Names in Croatian translations of Julia Donaldson's picturebooks

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Contents

Abstract

Translation of proper names in children's literature poses a challenge to many translators who have to consider different aspects when translating them.

The first, theoretical part of this paper, will attempt to define children's literature and children's literature translation (ChLT) and also mention some implications given by different theorists and researchers. Special focus will also be given to picturebooks, including its definitions, importance in early childhood and some of their specific features such as intertextuality, intermediality and interculturality. The focus will then shift to proper names, their role in literary texts, and different strategies and challenges that the translators use and encounter when translating proper names. Lastly there will be mention of the translator's freedom and possible restrictions he or she encounters in the translating process. In the second, analytical part of this thesis, the Croatian translations of five different picturebooks: *Tabby McTat, The Giant Jumperee, Zog and the Flying Doctors, The Hospital Dog* and *The Detective Dog* by the English author Julia Donaldson are analyzed with special focus on translations of proper names. At the end of this thesis, the findings are compared in order to see which translation strategies are most frequently used and what are the possible reasons behind them.

Keywords: children's literature, children's literature translation, translating picturebooks, translating names, translation strategies.

Sažetak

Prijevod vlastitih imena u dječjoj književnosti predstavlja izazov za mnoge prevoditelje koji prilikom prevođenja moraju u obzir uzeti mnoge različite značajke.

U prvome, teorijskom dijelu ovoga diplomskog rada definirat će se područje dječje književnosti i prijevoda dječje književnosti prilikom čega će se spomenuti stavovi različitih teoretičara i istraživača. Posebna pozornost će zatim biti usmjerena na slikovnice, uključujući njihovo definiranje, važnost u ranom djetinjstvu te osobitosti poput intertekstualnosti, intermedijalnosti i interkulturalnosti. Fokus će zatim biti usmjeren na vlastita imena, njihovu ulogu u književnim tekstovima te strategije i izazove s kojima se susreću prevoditelji prilikom njihovog prevođenja. Naposljetku će se reći nešto više o slobodi prevoditelja i mogućim ograničenjima s kojima se susreću u procesu prevođenja. U drugom, istraživačkom dijelu ovoga rada, analizirat će se hrvatski prijevodi slikovnica Julie Donaldson: *Tim Tigran, Divovsko Skakutalo, Zog i leteći liječnici, Piknja u bolnici* te *Detektivka Neli,* s posebnim naglaskom na prijevod vlastitih imena. Na samome kraju ovoga diplomskog rada, prikupljeni podaci će se usporediti kako bi se vidjelo koje strategije su najučestalije korištene te koji su mogući razlozi iza toga.

Ključne riječi: dječja književnost, prijevod dječje književnosti, prijevod slikovnica, prijevod vlastitih imena, prevoditeljske strategije.

Introduction

The main focus of this thesis is translation of proper names in Julia Donaldson's picturebooks from English to Croatian. The thesis consists of two parts: theoretical and analytical. The theoretical part is organized in four chapters, and the analytical part is arranged in five subchapters.

The first chapter presents possible definitions of children's literature and children's literature translation and also offers different viewpoints and implications of various theorists and researchers regarding the matters of these two fields.

The second chapter deals with picturebooks, possible ways of defining them, their importance in early childhood and some specific features such as: intertextuality, intermediality and interculturality.

The third chapter introduces information about proper names, differences between their role in literary and non-literary world, strategies for translating proper names and possible challenges which translators encounter.

The fourth chapter talks about freedom of the translators and possible restrictions they face in the translating process.

The second, analytical part of this thesis, focuses on the analysis of five Croatian translations of Julia Donaldson's picturebooks. The five picturebooks that are analyzed are: *Tim Tigram* (engl. *Tabby McTat*)*, Divovsko Skautalo* (engl. *The Giant Jumperee*)*, Zog i leteći liječnici* (engl. Zog *and the Flying Doctors*)*, Piknja u bolnici* (engl. *The Hospital Dog*) and *Detektivka Neli* (engl. *The Detective Dog*). At the beginning of each analysis, there is a short summary of the mentioned picturebooks and general information regarding authors, translators and illustrators is arranged in the table. The analysis is followed by discussion which highlights key findings and crucial insights that emerge from this study and provoking questions for potential future research are posed. In conclusion, the findings are summarized and based on them conclusions are drown.

1. Children's literature

Before getting into the essence of this paper and discussing translation of proper names in picturebooks, it is first necessary to define children's literature as a genre and discuss its features.

To begin with, children's literature as a specific field of literature started to form around the seventeenth century when, according to Nikolajeva (1996) people started to be aware that childhood was a specific time in every person's life and that as such it also required its own genre in literature. In regard to that, a possible definition of children's literature is given by Marjorie R. Hancock (2000, p. 5) who points out that children's literature is "literature that appeals to the interests, needs, and reading preferences of children and captivates children as its major audience". Another definition is offered by O'Sullivan (2019, p. 16) who says that "children's literature denotes a broad range of heterogeneous texts with different sources, addressees, types, genres and forms, and functions". Maria Nikolajeva (1996) agrees with these definitions and shares a similar viewpoint as many other researchers claiming that children's literature is necessary as a specific field because children have specific and different needs from adults.

However, it is as well important to mention that there are some researchers and authors who have opposite views on children's literature and consider that genre of children's literature is unnecessary. One of them is John Rowe Townsend (1980, p. 196-197) who denies children's literature as a genre, and claims that "children are not a separate form of life from people; no more than children's books are a separate form of literature from just books". The question that imposes here is how do we differentiate between books which belong to children's literature and books which belong to adult literature? To answer this question, we search for certain features of children's books that can help us to differentiate them and recognize them as children's literature. According to Crnković and Težak (2002) there are three main features that distinguish children's books from other books. First, the book is written by an author who writes exclusively for children and he or she intended for that book to be read by children. Next, the book is probably published by a children's publisher or perhaps a children's department of the publishing institution. Lastly, the literary work is placed in the library with other books for children. In regard to this it is important to mention that even though these three features could help us in distinguishing children's books from other books, the book can still be children's even if it does not meet all of the mentioned criteria.

In addition to Townsend's implications, according to Nodelman (2008) there are some authors, such as Pamela Travers, Scott O'Dell and L.M. Boston who support the Townsend's viewpoint and claim that even though some of their books are classified as books for children, they were not written for children and that there is no difference in their approach to writing when it comes to writing for adults and children. In regard to this, although the mentioned writers do not agree with the classification of their books in the genre of children's literature because they did not write them with the intent to be read by children, it is actually a very common instance in which books that are written specifically for children also appeal to adults and on the other hand some books are written for adults but also appeal to children audience. This crossing of books from children's to adult literature and vice versa is explained with the term 'crossover literature' used by Beckett (2009, p. 4) which refers to "books which were written for adults and have become a natural part of children's reading, such as Robinson Crusoe, and of books which were written directly for children, such as Alice in Wonderland" (Nikolajeva, 1996, p.5). It can be noticed that a part of crossover literature are often books that are well known and belong to "mainstream literature" (Beckett, 2009, p. 4). Also, the term crossover literature is closely connected with Crnković and Težak's implications about how a book can be considered children's even if it does not have any of the distinguished features. Certain books may not even be initially written for children but still appeal to them and cross to the genre of children's literature.

 Although some theorists and authors try to deny children's literature as a genre by saying that children are being underrated or excluded from the rest of the people by limiting them to a certain literature that is called children's, the majority of theorists oppose such viewpoints by saying that children need their genre of literature because they have different needs than adults. Additionally, due to their ongoing development and lack of experience, they cannot be equal to adults. Nodelman (2008, p. 139) claims "that there would be no such thing as children's literature if adults did not believe that children are different enough from adults to need a special group of books and imagine a category to contain them". Simmilar viewpoint is also shared by Hunt (2005, p.3) who explains:

> Children's books are different from adults' books: they are written for a different audience, with different skills, different needs, and different ways of reading; equally, children experience texts in ways which are often unknowable, but which many of us strongly suspect to be very rich and complex.

To summarize all implications regarding books that belong to children's literature, it is important to mention and distinguish between the two main categories of children's literature. The first one which is according to Crnković and Težak (2002, p. 14-15) considered to be the "real children's literature" includes picturebooks, children poetry, fairy tales and children's novel. The second category, which is considered to be "crossover literature", includes fables, novels about animals, adventure novels, historical novels, fantasy novels, travel stories and biographies.

It can be concluded that children's literature is a specific genre of literature. However, that does not mean that some books that are written for adults cannot be read by children which is explained with the term of crossover literature. Even though some of the theorists and authors try to deny children's literature as a genre, they can't deny that children do have different needs and do not have as much life experience as adults because of which they do require their own genre of literature which will be specifically aimed at them.

1.1. Children's literature translation (ChLT)

With the acceptance of children's literature as a specific genre, and with children's books expanding throughout Europe, the need for translation of children's literature also started to emerge.

At the beginning of 21st century Riitta Oittinen (2000, p. 69) started to make a path for the future studies in the field of children's literature translation (ChLT) by defining it in the following way: "translating for children rather refers to translating for a certain audience and respecting this audience through taking the audience's will and abilities into consideration". In other words, as children's literature is a specific genre and children's books are written in accordance with children's needs and abilities, the translation of children books also demands a specific approach and taking into consideration different children's needs and skills when translating.

