, J. (2016). *Translation as Communication across Languages and Cultures* Oxon: Routledge. Retrieved from https://books.google.hr/books?hl=hr&lr=&id=sqPhCgAAQBAJ&oi=fnd&pg=PP1&dq=historical+overview+of+translation&ots=YGBqHzQdB8&sig=OK1saZN4YY49FZp8CB3gZukk2YQ&redir_esc=y#v=onepage&q=historical%20overview%20of%20translation&f=false
- Kellaway, K. (2014). Sue Townsend obituary. Retrieved from <https://www.theguardian.com/books/2014/apr/11/sue-townsend-1946-2014>
- Lefevere, A. (1992). *Translation/History/Culture: A Sourcebook*. London and New York: Routledge. Retrieved from <https://books.google.hr/books?hl=hr&lr=&id=LzyIAgAAQBAJ&oi=fnd&pg=PP1&dq=>

[the+history+of+translation&ots= 0ts_wKfZu&sig=sCdU6SKfbKeqc8OH1zmcjMuI1bY&redir_esc=y#v=onepage&q=the%20history%20of%20translation&f=false](#)

Levý, J. (1982). Umjetnost prevođenja. Sarajevo: "Svjetlost", OOUR Zavod za udžbenike i nastavna sredstva

Longman dictionary of contemporary English (2000, 3rd. ed.). Essex, England: Longman. O'Grady, W., Dobrovolsky, M., & Aronoff, M. (Eds.). (1997). Contemporary linguistics.

Merriam-Webster's Collegiate Dictionary (10th ed.). (1999). Merriam-Webster Incorporated.

Premur, K. (1998). Teorija prevođenja. Dubrava: Ladina TU d.o.o.

Rendall, S. (1997). The Translator's Task, Walter Benjamin (Translation). TTR: traduction, terminologie, rédaction, 10 (2), 151-165. Retrieved from <https://core.ac.uk/download/pdf/59325864.pdf>

The History of Language Translation. (2018). Retrieved from <https://www.unitedtranslations.com/great-history-of-language-translation/>

Tomas, A. (2016). Prevođenje književnog teksta i intersemiotičko prevođenje. Diplomski rad. Rijeka. Retrieved from <https://repository.ffri.uniri.hr/islandora/object/ffri%3A459/datastream/PDF/view>

Townsend, S. (1985). The Secret Diary of Adrian Mole 13 ¾. London: Methuen. Retrieved from <https://vabiblioteka.files.wordpress.com/2020/04/the-secret-diary-of-adrian-mole.pdf>

Townsend, S. (2009). Tajni dnevnik Adriana Molea 13 ¾ godina. Zagreb: Znanje. S engleskoga preveo Zlatko Crnković

Trosborg, A. (1997). Text Typology and Translation. Amsterdam/Philadelphia: John Benjamins Publishing Company. Retrieved from https://books.google.hr/books?hl=hr&lr=&id=5jLOKD3gFyMC&oi=fnd&pg=PA25&dq=types+of+translation+pdf&ots=EbSv4cpUM9&sig=YgqRvx2hFS37k9hSMRUzKB6eSGU&redir_esc=y#v=onepage&q&f=false

United Translations. The History of Language Translation (2018.) Retrieved from <https://www.unitedtranslations.com/great-history-of-language-translation/>

Zapata, A.A. (2005). English Idioms and Colloquial Expressions. Escuela de Idiomas Modernos. ULA. Mérida. Retrieved from http://webdelprofesor.ula.ve/humanidades/azapata/materias/english_4/english_idioms_and_colloquial_expressions.pdf

Izjava o izvornosti diplomskog rada

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

Zagreb, srpanj, 2021.

Dorotea Gunčić

Potpis:
