

Strategies and Techniques for Translating Children's Literature

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Dvopredmetni diplomski sveučilišni studij engleskog jezika i književnosti –
prevoditeljski smjer i pedagogije

Talia Jurić

Strategije i tehnike prevođenja dječje književnosti

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Mentorica: prof. dr. sc. Marija Omazić

Sumentorica: Romana Čačija, viša lektorica

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Abstract

Children's literature is a wide and complex genre that consists of various other genres that are specific in their own way. The theoretical part of this paper explains children's literature and the importance of literature in childhood. Furthermore, it names the most important characteristics of traditional literature, fiction, biography and autobiography, informational books, early childhood books, and poetry and verse, as genres of children's literature, and lists strategies and techniques used to translate those genres. The paper analyses five different works: *The Box of Robbers* by L. Frank Baum (traditional literature), *Eliza Boom: My Explosive Diary* by Emily Gale (fiction), *Little People, BIG DREAMS: Maria Montessori* by Maria Isabel Sánchez Vegara (biography and autobiography), *Lift-the-flap General Knowledge* by Alex Firth and James Maclaine (informational books), and *Fox's Socks* by Julia Donaldson and Axel Scheffler (poetry and verse and early childhood books). Each analysis consists of strategies and techniques translators used with examples written after each strategy or technique. However, strategies and techniques for translating children's literature widely depend on the topic of the book and the differences between source and target cultures and languages. Thus, the aim of this paper is to analyse different works and show which translation strategies and techniques are most frequently used for translating different genres.

Keywords: children's literature, strategies, techniques, genres

Sažetak

Dječja je književnost opsežan i složen žanr koji se sastoji od brojnih drugih žanrova specifičnih na svoj način. Teorijski dio ovog rada objašnjava dječju književnost i važnost književnosti u djetinjstvu. Nadalje, u radu se navode najvažnija obilježja tradicionalne književnosti, fikcije, biografije i autobiografije, informativnih knjiga, knjiga za predškolski uzrast i poezije, kao žanrova dječje književnosti, te strategije i tehnike koje se koriste za prevođenje tih žanrova. U radu se analizira pet različitih djela: *Kovčeg pun razbojnika* autora L. Franka Bauma (tradicionalna književnost), *Dnevnik Elize Boom: moja eksplozivna pustolovina* autorice Emily Gale (fikcija), *Mali ljudi*, *VELIKI SNOVI: Maria Montessori*, autorica Maria Isabel Sánchez Vegara (biografija i autobiografija), *Upoznaj svijet: riznica općeg znanja za radoznalce*, autori Alex Firth and James Maclaine (informativne knjige) te *Bosonogi Lisac*, autori Julia Donaldson and Axel Scheffler (poezija i knjige za predškolski uzrast). Svaka analiza sadrži strategije i tehnike koje su prevoditelji koristili te primjere nakon pojedine strategije ili tehnike. Međutim, strategije i tehnike prevođenja dječje književnosti uvelike ovise o temi djela i razlikama između izvorne i ciljne kulture i jezika. Stoga je cilj ovog rada analizirati različita djela i prikazati koje strategije i tehnike prevođenja se najčešće koriste za prevođenje različitih žanrova.

Ključne riječi: dječja književnost, strategije, tehnike, žanrovi

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1. Introduction

This paper deals with the translations of children's literature and the strategies and techniques translators use when translating different genres. The paper consists of two parts, the theoretical part and the analysis part. The theoretical part is divided into four chapters, while the analysis part consists of analyses of different works for six different genres.

The first chapter provides definitions of children's literature and issues of defining it. It also lists elements of children's literature and explains and names some of the most important characteristics, including views on what should and what should not be included in a book for children.

The second chapter emphasizes the importance of literature in childhood and the impact it can have on the child's intellectual, moral, and personality development. It describes all the advantages children have if they are read to early in their life. Since the role of teachers in every child's life is of significant importance, this chapter also briefly describes why it is important that teachers encourage their pupils to read.

The next chapter deals with genres of children's literature and this paper uses Anderson's categorization: traditional literature, fiction, biography and autobiography, informational books, early childhood books, and poetry and verse (2005). Each genre is defined and described through some of its most important features.

The last chapter of the theoretical part of the paper names and explains some of the translation strategies and techniques that are later used in the analysis. The strategies and techniques the paper relies on are the ones provided by Vinay and Darbelnet, as well as some other strategies specific to children's literature. The chapter also names strategies for translating poetry and what to have in mind while translating early childhood books, especially picture books.

The second part of the paper analyses different works of different genres. The *Box of Robbers* by L. Frank Baum is analysed as part of traditional literature, *Eliza Boom: My Explosive Diary* by Emily Gale as part of fiction, while *Little People*, *BIG DREAMS: Maria Montessori* by Maria Isabel Sánchez Vegara is analysed in terms of biography and autobiography. *Lift-the-flap General Knowledge* by Alex Firth and James Maclaine is chosen for informational books, whereas *Fox's Socks* by Julia Donaldson and Axel Scheffler represents poetry and verse and early childhood books. Each work is briefly described and then analysed through various examples for

certain strategies and techniques. The most frequent strategies and techniques used for each genre are shown in graphs after each analysis. The last chapter gives a short explanation of the differences between strategies and techniques used for translating the above-mentioned genres.

2. Definitions and Characteristics of Children's Literature

In order to talk about children's literature translations, it is necessary to define children's literature. Literature for children is, according to Lesnik-Oberstein (1999), "a category of books the existence of which absolutely depends on supposed relationships with a particular reading audience: children" (15). Stakić (2014) claims that children's literature consists of "literary works written for the youngest population of readers, children who have not yet stepped into adulthood" (243). Another author, Schneider (2016), defines this type of literature as "a collection of books written for children, read by children, and/or written about children" (10), but agrees that the definition is way too simple for such a genre. Therefore, as a result of analysis of different books and genres, the author offers a revised definition suggesting that children's literature is "an assortment of books (and not books) written for children (and adults), read by children (and adults), and written about children (but not necessarily)" (18).

However, many authors agree that it is not easy to differentiate between children's literature and the one written for adults. Stakić (2014) claims that it is "difficult to set a clear boundary" (243) between the two, while Lesnik-Oberstein (1999) points out the issue in an interesting comment:

The definition of 'children's literature' therefore is underpinned by purpose: it wants to be something in particular, because this is supposed to connect it with that reading audience – 'children' – with which it declares itself to be overtly and purposefully concerned. But is a children's book a book written by children, or for children? And, crucially: what does it mean to write a book 'for' children? If it is a book written 'for' children, is it then still a children's book if it is (only) read by adults? What of 'adult' books read also by children – are they 'children's literature'? (15)

Although this genre may not be easy to define, there are certainly some features that indicate a book belongs to children's literature. Temple, Martinez, Yokota, and Naylor (1998) claim the features include "a child protagonist and an issue that concerns children", "a straightforward story line, with a linear and limited time sequence in a confined setting, and "language that is concrete and vivid and not overly complex" (9). Protagonists in children's books are usually close in age to the audience of these books, the children. This is mainly because children simply like to think they are close to them and even when the protagonist is not a child, "children need to feel that the central issues of a story concern them in some way" (9). Books for children usually have a story line that is straightforward, with no flashbacks, and are usually set in

one place. Lastly, language is very simple considering “the words in children’s books primarily name actors and actions” (9).

Furthermore, literary elements of children’s literature are presumably among its crucial features. According to Temple, Martinez, Yokota, and Naylor (1998), literary elements consist of “the setting, the characterization, the plot, the themes, the stance of the implied reader, the point of view, and the author’s style” (31). The authors view the setting as “the time and place in which the events of a story are imagined to have occurred” (31) and the story’s setting as “an important part of the reader’s invitation into an imaginary experience” (31). On the other hand, they define characterization as “the art of creating people out of words on the page” (35) and when a reader thinks he/she knows the characters, the writer’s job is well done (35). However, the authors claim that is not easy to achieve:

Sigmund Freud suggested that we know people by three things: by what they do and how they do it, by the others they affiliate with and how they feel about each other, and by the way they feel about themselves. These same dynamics work in literature. In coming to know a character in a work of literature, though, readers are affected by one more variable – the role the character plays in the story. (35)

The plot is another important element that authors refer to as “a meaningful ordering of events with their consequences” (38). Plots usually consist of the following elements:

The events in a plot are set in motion by a complication, in which the main character experiences a problem and explicitly or implicitly sets a goal. The plot continues with rising action, in which the character strives to reach the goal and solve the problem. Toward the end, the plot arrives at a climax, in which tension is at its height as the matter of the character’s success or failure is about to be decided. And the plot culminates in the resolution, in which the problem is decided, for good or ill. Some plots close with a denouement, which is a brief display of the characters’ state of affairs following the resolution. (38)

Moreover, the theme of the story, which can be either explicit or implicit, is described as “an issue or a lesson that a story brings to a readers’ consciousness” (42). The theme is explicit if it is suggested in certain lines of the story (42) and implicit if it is “strongly suggested but not explicitly stated” (42). The implied reader as the next element refers to what the author imagines the ideal interpreter to be like (44). However, “the implied reader is not directly mentioned in the text, but

his or her activity is essential” (44) and it is crucial for the author to “consciously or unconsciously keep an ideal reader in mind” (44) in order to form all the ideas and details of the work so that the expected responses from the reader are conjured (44). Point of view is another important element that is described as “the perspective from which the events in a story are perceived and narrated” (46). Stories are usually narrated in either the first or third person. The first-person stories “tell the tale through a character’s voice” (47), while the third-person stories “describe the action as happening to someone else – him, her, or them” (47). The last element to consider is the style of the story. Style means how something is said and can be achieved by “*words, images, metaphors, sounds, and voice*” (48). It is important for a writer to choose the right words, but “word choice doesn’t depend on a fancy vocabulary – just on exact descriptions” (48). On the other hand, imagery or images refer to “the art of making readers experience details as if through their five senses” (48), while metaphors, of course, are used to “describe one thing in terms of something else” (49). According to the authors, conveying sounds in literary works means conveying the sounds of the language (49) and voice is in fact “the way the author comes across – from folksy to impersonal, from bold to timid, from expert to unreliable” (50).

Çer and Şahin (2016) also name some of the characteristics of children’s literature by explaining what is good and what should be avoided when writing a book for children. They state that these books should not be scary, “nor should they make children feel anxiety by introducing extremely emotional elements or situations” (131). Also, regarding the role of men and women in society, the authors agree with İpşiroğlu (1990), who states that children’s literature “should not transfer ideas about the behaviour of men and women in a patriarchal culture to children” (qtd. in Çer and Şahin 131) and, at the same time, encourage “an equal approach to men and women while providing children with hints of gender roles” (Çer and Şahin 131). However, Çer and Şahin (2016) emphasize that the content of these books should help children become aware of everyday situations in life. In other words, these books “should not be too protective, but rather help children begin to understand themes in life like death, permanent disability, sickness, divorce, violence, love, liking, and friendship” (131). Another interesting point they make concerns the values and traditions of a certain culture. They suggest that these two should be presented in a way so that children can “evaluate them through the critical lens of the modern day” (131) and consequently learn to cope with modern society. They should from a young age learn how to cope with different situations in life and different feelings and, according to Çer and Şahin, books are certainly a way to achieve that:

Children should be able to learn how to deal with these situations through these books. The fact that there are characters who are unhappy, scared, blamed, despised, or shocked under pressure in the book, and that these characters are able to develop strategies to cope with these types of shocks, may help them to overcome these situations in real life instead of avoiding them. (131)

Also, Oktay (1994) views a concept of a hero or a heroine as one of the most important features of a children's book. According to the author, children usually identify with them and characters like those "make children think that they are part of the plot and use their imagination to feel closer to the book" (qtd. in Çer and Şahin 132). Hence, heroes and heroines in books "should be able to find solutions to their problems and overcome difficulties encountered" (Çer and Şahin 132). When it comes to themes of such books, the authors state that love for humanity, integrity, helping others, and themes concerning animals and the country are of great importance. However, other themes that are part of life should also be introduced for the already mentioned reasons (132). When it comes to the style of writing, the authors consider children's books that are clear, plain, and fluent to be the best representation of this genre (132). From Çer and Şahin's perspective, "these books should communicate a love for humanity, life, and nature" (132).

3. Importance of Literature in Childhood

Literature plays a major role in every child's life. Ahmad (2016) emphasizes the importance of reading from a young age and states that parents are the ones who should encourage their children to read, they are "the first teachers" (40). According to him, parents "should inculcate the habit of learning literature in them for the scope of a healthy personality" (40). Once the parents have laid the foundation for reading, the schools and teachers continue to stimulate that habit. Stan (2015) gives some explanations on why it is important to teach literature and encourage reading in primary schools. The author argues that literature "encourages empathy, tolerance for diversity, imagination and emotional intelligence which is the understanding of feelings, both of one's own and the others" (456). It also "educates the reader, helps him form a set of values and form attitudes towards them" (456), which means it can have a positive impact on personal development. Another advantage is that it helps the readers cope with the problems they have (456). This process of looking at the problems others have, which virtually helps the children "receive insights into dealing with their own problems" (456), is called bibliotherapy (456). The author sees pleasure reading as another advantage, as well as building experience, and learning about different people, cultures, and history (456). It seems that teaching literature is especially important and advantageous in primary education and as such has one main goal: "the central purpose of reading literature within primary school is to introduce students to literary reading in such a way that they can enjoy it and develop regular reading habits, who read a variety of texts representing diverse experiences and perspectives for different purposes, including personal fulfilment" (456). Temple, Martinez, Yokota, and Naylor (1998) agree that teachers also play a role in encouraging children to read: "Encouraging children's voluntary reading is enormously important, too. We want children to love reading right from the first. And if they have had more television than bedtime stories in their early lives, this is all the more reason to entice them with free access to colorful books" (27).