In regard to translation process, Rosenblatt (1978) as quoted in Lathey (2015, p. 8) differs two types of reading: aesthetic reading, which evokes reader's emotions and personal experiences, and efferent reading, which implies that the reader is focusing on a specific information gained after the reading. Regarding that, Oittinen (2000) explains that the first type of reading refers to translator's first reading of the text and the second type of reading refers to the actual translation process. Lathey (2015) also highlights that the first type of reading is especially helpful when it

comes to understanding a child's viewpoint and possible insights before translating the text. These two types of reading are especially important for translators of texts for children because children have different reading skills and not as much life experience as adults, so it is important that the translators try to put themselves in children's shoes and think about their perspective and possible reaction on the translated text.

When it comes to translating text, and especially translating text for children, translators have to choose between two different approaches. These two approaches were presented by Venuti (1998) as domestication and foreignization. Narančić Kovač (2019) explains that domestication of the text refers to removing culture differences that may appear within the text and as such can be considered as a negative practice because it disables readers to get in contact with the culture of the original text. Moreover, Kujundžić and Milković (2019) highlight that through reading translated books, we are getting in touch with the cultures that may differ from our own and construct opinions about them. Regarding this, if the translator chooses the domestication approach and removes most of the cultural elements, the children are possibly being alienated from getting to know different cultures. To avoid this, many translators choose the other method called foreignization. As explained by Oittinen (2000), foreignization refers to the translation method which keeps the specific cultural features of the original 'foreign' text.

When comparing both domestication and foreignization there are different opinions about which one is better or more appropriate to use, especially when it comes to translating literature for children. Venuti (1998) sees domestication as a negative and foreignization as a positive practice. To illustrate this Oittinen (2000, p. 74) says: "Venuti sees domestication as being ethnocentric racism and violence and it can be only fought by foreignization". Furthermore, Oittinen does not completely agree with Venuti (1995) and his claims on translator's visibility and invisibility, since Venuti claims that a translator loses his visibility if the reader can't notice that a text is translated. However, Oittinen, and many other researchers, oppose Venuti's viewpoint and support the method of domestication over the foreignization method because they think that the translation needs to be in accordance with children's needs. In support to this, Nikolajeva (1996, p. 27-28) says "I agree with them that the best translation of a children's book is not necessarily the one that is most accurate and closest to the original (incidentally, I would argue for this view of translation in general)". On the other hand, Yamazaki (2002, p. 53, p. 60) is in support of Venuti and says that

changes done to the original show "a lack of respect towards other cultures" and make "false impression about homogenous world". It is noticeable that there are opposing attitudes regarding the choice of the used translation methods, but what is important to highlight is that neither of the two methods is wrong if the translator has reasonable explanations behind his or her decisions made in the translating process. When choosing between the two mentioned approaches Jan Van Coillie (2014, p. 137) says that translators should aim at a balance between the loyalty to the reader and loyalty to the text, but also allow themselves to be guided by the functions of the source text, which may lead to "a more challenging translation, one that calls on the reader's creative, intellectual and aesthetic abilities".

However, the way children perceive the translated text cannot be completely understood by the adults and as Lathey (2015, p. 28) points out: "Nonetheless, children's responses to translations remain largely a matter of speculation, a knowledge gap that has implications for the translator". Similar viewpoint is expressed by O'Sullivan (2019, p. 18) who says: "What children at any given stage in their development can actually understand, and how much 'foreignness' they can and do cope with is the ultimate black box of translating for children".

It can be noticed that although there are many discussions regarding which method is preferable in children's literature translation, the truth is that we cannot know for certain how children will perceive different texts and whether they will perceive them as being too easy or too difficult to understand. Although both domestication and foreignization have certain benefits and disadvantages, perhaps the best option would be to combine the both approaches to transfer the author's intent from the original text. Either way, the translator is the one who needs to assess which method would be the most appropriate and choose strategies in accordance to the target readers.

2. Defining picturebooks

Picturebooks, as previously mentioned, fall into the category of 'real children's literature' and as such are specifically aimed at children as its implied readers. Because of their specific features they stand out when compared to other literary genres and a few of those features will be mentioned in some of the following definitions.

There are various definitions about picturebooks given by different authors. Anstey & Bull (2000, p. 5) define it as "a book in which the written text and the illustrative text are in concordance and work interdependently to produce meaning", sometimes a broader definition is used such as the one by Crnković and Težak (2002, p. 15) who claim that "a picturebook is the first book that the child encounters". Finally, another definition is given by Narančić Kovač (2015, p. 7) who mentions some of the most important features that distinguishes picturebook from other books: "a contemporary picturebook is a book that is essentially determined by a double visual-verbal discourse, three-dimensionality, interactivity, a specific readership and a relatively small number of pages".

Perhaps one of the most prominent features of picturebook is the use of double visual-verbal discourse mentioned by Narančić Kovač (2015). The use of double discourse is also discussed by Crnković and Težak (2002, p. 16) who say that picturebooks are told with both words and pictures. Moreover, when talking about word-picture relationship in picturebooks, Zalar and Balić Šimrak (2014) also highlight that the author of the text is also in a way a co-author of the illustrations: when he or she is creating the text, there are also certain visual ideas that emerge in their mind; thus, both the author and the illustrator have to work together in order to make the two discourses, verbal and visual, that will complement each other. It is important to highlight that the relationship between these two discourses is interdependent and that words and pictures have to work together to tell the story. This feature of picturebooks is also very important for translators when translating picturebooks because they need to be able to understand both discourses in order to translate the whole story to the target readers.

When comparing various definitions given by mentioned theorists and researchers above, it can be concluded that picturebooks are most likely to be the first books that the children encounter and that its most prominent feature that makes them stand out from other books is their double discourse, verbal and visual, and the fact that they both play an equally important role in telling the story.

2.1. Importance of picturebooks in childhood

For many children picturebooks are first books they encounter in their early childhood and as such they are an important step in their future walk through the literary world. Picturebooks play an important role in children's understanding and development of certain concepts that they will

sooner or later encounter. Parents are most likely to be the ones that will introduce picturebooks to their children and are nowadays highly motivated to help their children develop literacy skills.

Matulka (2008) mentions six components of early literacy on which picturebooks can have a great impact: vocabulary, print motivation, print awareness, narrative skills, letter knowledge, and phonological awareness. Similarly, Javor (2000) names five functions of picturebooks in early childhood: informative function, cognitive function, experiential function, aesthetic function and amusement function. Experiential function stands out because it enables children to experience different situations which they are perhaps not able to experience in real life. Regarding this, Nikolajeva (2013, p. 250) says "Young children have limited life experience of emotions whereas picturebooks offer vicarious emotional experience that children can partake of". In other words, picturebooks offer experiences and situations that young children may not been able to experience yet and as such can prepare them for possible future interactions and gain information about the world surrounding them.

Another function that perhaps stands out is aesthetic function which is tightly connected with the development of emotional intelligence. This function won't just affect the child's sense of beauty and development of taste, but it will also cause different emotions and won't leave the child indifferent (Javor, 2000). Regarding this, Nikolajeva (2013, p. 250) claims that "reading picturebooks prepares children for dealing with empathy and mind-reading in real life". In other words, while reading a picturebook, children can emotionally react to different characters and settings, for example if a child sees an image of a scary monster, it can cause an emotion of fear or if a child sees an image of a character who is sad, it can cause empathy. In this way children are also experiencing different emotions and learning about possible ways of dealing with them. In addition to this, Zalar and Balić Šimrak (2014, p. 82) say that "picturebooks encourage imagination and creative thinking and develop in such a way emotional intelligence". Picturebooks often include different characters like dragons, talking animals and introduce situations that can be only found in literary texts and as such, it is very important that every child is introduced to this world of fantastic scenarios which are impossible to experience in a non-literary world.

Overall, picturebooks have many benefits on children's development and improvement of different skills which is why they should be available to children from a very young age. In regard to that,

parents or other adults who are present in their lives play an important role because they are the ones who have to buy them a 'ticket' to enter the literary world of endless possibilities.

2.2. Translating intertextuality and intermediality in picturebooks

Since the bond and the cooperation between pictures and words in the picturebooks is so important, it poses even bigger challenge to the translators, because they need to be able to 'read' the illustrations too and translate the text in the accordance with them. This connection between words and pictures and their interdependence in telling the story is closely connected to the terms of intertextuality and intermediality.

Oittinen (2000, p. 101) claims that "when translating picturebooks, where illustration is an essential element of the story, translators need to have the ability to read pictures, too, in the same way as they need the ability to read and write foreign written and spoken languages". This refers to the mentioned term of intermediality and also closely connected term of intertextuality as important features of picturebooks to which translators should pay special attention. Many theorists and researchers discussed these terms and offered various possible definitions, one of them being Narančić Kovač (2016, p. 291) who explains intertextuality "as a network of textual relations" and also refers to Genette (1997[1982], p.2) who defines it as "actual presence of one text within another". As such, intertextuality is important in the translating process for several reasons, as it affects how meaning, cultural references, and textual relationships are transferred from the source language to the target language. Regarding this, intertextuality in picturebooks refers to the ways in which a book references allude to other texts, stories, cultural symbols, or media, creating a complex network of connections and layers of meaning.

Intertextuality, as explained above, are references or allusions to another text. However, that reference does not necessarily have to be present in text. For example, in picturebooks, which use both visual and verbal discourse, intertextual reference can appear in text or illustrations. This is closely associated with the term of intermediality and because of that, intermediality is often seen, as Narančić Kovač (2016, p. 293) points out, "a special case of intertextuality" . Intermediality is "the relationship between verbal and visual texts, and to the meanings yielded in the process of reading two distinct media in parallel, i.e., words and pictures" (ibid., p. 290). As already mentioned, the term intermediality is one of the most prominent picturebooks' features because they use both words and pictures in telling the story and the reader is relying on both to construct

meanings. Regarding this, Oittinen (2000, p. 100) says: "When reading a picturebook, a reader participates in a dialogue between her/himself and the story told by the author and the illustrator with words and pictures".

Taking this into consideration, it is important that the translator is aware of intertextuality and intermediality in picturebooks because he or she needs to adjust his or her strategies in accordance with both. Regarding this, Lathey (2015, p. 50) says that translators can use the following strategies in dealing with intertextual references: omission, finding equivalents, literal translation or add explanations. On the other hand, Narančić Kovač (2016, p. 294) claims that translators can deal with intermediality in the following ways: removing illustrations, adapting the text to illustrations, applying explanatory strategies, introducing new illustrations, and preserving the intermediality of the original.

Moreover, it is important to mention that translators sometimes fail to recognize the intertextual connections and lose the author's intent of the original text. This is discussed by Narančić Kovač and Milković (2011, p. 235) in a study of Croatian translations of *Alice's Adventures in Wonderland*. The study concluded that Croatian translators did not recognize Carroll's intertextual finesses regarding the rhyme "Knave of Hearts" and consequently lost the original intent of the story, as well as caused possible confusion. As explained by Narančić Kovač (2016) the rhyme itself is crucial for understanding the story as a whole and as such should not be ignored in translation. When translators decide to omit intertextual references or just used them partially, can possibly lead to future misunderstandings and confusion relating the story narrative, which is why translators should be careful when making decision on how they translate intertextual references.

When it comes to intermediality, there are also some challenges that the translators could encounter. Narančić Kovač and Milković (2011) offer another example from Croatian translations from *Alice's Adventures in Wonderland* regarding the trial scene and finding the person who stole the tarts. The intermedial reference, which was intended to be humorous and nonsensical is not present in Croatian translations. In the original work there is a reference from the author, that the reader should look at the illustration if he or she wants to see how the crown looks on the king's head when put over the wig, however in Croatian translations, that reference to the illustration is lost. In the original text as explained by Narančić Kovač (2016, p. 312) "At the beginning of the chapter 'Who Stole the Tarts?' the narrator invites readers to study the frontispiece and look at the

King, wearing his crown over the wig". This is an example of intermediality, where both words and illustrations can be a source of information and are important to the sto ry narrative, but it got lost in the translation. Intermediality in the picturebooks is very important when it comes to translation because both visual and verbal discourse work together to tell the same story. This is as well discussed by Narančić Kovač (2015) who says that although the two discourses belong to the same story, we don't necessarily get the same information from the two. Furthermore, we take the information from the both and then unite them in order to understand the story completely.

It can be concluded that intermediality is important when translating picturebooks because picturebooks are a unique form of storytelling that combines visual and verbal elements to convey meaning. Translating picturebooks involves more than just translating text; it also requires careful consideration of how the visual and verbal elements interact and contribute to the overall narrative and message. Because of this, it is of great importance that the translator can read both verbal and visual messages and be able to recognize and transfer intertextual references to the target readers without disrupting the original story narrative.

2.3. Interculturality and translating culture specific items (CSI)

Another term that is important to mention and it is closely connected to the previously mentioned terms of intertextuality and intermediality is interculturality. Intertextuality is closely connected with culture since the translators have to convey meaning from the source text (ST) which belongs to one cultural context to the target text (TT) which presumably belongs to another cultural context. Regarding intermediality, culture can be present in both mediums, or in other words, in both visual and verbal discourse.

This cultural intertextuality or interculturality can happen on two levels: macro level and micro level. According to Van Coillie (2006) at a macro level, translator needs to deal with paratextuality which refers to titles, notes, illustrations, fonts, front and back covers and relationship between pictures and text. In other words, at macro level, the translator needs to be able to transfer all of the additional information that surrounds the main text from one cultural context of the ST to another cultural context of the TT. At a micro level, the translator must deal with so called 'culture specific items or CSI' which refer to items such as proper nouns, places, food, measures, currency, literary references, wordplay and idiomatic discourse. As it can be noticed, at a micro level, as opposed to the macro level, the translator has to convey meaning that lays within the main text

from the cultural context of ST to the cultural context of the TT. To put it differently, translator needs to understand the story to its core and notice all possible details that can be significant to the story narrative.

Moreover, regarding interculturality, it is important to mention that the translators have an important task because the way they translate a certain text can guide children to form opinions about other cultures at a very young age. This is something that Venuti (1998, p. 67) calls "formation of cultural identities", and Kujundžić and Milković (2019) also addresses this problem and says that through reading translated books, we are getting in touch with the cultures that may differ from our own and construct our opinions about them. The problem that occurs here is that translators often decide to domesticate certain foreign context and, in a way, prevent children to get in touch with other cultures and additionally can impose certain values and ideologies. This is also discussed by Venuti (1998, p. 78) who says: "Translation thus position readers in domestic intelligibilities that are also ideological positions, ensembles of values, beliefs and representations that further the interests of certain social groups over others". Moreover Yamazaki (2002, p. 53, p. 60) sees that as "disrespecting towards other cultures and that it makes "a false image about homogenous world". In regard to this, translators have to be aware that by changing or replacing certain culture specific items (CSI) from the ST they can influence the opinions and views of the target readers. Because of this it is important that the translator has ability to read both picturebooks' mediums, the verbal and the visual, which are not only important for understanding the story as a whole but also because it is expected that the story will be read by individuals who belong to different cultures. Also, the translators should be aware of the interculturality on both macro and micro level and be especially careful when translating culture specific items (CSI) in order to avoid any misinterpretations and confusion. Oittinen (2000, p. 100) pointed out that "the verbal and the visual are also part of a greater whole: the original work and its translations and the various individual readers in different cultures". As such, translators have very important role, because the way they will transfer certain cultural context of the source text (ST) to the target text (TT) can greatly influence target readers' opinions and views of that culture.

In essence, interculturality in picturebooks translation requires a deep understanding of both the source and target cultures. Translators must navigate the challenges of linguistic and cultural

differences while ensuring that the unique aspects of the original work are faithfully and meaningfully conveyed to the target audience.

3. The importance of proper names in literary world

As it was mentioned in the chapter about interculturality, proper names are one of the culture specific items (CSI) which are important when translating interculturality at a 'micro level'. In order to decide which translation methods and strategies will be used, the translator needs to first decide whether proper names are crucial to the story narrative or cultural context of the source text.

There are many different definitions regarding proper names and one of them is by Strawson (1971, p. 23) who says "an ordinary personal name is, roughly, a word, used referringly, of which the use is not dictated by any descriptive meaning the word may have". (Strawson 1971: 23). In general, proper names include the following categories: names of persons, animals, companies, geographical places, zodiac signs and festivals (Jaleniauskiene and Čičelytė, 2009, p. 31).

However, when we talk about proper names in the literary and non-literary world there is a significant difference. In the non-literary world, proper names primarily serve to identify their bearers, do not contain special connotations or descriptive elements, and are generally, as Luca Manini (1996, p. 162) concludes, "marked by a complete lack of motivation". Proper names in literary world, on the other hand, are quite the opposite: unlike from proper names in the non-literary world, which are according to Parianou (2007, p. 410) "arbitrary and conventional", those in literary texts are regularly "motivated and significant".

Taking this into consideration, proper names in children's literature have a significant role. Regarding that Manini (1996, p. 163) says that the very act of "naming can be an effective method of characterization". In addition to that, Kujundžić and Milković (2019) add that proper names in literature are often very rich in meaning. In addition, they don't have merely an identification function, but they also reveal a lot about their bearers, for example about their physical appearance, characteristics, social role, historical-geographical context or species to which they belong (in the case of non-human characters), and their function in a literary text or ontological nature (whether realistic or imaginary, supernatural characters).

Moreover, when talking about function of proper names in literary world, Van Coillie (2014, p. 123-124) states that "their first function, undoubtedly, is to identify characters". He differentiates six possible functions of proper names: the informative function, the formative function (confront readers with standards and values), emotional function, creative function and aesthetic function. Furthermore, one of the possible ways in which literary proper names can be categorized is given by Manini (1996, p. 164-166) who proposes a classification according to the following criteria: intertextuality (names of historical persons, other literary characters, new names with emphasized and obvious symbolism, etc.), exoticism (names that are of foreign origin or sound like that), degree of characterization and morphological structure. Manini's criteria highlight the previously mentioned term of intertextuality and again supports viewpoints of other theorists and researcher such as Narančić Kovač, Milković, Van Coillie and Venuti whose implications were used to explain the importance of the translator's ability to recognize intertextual elements when it comes to translating texts, which presumably belong to different cultures.

Furthermore, when talking about the literary world, we differentiate between fictional and non-fictional texts, and in regard to that it is important to mention the difference between character names in fiction and non-fiction literature. In non-fiction texts it is more common that the translators will replace the name with the appropriate equivalent in the target language, but in fiction texts that is not as common. According to Christiane Nord (2003, p. 184) "in some cultures, there is the convention that fictional proper names can serve as 'culture markers', i.e., they implicitly indicate to which culture the character belongs". Furthermore, she explains that "if this information is explicit, as in a descriptive name, it can be translated" but that means that the cultural reference could be possibly lost, and "if information is implicit, however, or if the marker function has priority over the informative function of the proper name, this aspect will be lost in the translation". In other words, if a name carries explicit information and directly conveys specific qualities, attributes, or characteristics of its bearer, they can be easily translated to the target language but then they lose its cultural reference. On the other hand, if a name carries implicit information which relies on readers' cultural knowledge and associations, it is more likely to be used in its original form. Consequentially, its informative function is then lost. However, there are some names that are neither explicitly descriptive nor implicitly suggestive and they do not refer to anything. In the literary context, such names belong to fictional characters and its function as

such is to evoke curiosity and creativity in readers, but they do not necessarily belong to any cultural context.