Furthermore, Temple, Martinez, Yokota, and Naylor (1998) state that reading and literature can have a positive impact on the intellectual, moral, and personality development of a child (15). The authors claim that children might "take meaning from stories the same way they take meaning from life" (18), which can further stimulate their intellectual development. They take into consideration Janet Hickman's conclusion from 1992 about the differences in the way children of different ages react to stories:

Janet Hickman (1992) observed children's natural response to stories. She found that young children (age five) tend to respond with their bodies – clapping, moving, and

shouting refrains. Slightly older children are more attuned to plots – making predictions and showing obvious signs of suspense and relief. By nine and ten, children are freely discussing meanings and even the author’s style. (18)

The moral development from children’s literature means that children can assess a “sense of fairness” (18) in books. However, an important issue to consider is a child’s age since “the manner in which children go about resolving an issue tends to go through a series of changes as they grow” (18). Their cognitive and moral development in that aspect seems to have no difference. The authors state that children’s “reasoning starts with a single criterion – at first a selfish one, and grows to include a more sophisticated mix of valid but competing criteria” (20). Finally, personality development indicates that books can and do help children get to know themselves and their needs: “Books can help. Books reflect identities back to people. Whether biographies, essays, realistic fiction, or poetry, many books are about young people’s struggle for self-definition, their struggle against the problems of adolescence, and their suddenly awakened recognition of justice and hypocrisy” (23).

In addition to the above-mentioned advantages, there is another one concerning children’s language skills. Research conducted by Niklas, Cohnsen, and Tayler (2016) about how often and at what age parents first started reading to their children showed that “the early parent-child reading onset may be regarded as a marker for general literacy habits in a family” (6). The main outcome of the research is the realization that when parents read to their children very early in their childhood, their language abilities are more likely to develop stronger than if children are not read to (6). The authors thus conclude that “parents should be encouraged to start reading to their children when they are very young – the sooner, the better” (9).

Moreover, Hoyne and Egan (2019) claim that it is crucial for reading to occur regularly and claim that older siblings and other adults like grandparents can help parents achieve that. They see reading in early childhood as “an important time to lay down good practices of book reading in the home, particularly as children’s vocabularies at this stage grow at a very fast pace” (79). Therefore, they suggest an activity called shared reading, which they define as “an interactive experience of reading in a dyad (e.g., an adult and child reading together at home or in an early childhood setting, with the adult reading aloud and guiding with questions)” (78). According to Jafari and Mahadi (2016), shared reading has many benefits for children as it can help them familiarise themselves with “data about the structure of the story, ideas about books, the elements of print, and in addition enhance their vocabulary through parent-child reading practices” (Beaty

and Pratt, 2003; Morrows, 2009; Thompkins, 2005, qtd. in Jafari and Mahadi 36). Furthermore, it seems that even reading to infants can have various benefits and positively affect their cognitive development. Murray and Egan (2014) conducted research in Ireland to see if there is a relationship between cognitive development and reading in 9-month old infants. They demonstrated that “reading to the child and ‘always’ talking to the child while doing other things had a positive and statistically significant association with infant cognitive scores (311). Not only does reading have a positive impact on cognitive development, but also on the development of language and literacy. However, it seems that not all parents understand the importance of reading at such a young age: “Although the vast majority of parents are prepared to spend time in learning activities with their infants, there may be a lack of awareness that reading to an infant is potentially beneficial even if he or she is unlikely to understand the content of what is being read” (313). Still, the authors proved that even if parents don’t find reading comfortable or are too busy to set aside time to read, “just talking to the child and engaging him or her in an (apparently) one-sided conversation can make a positive contribution to the child’s cognitive development” (313). It seems that parents should be more informed about the importance of reading to their children. For example, Pergar and Hadela’s (2020) research about parents’ views on reading in early childhood, which was conducted in Croatia, showed that “parents are highly aware of the importance of reading to a child from an early age” (108). However, at the same time, most of them do “not participate in any of the lifelong learning programs in the area, but if given the opportunity, they would participate in activities and workshops” (108) that would encourage early reading to children. This is of great importance because once both parents and teachers have encouraged children to read more, it will inevitably be easier for them to find pleasure in reading once they are teenagers.

4. Genres of Children's Literature

For the purposes of analysis of translations in chapter 6, the genre categorization used in this paper is the one provided by Anderson (2005). She categorizes genres of children's literature into six main genres: traditional literature, fiction, biography and autobiography, informational books, early childhood books, and poetry and verse. Each of them has certain features and some of them even contain their own subcategories. This chapter aims to describe those features and name the subcategories.

4.1. Traditional literature

According to Anderson (2005), traditional literature includes stories, songs, and rhymes that have unknown authors and were passed orally through generations (8). Subcategories of the genre include myths, fables, ballads, legends, tall tales, fairy tales, and traditional rhymes (8). Anderson claims that it is characteristic of traditional literature to have stereotyped characters and a backdrop setting (35). According to the author, this type of setting is "found in traditional literature that begins with a literal or implied "once upon a time"" (35). This implies the following:

Traditional literature is nearly always set in an indeterminate past time and in an unspecified place, such as a queen's castle, a peasant's hut, a dark forest, or a barnyard. It is not surprising that fantasy, which has its origins in traditional literature, also employs the backdrop setting frequently. . . Some authors deliberately leave time and place vague in order to emphasize the universality of their stories . . . (36)

A cumulative plot is the most common one in traditional literature. There are three reasons traditional literature is very important for children's literature (Temple, Martinez, Yokota, and Naylor 137). First, it has clear plots, rhymes, rhythms, and structure, which children find interesting (137). Furthermore, it invites participation, which means that in the past "listeners had to learn these stories and poems, or else they would have died out" (137). Thus, the authors claim that this type of literature "still makes an active and exciting entry point into verbal texts" (137). Lastly, since in some cultures oral traditions are stronger than written traditions, the authors claim that "traditional literature is a vital part of multicultural literature" (137).