Overall, it is important to highlight that the function of proper names in literary world has a significant role, because not only do they identify the characters, but they can also reveal us additional information about their traits, behaviors, values, morals, looks, etc. As such their function is not merely to identify the character but it is also a significant means of characterization because they can give additional information to the readers. As already mentioned in the previous chapter, proper names also have a significant role when it comes to presenting the culture since they are culture specific items (CSI). Because of that, proper names sometimes impose a difficulty for the translators who have to be aware and attain the ability to recognize intertextual elements and culture specific items (CSI) because those elements can be crucial to the story narrative or constructing opinions about source culture.

3.1. Strategies for translating proper names

When it comes to translating proper names in children's literature, translators need to be careful which strategies and methods they will use, especially when it comes to translating culture specific items such as proper names. There are many different opinions whether proper names should be translated at all or in other words they question which method if any is appropriate, whether it is domestication in which the original names are altered, replaced with the appropriate equivalent in the target language or changed completely or whether it is foreignization in which there are no changes to the original name.

 In regard to this, some researchers favor "faithfulness" to the reader which is also supported by an experienced translator Ritta Oittinen (2000). She highlights that the most important thing when translating is that the text is as comprehensible and accessible to a child reader. On the other hand, there are researchers who oppose such opinions. Akiko Yamazaki (2002, p.53, p. 60) in such changes to the original text sees "a lack of respect towards other cultures", and highlights that domestication prevents readers to explore and gain knowledge about other cultures and makes "a false impression of a homogeneous world". However, it is important to highlight that the ultimate decision regarding translating or not translating certain elements of the original text is made by a translator who is influenced by many factors, from the very nature of the proper name that is is to be

translated or not, the translator's perception of the implied readers, the genre to which the work belongs, copyright and the attitude of the publishers themselves (Van Coillie, 2014).

Translators need to carefully choose which methods and strategies are the most appropriate for a specific text that they encounter because when it comes to the process of reading, the good or bad translation can leave a significant trace in reader's memory or as Lathey (2015, p. 139) points out, "a particular translation – good or bad – may turn into a precious and memorable reading experience".

When it comes to translation strategies in regard to proper names there are different lists presented by many researchers such Theo Herman (1988), Christine Nord (2003), Eirlys Davies (2003), etc. but Jan Van Coillie (2014, p.125-129) compares and summarizes strategies offered by previously mentioned researchers as following: non-translation, non-translation with added explanation inside or outside the text, replacement of a proper name with a common noun, phonetic or morphological adaption in which certain letter can be either omitted or added to the original name, use of exonyms which are basically equivalents of the foreign name in the language to which the name is being translated, replacement with a name that is more familiar to the target language, substitution or replacement of the name, literal translation of the name, replacement with a name that has different or additional connotation and deletion in which the name is left out and not used in the target text.

It can be noticed that the list of strategies proposed by Van Coillie contains both strategies that support domestication method and the ones that favor foreignization method. Based on the changes made to the original name, the following strategies can be categorized as domestication method: replacement of a proper name with a common noun, phonetic or morphological adaption, use of exonyms, replacement with a name that is more familiar to the target language, substitution or replacement of the name, literal translation of the name, replacement with a name that has different or additional connotation and deletion. In the domestication method names are either altered, replaced with an equivalent in the target language or completely excluded in the target text. On the other hand, non-translation and non-translation with added explanation are the foreignization method because no changes are done to the original form of the proper name in the target text.

3.2. Challenges in translating proper names

Translation of proper names poses a challenge to every translator. It becomes even a bigger challenge if its implied readers are children due to their lack of experience and knowledge about the world. Therefore, translators have to take various factors into consideration when translating proper names.

When translating proper names, translators have to make a decision which translation method they will use. First one is foreignization, which tries to preserve the original text intact in order to transfer the culture specific items (CSI) from the source text (ST) to the target text (TT), and the second one is domestication which focuses on making the ST as comprehensible as possible to the readers by adapting and changing a lot of its original elements. Regarding this, Tymoczko (1999, p. 224) explains that when translating proper names, translators can "bring […] the audience to the text" and transfer the name unchanged or "bring […] the text to the audience" and adapt the name. Moreover Manini (1996, p. 171) agrees that "translators can choose to leave all proper names […] in their original form" and preserve the "otherness" or "they can […] decide to translate those names" which have equivalents in the target language and make the text familiar to the readers.

However, the decision whether the translator will bring the audience to the text or text to the audience depends on different factors, which can affect the translator's decision whether to translate or not translate proper names. These factors are distributed into four categories which according to Van Coillie (2014, p. 130-136) are: nature of the name, textual factors, the translator's frame of reference and other factors.

The first category refers to the nature of the names including: names that translators consider too foreign, awkward or difficult to explain, names which are unknown to target readers and could lead to possible misinterpretations, i.e. the character's gender, names of famous people, interesting name and surname combinations that occur because names are more frequently translated than surnames, names in non-fiction text which are more often translated than those of fiction texts and factors such as rhythm and puns.

The second category is regarding the textual factors. These factors refer to the context of the source text, and if the translators consider the names important to the context of understanding of the story, there is a low chance that they will change it. However, regarding the context, translators

can also decide to change the names because of the rhymes or illustrations present in the source text.

The third category regards the translator's frame of reference which is explained by Van Coillie (2014, p. 132) as "the total sum of their knowledge, experiences, ideas, norms and values". The category itself includes the following: the translator's knowledge of the language, translator's knowledge of the culture (e.g., recognizing a popular person), translator's knowledge of the author's life and work, awareness of earlier translations, translator's personal image of childhood (what is interesting to children, what they could find difficult to understand) and aesthetic function which refers to the respect to the original author and refusal to adapt certain elements for the children readers.

The fourth category refers to other factors which include: rule for the translation imposed by the original author of the text, children who may influence the translator's decision whether something should be domesticated or foreignized, copyrighted names which restrict the translator and lastly the translator can be restricted by the publishers who often have the final say.

When translating for children, some translators decide to use the method of domestication because they perhaps think that children will be confused with the foreign names present in the text or that the names would maybe be distracting for the story narrative. However, there are other theorists, such as Shavit (1986) and Klingberg (1986) who see adaptation and domestication as a negative practice and "a sign of disrespect for children" because in their opinion the translation should be the same as its original. Those who favor domestication justify it, as Lathey (2015, p. 37) explains, by "fearing that children may be alienated by 'difficult' names, new foods or unfamiliar cultural practices". However, it is up to the translator to evaluate how much should a text be domesticated in accordance with the readers of the target text and their literary and cognitive competences. In addition to this, Van Coillie (2014, p. 134) states that: "the translators must choose between 'emotional recognizability and intercultural enrichment". In other words, this means that if translators choose emotional recognizability, they will mostly use the method of domestication and alter the cultural items such as proper names in the target text, and if they choose intercultural enrichment, they will mostly use the method of foreignization, in which the cultural items such as proper names will most probably be left unchanged and used in the original form as in the original text.

Overall, there are different aspects which should be taken into consideration when translating proper names. Although researchers have opposite opinions whether translators should use the method of domestication or foreignization, there is no right or wrong way if the translator has a reasonable explanation behind his or her choices.

4. The freedom of the translator

A question that imposes itself is how much of a freedom does a translator really have in the process of translating a certain text. It is important to point out that translator's freedom is often restricted by some kind of ideology.

There are three main ideologies according to Budiman (2010, p. 2-4) that can restrict translator's freedom: translator's own ideology, the target language ideology and the customer's ideology. Translator's own ideology, as explained by Hatim and Munday (2004, p. 342) is "a body of ideas that reflects the beliefs and interest of an individual, a group of individuals, a societal institution, etc.". Because a translator is a human being, he or she influenced by their own culture will form certain beliefs and opinions which can possibly influence their decisions regarding the choice of the methods and strategies they will use in the translating process. Related to this matter, Van Coillie (2020, p. 145) claims that:

> Producers of translated children's literature allow themselves to be led by their own child images, or what will call images of childhood, which refer to their ideas about how children are, what they like, what they can handle and what is appropriate, good or useful for them.

Budiman (2010) highlights that translators are rarely aware of the influence that their own ideology has on their translating process. However, it is noticed by the translation theorists, on the other hand, if the translators are aware of their ideology that is usually because they had to translate the text in a way that is not in accordance with their own ideology. To illustrate this, perhaps the translator will choose to change or modify proper names of the ST because they he or she considers that they will be too difficult to pronounce or understand by the readers of the TT who are in this case presumably children. Here the translator's own ideology or in other words, his or her personal beliefs and opinions about the notion of childhood and whether certain things are to be perceived as too difficult influence his or her in the translating process. Moreover, the translator's freedom can also be restricted by the target language ideology which refers to translators' understanding of their future readers of the target text. In order for the translator to choose the appropriate methods

and strategies he or she needs to have excellent knowledge of both source and target language and their cultural contexts.

There are two important steps that can help the translator to have a better understanding of the target readers. According to Budiman (2010, p. 2) those two important steps are audience design and need analysis. Audience design is defined by Hatim (2001, p. 74) as a "step to determine the target reader in order to determine the most suitable strategy", or in other words it refers to analysis of all target readers' traits that can include culture, custom, convention, and concepts.

The second step, which is the need analysis, is defined by Hoed (2006, p. 66) as "an attempt to find out the intention of translation". Since the target language ideology focuses on target readers, it is important that the translator is not influencing these steps by his or her own ideology because as Budiman (2010, p. 3) highlights: "A thing that she or he believes as good, proper, or even unpleasant might be the complete opposite of what the target readers believe". Lastly it is important to mention that the translator's freedom is also restricted by the customer's ideology. This ideology Budiman (2010) simply explains with the saying 'customer is king' meaning the customer who hired the translator can ask from the translator to make some adjustments or changes which could be completely opposite to the translator's own ideology.

In the context of translator's freedom there are another two terms which are important to mention: fidelity and freedom. Fidelity refers to the source text and Shilpa (2020, p. 21) defines it as "conveying its message in the way that will be the most accurate". Oittinen (2000, p. 12) calls this 'loyalty', which also refers to the source text and to the target readers. In regard to this, if the translator chooses to be loyal to the source text and its target readers, he is simultaneously restricting his or her freedom in the translating process because he or she won't have the freedom to alter the source text in accordance with his or her own ideology but in accordance with the above-mentioned need analysis of the target readers.

On the other hand, freedom refers to "translator's freedom and independence in regard to the source text" (Shilpa, 2020, p.21). In other words, if the translator is given freedom, he or she will translate the text in accordance with his or her own ideology. However, since the translator will still be influenced by his own ideology and possibly the target language ideology and customer's ideology, he or she won't have the actual freedom. Budiman (2010, p.5) calls this 'pseudo freedom', i.e., a freedom which doesn't really exist.

It can be concluded that the translator is never completely free because whether he or she decides to be loyal to the source text and the original author or chooses the freedom and independence from the source text, he or she will always be influenced by certain ideology, whether it is his or her own ideology, target language ideology or customer's ideology.

5. ANALYSIS

About Julia Donaldson

Julia Donaldson is an English author born in London in 1948 ("Julia Donaldson", 2019). She published her first book in 1993 and is well known for her collaborations with illustrator Axel Scheffler who also illustrated her most famous picturebook, *The Gruffalo*, which was published in 1999. The Gruffalo has been translated into more than 40 languages, sold over 10 million copies and was also turned into an animated film in 2009 ("Julia Donaldson", 2019). After the great success of *The Gruffalo*, Julia Donaldson and Axel Scheffler continued to collaborate and gained acclamation with other picturebooks such as *The Room on the Broom*, *The Gruffalo's Child*, *Stick Man*, *Zog*, etc., which were, as The Gruffalo, all turned into short films ("Julia Donaldson", 2019). From 2011 to 2013 Donaldson was chosen to be Children's Laureate, a position which is given to an author or illustrator from the United Kingdom "whose body of work exemplifies the highest quality in children's literature" ("Children's Laureate", n.d.). During the span of two years of being a Children's Laureate, Donaldson visited many schools and libraries and did a lot of workshops in which she would act out some of her stories and would try to instill love of reading in young children. After doing different workshops Donaldson said "I've seen how much play-reading improves children's reading skills, so I was delighted to collaborate with the publisher Pearson and several fellow authors on a series of sixty fun short plays, titled *Plays to Read* . All the plays in that series of plays include six characters and are appropriate to all primary classes. Moreover, after the great success of *Plays to Read*, again in collaboration with the Pearson publishers she developed another series of plays called *Plays to Act*, which had roles for a whole class, and were based on a well-known picturebooks. As a Children's Laureate, Donaldson also put together an anthology called *Poems to Perform* by different authors and created a website called picturebookplays.co.uk with many ideas that teachers could use to dramatize picturebooks with their students ("Biography", n.d.).

Methodology

The aim of this thesis was to analyze Croatian translations of five different picturebooks in regard to its proper names and to see which translation strategies were most frequently used by the translators. Also, possible reasons behind their decisions for using certain translation strategies which are either in favor of domestication or foreignization method will be discussed.

Analysis of proper names in Croatian translations of Julia Donaldson's picturebooks will use Van Coillie's methodology (2014) and his list of strategies for translating proper names. This methodology was also used by Kujundžić and Milković (2019) and was pointed out as a good reference list for the analysis of proper names in Croatian translations of *Winnie the Pooh.* This was an additional reason for choosing Van Coillie's methodology for the analysis of proper names in this thesis.

The proper names which are analyzed belong to the following picturebooks (as shown in Table 1): *Tim Tigran* (*Tabby McTat*), *Divovsko Skakutalo* (*The Giant Jumperee*), *Zog i leteći liječnici* (*Zog and the Flying Doctors*), *Piknja u bolnici* (*The Hospital Dog*) and *Detektivka Neli* (*The Detective Dog*). *Tabby McTat* and *Zog and the Flying Doctors* were written by Julia Donaldson and illustrated by Axel Scheffler. *The Giant Jumperee* was written by Julia Donaldson and illustrated by Helen Oxenbury. *The Hospital Dog* and *The Detective Dog* were written by Julia Donaldson and illustrated by Sara Ogilvie. *Tabby McTat*, *The Giant Jumperee*, and *Zog and the Flying Doctors* were translated into Croatian by Krešimir Krnic while *The Hospital Dog* and *The Detective Dog* were translated by Željka Černok.

Table 1.

Information about the original author, illustrators and translators

Author	Julia Donaldson	Julia Donaldson	Julia Donaldson	Julia Donaldson	Julia Donaldson
Illustrator	Axel Scheffler	Helen Oxenbury	Axel Scheffler	Sara Ogilvie	Sara Ogilvie
Original title	Tabby McTat	The Giant Jumperee	Zog and the flying doctors	The Hospital Dog	The Detective Dog
Translated title	Tim Tigran	Divovsko Skakutalo	Zog i leteći liječnici	Piknja u bolnici	Detektivka Neli
Translator	Krešimir Krnic	Krešimir Krnic	Krešimir Krnic	Željka Černok	Željka Černok

Names and explanations of these strategies according to Van Coillie (2014, p. 125-129) are arranged in the Table 2 below. Also, the translation method to which each translation strategy belongs regarding the degree in which the proper name is changed in the target text is assigned next to its corresponding strategy in the table.

Table 2.

Van Coillie's ten strategies for translating proper names

NAME OF THE STRATEGY	DEFINITION OF THE STRATEGY	TRANSLATION METHOD
non-translation	the name is left in its original form as it is used in the source text	foreignization
non-translation with explanation	the name is left in its original form as it is used in the source text, but an explanation is added either within the text or as a side note	foreignization
replacement of a proper name with a common noun	a proper noun is replaced by a common noun which fits the context of the story because there is no equivalent in the target language with the same associations	domestication
phonetic or morphological adaption	certain letters can be either omitted or added to the original name so the name would resemble and fit better in the target language	domestication
use of exonym	proper names are replaced by exonyms which are basically equivalents of the foreign name in the target language	domestication
replacement of a famous person's name	the name of a famous person is replaced with the proper name which belong to a famous person who is assumed to be better known in the target language; the characteristic of its bearer remains the same, i.e., if a character is a singer, the new name should belong to a famous singer who is familiar to the target language readers	domestication
substitution or replacement	similar to the previous strategy, but the proper name does not belong to the famous person, the name is replaced by a new name, but the characteristic of its bearer should remain the same	domestication
literal translation	the name is literally translated to the target language, but it preserves the original connotation, i.e., humorous, or emotional effect, it is especially used when translating names of animal characters	domestication
replacement with a name that has additional or	the name is adjusted to the target language in a way that some other characteristic of the character is being highlighted or the original characteristic is being additionally explained	domestication

different connotation			
deletion	the name is left out and not used in the target text		domestication

The following chapters will present the results of the analysis of translation of proper names from English to Croatian in the selected picturebooks by Julia Donaldson.

5.1. Analysis of proper names in Tabby McTat by Julia Donaldson

Tabby McTat is a picturebook written by Julia Donaldson and illustrated by Axel Scheffler. It was first published in 2009 and follows the story of a busker Fred and his cat Tabby McTat who fell in love with the green-eyed cat called Sock. After Fred ended up in a hospital, Tabby McTat had nowhere to go so Sock decided to help him and invited him to live with her owners called Prunella and Pat. Soon after, Tabby McTat and Sock had three kittens together called Soames, Susan and Samuel Sprat. After Fred recovered and left the hospital Tabby McTat went back to Fred. However, he missed his wife so much and, in the end, after a lot of convincing of his father, Samul Sprat became the new busker's cat.

The picturebook Tabby McTat consists of eight proper names as shown in the *Table 3* below.

Table 3.