4.2. Fiction

The next major genre according to Anderson is fiction. Fiction refers to those literary works which are made to entertain and content of which is “produced by the imagination of an identifiable author(s)” (8). Animal fiction, fantasy, contemporary realistic fiction, and historical fiction are among the main subcategories of this genre (8). Characters, a point of view, plot, and setting are literary elements particularly important in terms of fiction. Main characters in fiction are usually round, dynamic, or simply “fully developed characters who undergo change in response to life-altering events” (Lynch-Brown & Tomlinson, 1999, p. 29, qtd. in Anderson 32). The first person and omniscient point of view are the most common ones in children’s fiction (especially in realistic fiction) (34). However, it is not always easy to differentiate between the two:

When a story is told by an omniscient narrator, all the characters are described through the perspective of the narrator. However, when a story is told in the first person by one of the characters, he or she fully describes the other characters but is not likely to describe himself or herself. Rather, the reader begins gradually to understand the narrator by what he or she says and does. (35)

In fiction, linear plots are the most common ones, especially in realistic fiction. This means that all events happen in a logical sequence and they are in no way coincidental. The setting, on the other hand, is integral, particularly in historical fiction (36).

4.3. Biography and Autobiography

Biographies and autobiographies as a genre are described as nonfiction works that give details about an individual’s life (Anderson 8). Anderson often refers to biographies and autobiographies (and informational books) as chapter books. According to her, that term “connotes that they are lengthy enough for the author to divide into chapters” (14). Similarly, Lynch-Brown and Tomlinson (1999, qtd. in Anderson 14) define a chapter book as “a format that features a large amount of text organized into chapters”. It is also common to find illustrations in such books, but they are, like graphics, not as important as the text (14). According to Temple, Martinez, Yokota, and Naylor, biographies are part of children’s literature for a reason (391). They help them learn about other people’s lives, which means they “can see how choices a person makes early in life can bear fruit later on, or how inauspicious beginnings can lead to a good outcome” (391). Finally, they help children see that they too can do something important by helping them “understand the

people who have shaped history, created inventions, discovered scientific principles, composed music, crafted works of art, and contributed to their local communities” (391).

4.4. Informational Books

Informational books, according to Anderson, have one purpose and that is to inform the reader and provide a detailed explanation (8). Stephens (2008) describes some features of quality informational books. One of them is a cover and according to Stephens, “a good cover provides a showcase of crisp, colourful illustrations or photographs” (488), while “an attention-grabbing title should spark inquisitiveness in the reader” (488). The next one to pay attention to is the topic or content, which should be exciting with interesting facts and accurate content (488-9). Furthermore, illustrations should be “clear and large but not overly crowded or busy” (489). Organization, or the existence of divided sections, headings and subheadings, table of contents, glossary, and index, is also crucial because “younger readers’ attention should float effortlessly between the illustrations and the text as they browse unique topics of interest” (489). Finally, font size and type should be simplified and large, while smaller letters which make it hard for a child to follow the text should be avoided (490).

4.5. Early Childhood Books

Early childhood books are written for children from birth through age 6 and are further divided into concept books, pattern books, and wordless books (Anderson 8). Concept books are picture books with various examples of a particular concept (e.g. colours) and are divided into alphabet (presenting letters of the alphabet), counting (presenting the counting numbers), and general books (presenting other concepts like colours or opposites) (8). On the other hand, pattern books are usually predictable and consist of repetitive structures, words, phrases, and questions, while wordless books contain a story revealed by a sequence of illustrations with few words or no words at all (8). Picture books come in many forms, and many genres that are originally far from picture books can actually be written in form of a one:

A picture book can take many forms. It can be a wordless book, which tells a story solely through illustrations. It can be an illustrated book, in which the words carry most of the message, but illustrations either depict what is stated in the text or decorate the page. It can be a picture storybook, in which a tale is told through a combination of illustrations and

text, each amplifying the other in order to create a unified whole. (Temple, Martinez, Yokota, and Naylor 171)

All picture books contain elements of design such as line, colour, light, shape, and texture (Temple, Martinez, Yokota, and Naylor 182). Artists usually use those elements to convey information to the audience: “Artists rely on various elements of design to communicate with their audience. When artwork is done well, the reader can enjoy the aesthetics of the illustrations and appreciate the emotions conveyed through the manipulation of artistic elements” (Temple, Martinez, Yokota, and Naylor 182). There is, by all means, a relationship between the text and the picture and if that relationship is portrayed accurately, the illustrations should merely support the text. They, however, should not be fully predictable (192).