The analysis of proper names in *Tabby McTat (Tim Tigran)*

Character	Original name	Translated name	Translation Method	Translation strategy
Character 1	Tabby McTat	Tim Tigran	domestication	substitution
Character 2	Fred	Fred	foreignization	non-translation
Character 3	Sock	Šapa	domestication	substitution
Character 4	Prunella	Martina	domestication	substitution
Character 5	Pat	Dora	domestication	substitution
Character 6	Soames	Milivoj	domestication	substitution
Character 7	Susan	Suzana	domestication	use of exonym
Character 8	Samuel Sprat	Sebastijan Mrvica	domestication	substitution, literal translation

Tabby McTat is translated by Krešimir Krnic and as the *Figure 1.* shows, the translator used more than one translation strategy. According to Van Coillie's list of stategies, for the character 1, character 3, character 4, character 5 and character 6, the translator used the substitution strategy in which the name of the source text is replaced with another name. Possible reason for choosing the

name 'Šapa' is perhaps because the bearer of this name is an all-black cat with a white mark on her paw which can as well be seen in the original illustrations used in Croatian translation of this picturebook. Because of this, the translator possibly decided to use the name 'Šapa', which literally means 'paw' when translated to English in order to accentuate that feature of the character and connect the name with the illustrations. In this way, readers can connect the information from the text with the information they receive from the illustrations and make connections between the name and appearance of the character. For the character 2, the translator used the non-translation strategy, in which as the name itself suggest, the name is not translated at all and is used in the unchanged form in the target text. For the character 7, the translator decided to use the exonym in which the name 'Susan' is replaced with the Croatian equivalent of that name which is the name 'Suzana'. Lastly, for the character 8, the translator used the substitution strategy and literal translation of the name, in which the first part of the name which is the word 'Samuel' is replaced with a different name 'Sebastijan' and the second part of the name which is the word 'Sprat', that according to the Merriam Webster dictionary means 'a young, small, or insignificant person' is translated to Croatian with the word 'Mrvica', which regarding the context of the original text has the same meaning in Croatian, because it refers to a little cat. When we look at the frequency of the used translation strategies, it can be noticed that the translator mostly used the substitution strategy and decided to completely change the proper names of the source text in the target text. The frequency of the used translation strategies in Tabby McTat translated by Krešimir Krnic is visually shown in *Figure 1.* below.
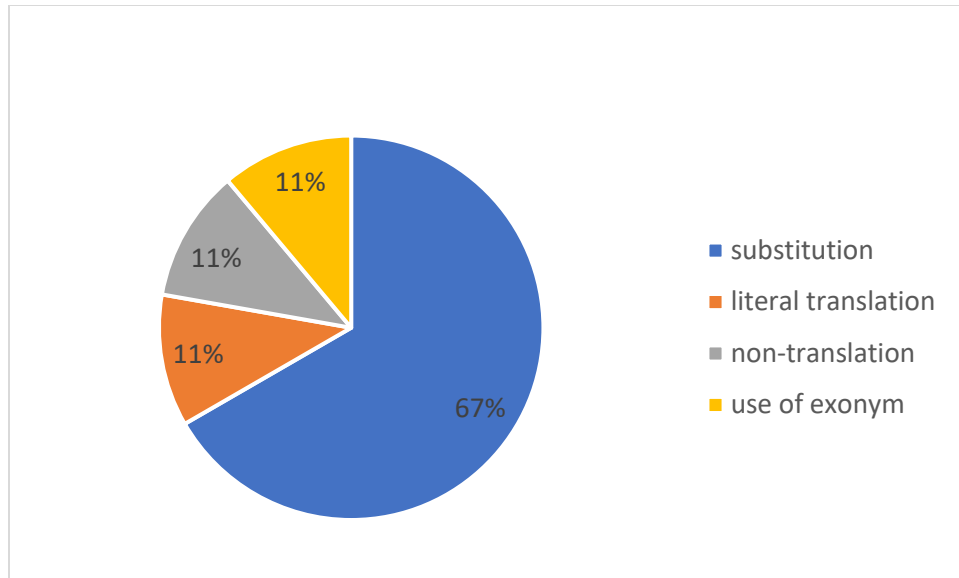
Figure 1. The frequency of the used translation strategies in *Tabby McTat (Tim Tigran)*

5.2. Analysis of proper names in The Giant Jumperee by Julia Donaldson

The Giant Jumperee is a picturebook written by Julia Donaldson and illustrated by Helen Oxenbury. It was first published in 2017 and follows the story of different characters who are all animals. The story begins with a Rabbit who heard a loud voice coming from inside of his burrow who says: "I'm the Giant Jumperee and I'm scary as can be" (Donaldson, 2000, 2). The Rabbit called other animals, a Cat, a Bear, an Elephant and last but not least Mummy Frog. All the animals ended up being scared of the unknown voice of the Giant Jumperee except for the Mommy Frog who simply counted up to three and said to the Giant Jumperee that she wanted to see him. When the Mommy Frog counted up to three there was a Baby Frog who jumped out of his burrow and said „I'm the Giant Jumperee! "(Donaldson, 2000, 24).

The picturebook the Giant Jumperee consist of seven proper names as shown in the *Table 4*.

Table 4.

The analysis of proper names in *Giant Jumperee (Divovsko Skakutalo)*

Character	Original name	Translated name	Translation Method	Translation strategy
Character 1	Giant Jumperee	Divovsko Skakutalo	domestication	literal translation
Character 2	Rabbit	Zec	domestication	literal translation
Character 3	Cat	Mačka	domestication	literal translation
Character 4	Bear	Medvjed	domestication	literal translation
Character 5	Elephant	Slon	domestication	literal translation
Character 6	Mummy Frog	Mama Žaba	domestication	literal translation
Character 7	Baby Frog	Mladi Žabac	domestication	literal translation

The picturebook Giant Jumperee is translated by Krešimir Krnic and as the *Figure 2.* shows, for all the proper names, the translator used one translation strategy. According to Van Coillie's list of strategies, the translator used literal translation strategy in which the translator takes the original name with certain connotation, and they reproduce the same meaning in the target language. For this picturebook, the translator decided to use the literal translation strategy in which as the name already suggests, all the proper names are translated into Croatian literally. The characters of this picturebook are animals which are assigned the human characteristic of speech, but all other characteristics belong to animals, such as their habitat in nature and their appearance. Also, all proper names both in the original text and target text are derived from common nouns which refer to animals. By using this strategy, the translators try to preserve the original connotation of the name. The frequency of the used strategies in this picturebook is visually shown in *Figure 2.* below.
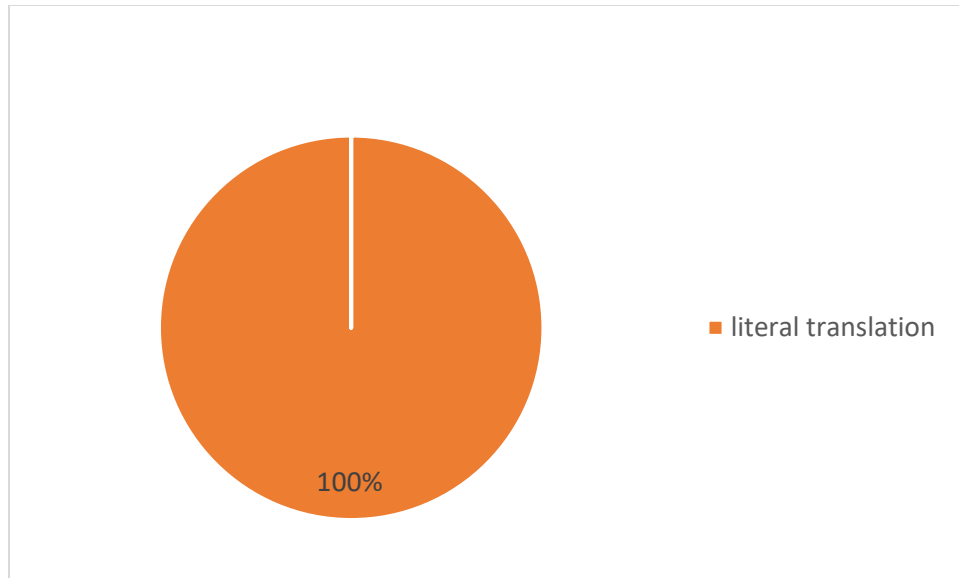
Figure 2. The frequency of the used translation strategies in *Giant Jumperee (Divovsko Skakutalo)*

5.3. Analysis of proper names in Zog and the Flying Doctors by Julia Donaldson

The Zog and the Flying Doctors is a picturebook written by Julia Donaldson and illustrated by Axel Scheffler. It was first published in 2016 and turned into an animated film in 2020 ("Julia Donaldson", 2019). It follows the story of three main characters, a dragon named Zog, a knight named Gadabout the Great and a princess called Pearl. They make a perfect trio because Pearl gives people medicine, pills and vaccinations, Gadabout is good at performing operations and Zog is good at flying. Three of them were flying doctors and together they experienced many adventures such as helping a mermaid, a unicorn and a lion. In the end, they helped the king who was also Pearl's uncle and didn't approve of her being a doctor. After the flying doctors had saved his life, he changed his mind, accepted her friends Gadabout and Zog and wished them luck in their future adventures as flying doctors.

The picturebook Zog and the Flying Doctors consists of three proper names as shown in the *Table 5*.

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Table 5.

The analysis of proper names in *Zog and the Flying Doctors (Zog i leteći liječnici)*

Character	Original name	Translated name	Translation Method	Translation strategy
Character 1	Zog	Zog	foreignization	non-translation
Character 2	Gadabout the Great	Brzojaš Veliki	domestication	literal translation
Character 3	Princess Pearl	Kraljevna Zlatka	domestication	substitution

The Zog and the Flying Doctors is translated by Krešimir Krnic and as the *Figure 3.* shows, the translator used more than one translation strategy. According to Van Coillie's list of strategies, for the character 1, the translator used the non-translation strategy, in which as the name itself suggest, the name is not translated at all and is used in the unchanged form in the target text. Here is important to mention that the name 'Zog', which is not translated, is actually intertextual reference to another picturebook by Julia Donaldson titled *Zog*. There is a Croatian translation of the picturebook *Zog* by the same translator Krešimir Krnic, in which he also used non-translation strategy and kept the original form of the name. This is important because the story narrative of the picturebook Zog and the Flying Doctors is continued to the story narrative of the picturebook Zog. Due to that, the translator had to take into considerations story narratives of both picturebooks and also use translation strategies which will be in accordance with the first picturebook Zog and its sequel Zog and the Flying Doctors. In addition to this, the name '*Zog'* refers to the fictional character or more precisely to a dragon. However, the name itself is neither explicitly descriptive nor implicitly suggestive, i.e., it does not directly state specific features of the character, nor does it rely heavily on readers' associations or interpretations. Instead, the name encourages the reader's curiosity.

For the character 2, the translator used literal translation of the name. According to the Merriam Webster dictionary the word 'gad' has two meanings: the meaning of the verb 'gad (about)' is 'to move about from place to place aimlessly'; and the meaning of the noun is 'a person who roams about without a fixed route or destination'. Thus 'Gadabout' is translated to Croatian with the word 'Brzojaš' which can be associated with the Croatian word 'Brzojav' which refers to the device for the quick transfer of the messages especially to the faraway places. Also, from the name 'Brzojaš',

target readers can derive adverb 'brzo' which describes verb 'jaše' and accentuates the speed of the travelling from one place to another.

Taking into consideration the context of the source text and the features of the character who carries the name 'Gadabout', it can be noticed that this proper name is translated literally in the target text. The second part of the name which is 'The Great' is also literally translated into Croatian with the word 'Veliki'.

Lastly, for the third character, the translator used the substitution strategy, in which the name of the source text is replaced with another name. However, it is important to highlight that 'Kraljevna' is a literal Croatian translation of the 'Princess' and denotes a member of the royal family. However, even though the translator decided to use name 'Zlatka' instead of 'Pearl', the connotation from the original text is transferred to target readers, because both names refer to something valuable, the name 'Pearl' associates to pearls and the name 'Zlatka' associates to gold, and value of both of these matters grows with the level of its purity. Also, both names can be connected to the characteristic of the 'Princess Pearl' or 'Kraljevna Zlatka', who is pure-hearted and always trying to help someone which is why she decided to be a doctor. Because of this, it can be concluded that the connotation of her importance as the member of the royal family and values she carries as a person are preserved in the target text.

The frequency of the used strategies in this picturebook is visually shown in *Figure 3.* below.
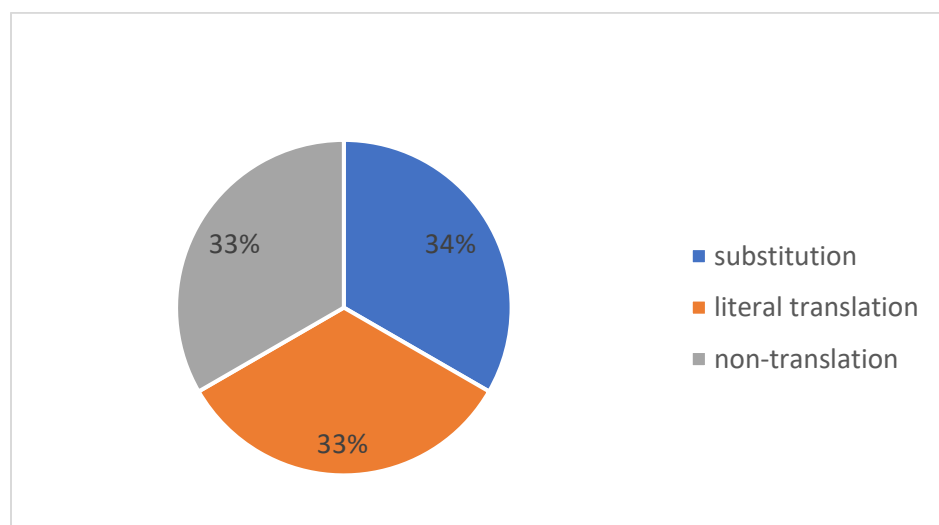

Figure 3. The frequency of the used translation strategies in *Zog and the Flying Doctors (Zog i leteći liječnici)*

5.4. Analysis of proper names in The Hospital Dog by Julia Donaldson

The Hospital Dog is a picturebook written by Julia Donaldson and illustrated by Sara Ogilvie. It was first published in 2020 and follows the story of a Dalmatian dog called Dot who together with her owner Rose visits different children in the hospital in order to cheer them up and make them feel better. The Hospital Dog visited a little girl named Bea, a boy who is a bit older than the others named Gus, a baby Katy, and it also cheered up two boys called Tyler and Joe. It was Joe's last day in the hospital, and he was heading home with his family accompanied by Dot and Rose. During the walk, Dot actually saved Joe's life who almost got hit by a car, but ended up being hurt herself. Luckily, Dot was not hurt very badly but needed to rest for six weeks. In the end, all the children from the hospital visited Dot at her home as she once visited them in the hospital of Wallaby Ward. The picturebook The Hospital Dog consists of seven proper names as shown in the *Table 6.* below.

Table 6.

The analysis of proper names in *The Hospital Dog (Piknja u bolnici)*

Character	Original name	Translated name	Translation Method	Translation strategy
Character 1	Dot	Piknja	domestication	literal translation
Character 2	Rose	Inja	domestication	substitution
Character 3	Bea	Lea	domestication	substitution
Character 4	Gus	Luka	domestication	substitution
Character 5	Katy	Tina	domestication	substitution
Character 6	Tyler	Kruno	domestication	substitution
Character 7	Joe	Rok	domestication	substitution

The Hospital Dog is translated by Željka Černok and as the *Figure 4.* shows, the translator used more than one translation strategy. According to Van Coillie's list of strategies, for the character 1 who is called Dot, the translator used the literal translation of the name. By using this strategy, the name 'Dot' which means 'a small round mark' is translated to Croatian with the word 'Piknja' which regarding the context of the picturebook has the same meaning in Croatian, since it refers to the small round marks on the Dalmatian dog. It is also important to highlight that the name Dot is important in terms of intermediality, because the name itself also reveals a lot about the looks of this character or more precisely about its breed, which is Dalmatian dog. The information on the characteristic of its character are not only given in the verbal discourse but also in the visual discourse, this is an example of interdependence of verbal and visual discourse and the translator

has to be aware of it, because if the original illustration of the story will be used in the translated picturebook, then the translator has to adjust his strategy in accordance with the illustrations. For example, he can't translate the name with a name that could insinuate some different breed of the dog, because that would cause confusion in target readers and interrupt the story narrative. For character 2, character 3, character 4, character 5, character 6 and character 7, the translator used the substitution strategy in which the names from the source text are replaced with completely new names in the target text.

The frequency of the used strategies in this picturebook is visually shown in *Figure 4.* below.
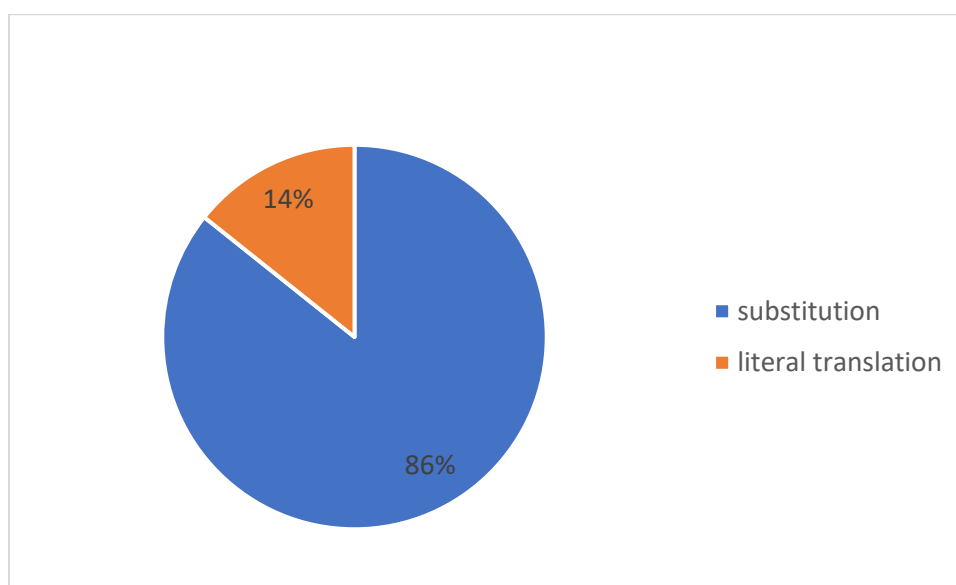

Figure 4. The frequency of the used translation strategies in *The Hospital Dog (Piknja u bolnici)*

5.5. Analysis of proper names in The Detective Dog by Julia Donaldson

The Detective Dog is a picturebook written by Julia Donaldson and illustrated by Sara Ogilvie. It was first published in 2016 and follows the story of a dog called Nell which was known as Detective Dog because of her excellent sense of smell. She would solve different crimes such as who threw hazelnuts down from the tree, who took honey away from the bees, how did the spider get into the bath and so on. Nell lived with a boy called Peter and loved to go to school with him because there she could hear children read. However, one day, she sniffed the wrong smell in the air and dragged Peter into the classroom where they found a teacher called Mr. Jones who was very worried because all the books were gone. Thanks to Nell's great sense of smell, she found the

book thief called Ted who said that he didn't mean to steal the books but wanted to borrow them. When Nell heard that Ted wanted to borrow books, she had an idea and led him into the library where they explained to Ted that he can borrow books for free and read as much as he wants. That's exactly what Ted did, and he was finally able to enjoy reading books in his little backyard.

The picturebook The Detective Dog consists of four proper names as shown in the *Table 7.* below.

Table 7.

The analysis of proper names in *The Detective Dog (Detektivka Neli)*

Character	Original name	Translated name	Translation Method	Translation strategy
Character 1	Nell	Neli	domestication	use of exonym, phonetic or morphological adaptation
Character 2	Peter	Fran	domestication	substitution
Character 3	Mr Jones	učitelj	domestication	replacement of a proper name with a common noun
Character 4	Ted	Tom	foreignization	substitution

The Detective Dog is translated by Željka Černok and as the *Figure 5.* shows, the translator used more than one translation strategy. For the character 1 the translator decided to use exonym and phonetic or morphological adaptation: the proper name 'Nell' is translated to Croatian with the word 'Neli'. It can be noticed that the name 'Neli' is very similar to the name 'Nell'. Also, it can be noticed that certain morphological changes have been made to the name: the letter 'l' is omitted and the letter 'i' is added, because of which the name sounds less foreign and more Croatian.