4.6. Poetry and Verse

The last genre Anderson mentions, poetry and verse, refers to the “verse in which word images are selected and expressed to create strong, often beautiful, impressions” (8). According to Temple, Martinez, Yokota, and Naylor (1998), poetry is “a concise and memorable cast of language, with intense feeling, imagery, and qualities of sound that bounce pleasingly off the tongue, tickle the ear, and leave the mind something to ponder” (227). The main subcategories of poetry include folk poems, nursery rhymes, lyric poems, jump-rope rhymes, narrative poems, and nonsense verse (227). Sounds, images, forms, and insight are among the main features of poems. Sounds, “the musical aspect of poetry” (238), include rhythm, rhyme, alliteration and onomatopoeia. Rhythm refers to the “beat”, rhyme “lends a musical quality to poetry by building patterns of repetition” (239), while alliteration refers to the consonance and assonance, the former being “the stringing together of similar consonant sounds” (240) and the latter “the making of a series of similar vowel sounds”. Onomatopoeia, on the other hand, is used to “imitate actual sounds of things” (241). Imagery, another important feature, is used to “appeal to the senses” (241) and is defined as “a poem’s sensory details that enable us to imagine how things look, sound, feel, smell, or taste” (241). Form, however, influences the way words look and how the reader perceives the words just by their arrangement on the page (243). Finally, insight, something “poems often startle us with” (244), contributes to “a noticing of things that makes us say, “Yes – that’s it! But I never thought of mentioning it before”” (244).

5. Strategies and Techniques in Translation

Strategies and techniques used by translators widely depend on the type of text that is being translated. This chapter aims to name and explain some strategies and techniques in order to demonstrate their usage in the analysis part of the paper. Before all the strategies and techniques are named, the definitions and differences of the two ought to be explained. Bardaji (2009) gives an explanation of terms used by different authors. The first term used to describe the process of translation was *translation procedures*, which was first introduced by Vinay and Darbelnet in 1958 (Bardaji 162). By that term, they referred to “all those processes that come into play when shifting between two languages” (Bardaji 162). However, in 1977 Vázquez Ayora refers to the same term as *(stylistic) technique procedures* (Bardaji 163). On the other hand, Nida refers to the same term in 1964 as *techniques of adjustment*, while Wotjak uses *transfer techniques in communication* in 1981, but also other terms like *procedure, strategy, and rule* (Bardaji 164). However, Mason takes another direction in his study in 1994 and decides not to differentiate at all between *translation techniques, methods, and procedures* (Bardaji 165). Sun (2013) also agrees that “the term “strategy” in “translation strategies” is often used synonymously with terms like “procedure,” “technique,” “method,” “tactic,” “approach,” and so forth” (5408) and that “their meanings overlap, and translation researchers define them in various ways” (5408).

5.1. Translation strategies

Even though there were and still are many terms referring to the same thing, with the “development of Vinay and Darbelnet’s proposals, a new way of naming the mental processes performed by a translator emerged: *translation strategies*” (Bardaji 165), which also became “the most widely used term to refer to the mental operations performed by the translator when translating” (Bardaji 165). If Vinay and Darbelnet’s terminology is used, then two strategies are to be considered: direct (literal) translation and oblique (free) translation. These two main strategies are further divided into seven procedures, according to Vinay and Darbelnet (Munday, 2008). Borrowing, calque, and literal translation cover the direct translation, while transposition, modulation, equivalence, and adaptation refer to the oblique translation. They are shortly described by Munday (56-8) as follows:

- a) borrowing – the word from the source language is directly transferred to the target language,
- b) calque – according to Vinay and Darbelnet (1995: 32–3; 2004: 129–30, qtd. in Munday 56) this is “a special kind of borrowing” which is used when the expression or structure in the source language is transferred in a literal translation; they claim that “both borrowings and calques often

become fully integrated into the TL, although sometimes with some semantic change, which can turn them into false friends” (Munday 56-7),

c) literal translation – the last direct strategy, literal translation, alludes to “word-for-word” translation, which is the most frequent for those languages belonging to the same culture and family (Vinay and Darbelnet, 1995: 33–5; 2004: 130–2, qtd. in Munday 57),

d) transposition – an oblique translation referring to “a change of one part of speech for another without changing the sense” (Vinay and Darbelnet, 2004: 132 and 1995: 94–9, qtd. in Munday 57) which can be either obligatory or optional,

e) modulation – an oblique procedure which should be used “when, although a literal, or even transposed, translation results in a grammatically correct utterance, it is considered unsuitable, unidiomatic or awkward in the TL” (Vinay and Darbelnet, 2004: 133, qtd. in Munday 57),

f) equivalence – this procedure refers to “cases where languages describe the same situation by different stylistic or structural means” (Vinay and Darbelnet, 1995: 38–9; 2004: 134, qtd. in Munday 58) and is mostly used when proverbs and idioms need to be translated, and

g) adaptation – the last procedure mentioned deals with “changing the cultural reference when a situation in the source culture does not exist in the target culture (Vinay and Darbelnet (1995: 39–40; 2004: 134–6, qtd. in Munday 58).

5.2. Translation Techniques

Vinay and Darbelnet also name some translation techniques in their *Comparative and Stylistic of French and English* from 1995. According to Molina and Albir (2002), previously mentioned procedures are “complemented by other procedures” (500) and “they are all classified as opposing pairs” (500), except for compensation, interchange, and inversion. Vinay and Darbelnet (1995) list the following as translation techniques:

a) amplification and economy – a translation technique defined as “the technique of remedying a syntactic deficiency, or to highlight the meaning of a word, in both cases by filling a lacuna in the lexicon or in the structure” (Vinay and Darbelnet 192); the opposite technique of amplification is economy, which is “conveyed by a tightening up of the utterance obtained by quantitative or extensional reduction of the constituent signs” (193); an utterance will be economical if “the same content is carried by a reduced signifier” (193),

b) compensation – defined as “the technique which maintains the tonality of the whole text by introducing, as a stylistic variant in another place of the text, the element which could not be rendered at the same place by the same mean” (Vinay and Darbelnet 199),

c) dilution and concentration – dilution is a “translation technique of spreading one meaning over several lexical items (Vinay and Darbelnet 341), while concentration is used to replace something that is expressed by more words using fewer words (341),

d) explicitation and implicitation – explicitation is “a stylistic translation technique which consists of making explicit in the target language what remains implicit in the source language because it is apparent from either the context or the situation” (Vinay and Darbelnet 342), while implicitation is “a stylistic translation technique which consists of making what is explicit in the source language implicit in the target language, relying on the context or the situation for conveying the meaning” (344),

e) particularisation and generalisation – particularization refers to a translation technique “when a language uses a word of narrower extension” (Vinay and Darbelnet 59), while generalisation is a “translation technique in which a specific (or concrete) term is translated by a more general (or abstract) term” (343),

f) interchange – a translation technique “by which two lexical items permute and change grammatical category” (Vinay and Darbelnet 344),

g) reduction and supplementation – in case of reduction the most important elements of the message are chosen and expressed “in a concentrated manner” (Vinay and Darbelnet 348); supplementation, as a special form of amplification, adds “lexical items in the target language which are required by its structure and which are absent in the source language” (350), and

h) inversion – used “to move a word or a phrase to another place in a sentence or a paragraph so that it reads naturally in the target language” (Molina and Albir 500).

5.3. Specific Translation Strategies of Children’s Literature

Even though the above-mentioned strategies and techniques are usually considered “general strategies and techniques”, there are many authors who speak of other strategies and techniques. Some of them would agree with Vinay and Darbelnet, but some of them would go as far as introducing their “own” strategies and techniques as well. This is no surprise since different

works require different approaches to translation. Hence, different strategies and techniques will be used for different genres and texts. For example, O’Sullivan (2019) claims that when translating children’s literature, translators have to “take into account the needs, capabilities and interests of its readers” (18). The author, by reference to Mieke Desmet, Göte Klingberg, Zohar Shavit, and others, makes a list of strategies for manipulation that translators use when translating children’s literature. The strategies include:

a) omission and deletion strategies – the main goal translators want to achieve with these strategies is making children understand the text in an easy way; these strategies are “linked to the ideological goal of transmitting appropriate values to children” (20),

b) purification strategies – translators use these strategies if the text consists of inappropriate strategies by simply purging them “to bring translated texts in line with the values of the target culture” (20),

c) substitution strategies – strategies used mainly “to provide children with easily intelligible texts” (20),

d) explication strategies – include rewording and paratextual explanations (20), and

e) simplification strategies – strategies that can affect either genre affiliation and organization and structures of chapters on the macro-structural level, or use short sentences, weaken ironic elements, or replace concrete for abstract language on the micro-structural level (20).

Even though the strategies and techniques are numerous and most of the time depend solely on the translator, there are still three things translators should consider (Temple, Martinez, Yokota, and Naylor 106). Despite the differences in structures of the SL and the TL, translators should aim to create “a flow” in the TL. They should also focus on “balancing the amount of “foreign” information in order to maintain readability and reader attention” (106), but still keep all those details that make the work unique and authentic. Finally, if there are foreign situations that the readers may not be familiar with, translators should explain them in such a way as to retain “the pace of the original text” (106). Even though the translators can face many difficulties in deciding how to translate and which strategy and technique to use, they should keep in mind that finding ways to convey the emotions and messages of the original text is more important than aimlessly translating someone else’s words (106):

. . . the translator . . . plays an important role in how the material is received by the new audience. The translator is as important as the author and illustrator in presenting the story. A skilled translator does not merely present the author's words in another language, but instead interprets the words, selecting ways to evoke images and emotions that reflect the author's original intent. (106)