For the character 2, the translator used the substitution strategy in which the name from the source text is replaced with a completely new name in the target text which is more common in Croatian culture. For the character 3, the translator used strategy in which the proper noun (name) is replaced with a common noun, as it is shown in the *Table 5* above, the name 'Mr. Jones' is replaced with the word 'učitelj' in the target text. Lastly, for the character 4, the translator used the substitution strategy and the name 'Ted' is changed with the new name 'Tom' which is a one-syllable name of the same length and starts with the same letter.

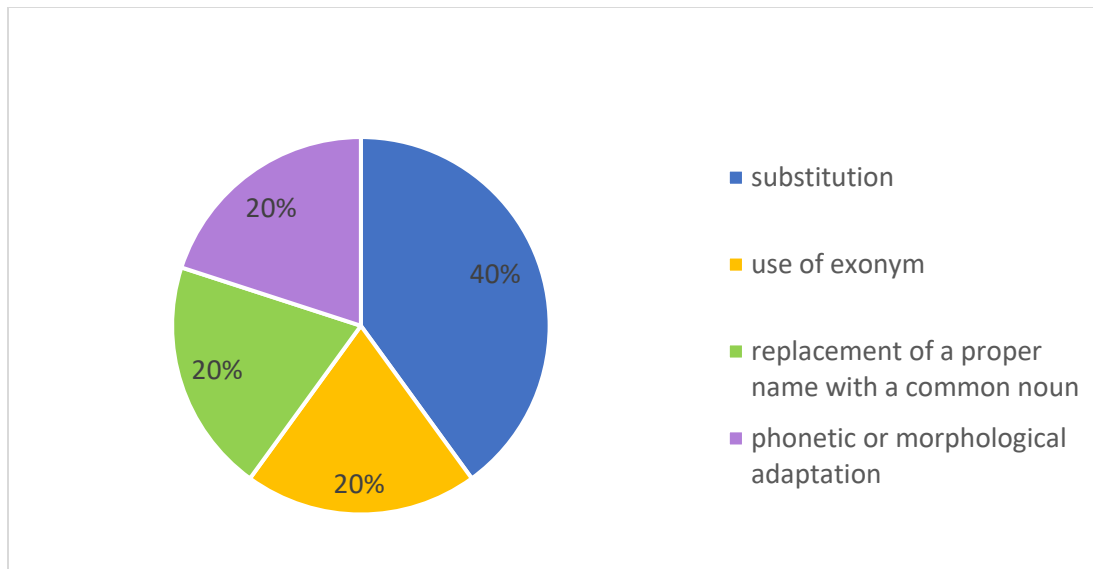The frequency of the used strategies in this picturebook is visually shown in *Figure 5.* below.

Figure 5. The frequency of the used translation strategies in *The Detective Dog (Detektivka Neli)*

Discussion

In the analysis of all five picturebooks, a total of 29 proper names in their Croatian translations were examined. Translators employed the following translation strategies, ranked by frequency: 1. substitution or replacement (used fifteen times), 2. literal translation (used ten times), 3. use of exonym (used twice), 4. non-translation (used twice), 5. replacement of a proper name with a common noun (used once) and 6. phonetic or morphological adaptation (used once). The frequency of these strategies is visually presented in *Figure 6*.
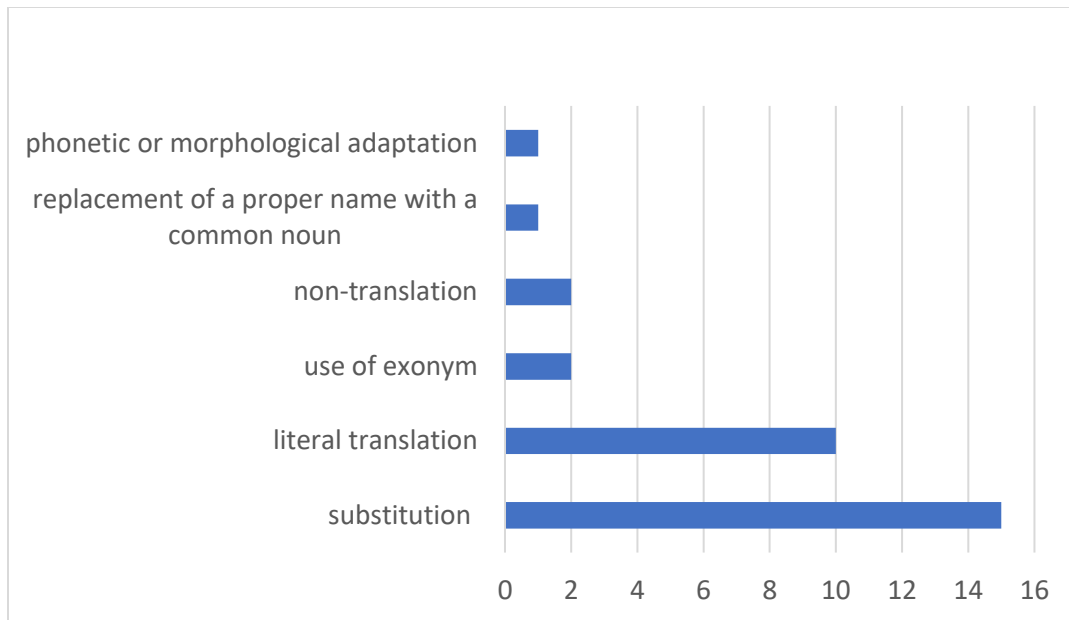
Figure 6. Frequency of the used translation strategies in the analyzed picturebooks

It is evident that the two most frequently employed translation strategies are substitution or replacement and literal translation. These strategies lean towards the domestication method, where translators aim to make the text more accessible to the target readers by modifying it for better comprehension.

In the context of the substitution or replacement strategy, proper names were often substituted with other names in the target text. For instance, Prunella became Martina, Luka became Gus, Katy became Tina, Tyler became Kruno, and Peter became Fran, among others. This substitution was possible because it didn't disrupt the narrative of the story, nor did it lead to confusion or misunderstanding. These proper names were only present in the verbal discourse and its replacement in the target text did not interfere with the story's narrative. This is crucial because if any assumptions or characteristics associated with these proper names were visually represented, it could lead to misinterpretations by the target readers, thereby distorting the author's original intent.

In the case of literal translation, proper names like Rabbit (Zec), Elephant (Slon), Cat (Mačka), Dot (Piknja), and Gadabout the Great (Brzojaš Veliki) were translated literally in order to preserve its connotation and transfer it to the target text. This was necessary because certain characteristics

of these characters were present in both the verbal and visual discourse. The illustrations from the original picturebooks were used in the Croatian translations, therefore, caution was required when translating proper names to ensure that the characteristics of the characters were preserved in accordance with the visual discourse. Substituting such names with entirely different ones could disrupt the story's narrative and potentially confuse the target readers. This interconnectedness of verbal and visual discourse is explained through the concept of intermediality in the theoretical part of this paper, emphasizing its significance when translating picturebooks.

In the analysis of these picturebooks, both Krnic and Černok chose translation strategies that favored domestication method. However, this preference for domestication and the pursuit of "faithfulness" to the readers raise questions. Are we distancing children from other cultures? Are we underestimating children's abilities? Was it genuinely necessary to domesticate all these names? How would children react to the original proper names from the source text?

These questions open paths to potential future research. It would be interesting to observe children's reactions to the original proper names from the source text, perhaps by modifying Croatian translations to use the original names. This could help evaluate children's responses, whether they find the names confusing, intriguing, difficult to pronounce, or if the names would distract them from the story.

Another intriguing area for research is to examine the degree of freedom the translators had during the translation process. Were they constrained by certain ideologies discussed in this paper? Additionally, it would be fascinating to explore why translators chose specific names when substituting, whether they were influenced by individuals in their own lives and named characters after them. These findings could offer further insights into the translators' choices regarding their chosen translation strategies.

Conclusion

In this thesis, we have explored the translation of proper names in five picturebooks and their Croatian adaptations, analyzing a total of 29 proper names. The dominant strategies observed were substitution or replacement and literal translation, both aimed at enhancing reader comprehension and accessibility, in line with the domestication method.

Through the substitution or replacement strategy, we observed the transformation of proper names to facilitate comprehension without disturbing the story's flow. This was particularly important as proper names primarily existed in the verbal discourse and their substitution didn't interfere with the overall narrative, thus preserving the author's original intent. On the other hand, literal translation was deemed necessary for proper names deeply connected to both verbal and visual discourse to preserve their connotations and character traits because altering them might disrupt the story's narrative and confuse readers.

The thesis also raised essential questions about the preference for domestication in translation and its potential impact on young readers. This leads to intriguing possibilities for future research, such as exploring how children would react to the original proper names from the source text or investigating the translators' decision-making process and potential influences on their choices.

In essence, this thesis places a strong emphasis on the importance of translation strategies within the specific context of children's picturebooks. It places a strong emphasis on the continuous and essential need for in-depth exploration into the intricate interrelationship between verbal and visual elements that characterizes these literary works. By facilitating a deeper comprehension of how translation decisions influence the experiences of young readers, this research significantly contributes to the broader academic discourse surrounding translation studies. Furthermore, it raises consciousness regarding the vital role that translation plays in molding cultural awareness and, more broadly, nurturing a love for literature among children, accentuating the enduring influence of these decisions.

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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.

_____

(vlastoručni potpis studenta)