In addition to the above-mentioned strategies, in terms of translating poetry and early childhood books, especially picture books, it is important to point out some of the strategies and challenges specific only to these two genres. Yarmohamadi Khameneh and Dehbashi Sharif (2015) mention Lefevere (1975) and his seven strategies that "attempt to tackle the problems of translating poetic text" (54). They include the following:

- a) phonemic translation – refers to the sound of the ST and "attempts to reproduce the SL sound in the TL while at the same time producing an acceptable paraphrase of the sense" (54),
- b) literal translation – "the emphasis is on translating each word of the ST rather than giving the meaning of each expression or sentence using words that sound natural" (54),
- c) metrical translation – "emphasizes the reproduction of the original metre into the TL" (55),
- d) poetry into prose – when a poem is translated in a different genre, "ignoring the rhyme scheme and the metre of the ST & TT" (55),
- e) rhymed translation – when a translator "has to rhyme the translation according to the schemes of the target language" (55),
- f) blank verse translation – according to the authors, Lefevere (1975) sees this strategy as the one translators use "to produce a translation with the stylistic qualities of the TL culture" (55), and
- g) interpretation approach – changes the form of a poem and "the translator produces a new poem of his own, except for the content which is of the original" (55).

Finally, when it comes to translating early childhood books, especially picture books, Oittinen (2003) points out that both the verbal and the visual have a major role, referring to Schwarcz:

The words and the pictures (as well as other visual elements) in a story may support each other and tell just about the same things: through congruency, illustrations show the activity described, doubling or paralleling what is said in words. Illustrations may also go in

opposite directions and stand in contradiction: through deviation, they counterpoint or veer away from the story told in words. (Schwarcz 1982:14-16, qtd. in Oittinen 130)

According to Oittinen, “the pictures bring along a new point of view” (132), which means that “the visual is the context of the words, and the other way around” (132). In short, a translator should pay attention to the following:

...translators need to identify the type and kind of picture books they are translating as well as the indexical relationship of the verbal and the visual. They also need knowledge about visual cultural differences like the symbolism of colors and reading directions. They need to know when to domesticate and give additional information and when to leave it to the visual. Otherwise translators may either overinterpret or neglect some important details which may lead to an unintentional and unwanted inconsistency. (139)

6. Analysis of Translations by Genre

For the analysis part of this paper, the focus was on more contemporary works that the public in Croatia may not be familiar with. One work was chosen for each genre, except for early childhood books (a picture book), which was analysed within the last section, poetry and verse. The aim of the analysis is to see which strategies and techniques are most frequently used for each genre. The translation analysis of different genres was carried out in several steps. Each work was first read, in English and then in Croatian. During the reading of the original, things that were assumed to be problematic were noted down (e.g. phrases that have no equivalent in the Croatian language and possible literal translations in the translation of the work) and then while reading the translation, special attention was paid to them. In addition to that, while reading the translation, sentences containing certain words or phrases were matched with a technique or strategy. For each genre, one of the categorizations of strategies and techniques mentioned in the theoretical part was used, or in some cases, categorizations were mixed according to the type of the text and the examples found for a specific genre. The chosen categorizations will be further listed in the analysis part. The analysis will be shown in the following sections, as well as the examples provided for different strategies. It is important to note that each analysis consists of examples chosen to represent the work and specific strategies or techniques and thus not all the examples that may be a part of certain work are included. In short, for each strategy or technique, chosen examples are estimated to represent that strategy or technique. Examples will be underlined and, where necessary, they will include a comment or additional explanation.

6.1. Traditional Literature – *The Box of Robbers* by L. Frank Baum

A fairy tale by L. Frank Baum, *The Box of Robbers*, which was published in his *American Fairy Tales* in 1901, was chosen to represent traditional literature. Since more contemporary works that are translated into Croatian were hard to find, the focus was on finding the one that is not so popular in Croatia. This fairy tale is translated as *Kovčeg pun razbojnika* and it tells a story about a little girl Martha and her uncle's box she finds in the attic of her house. She is not allowed to open that box, but she is way too curious not to do that. Once she finally manages to open it, she is faced with three bandits from Italy who decide to rob her house. For the translation analysis, a combination of strategies and techniques provided by Vinay and Darbelnet and a purification strategy mentioned by O'Sullivan was chosen. The following subsections show those strategies and techniques with examples.

6.1.1. Equivalence

1) The little girl read a few pages in her new book, sewed a few stitches in her embroidery and started to “play visiting” with her four favorite dolls.

Djevojčica je pročitala nekoliko stranica knjige, malo vezla goblen, te se počela igrati čajanke sa svojim omiljenim lutkama.

2) Filled with this idea, the girl climbed the winding stairs to the big room under the roof.

Ponesena tom idejom djevojčica se popne zavojitim stubama do velike sobe u potkrovlju.

3) Around the walls were rows of boxes and trunks, piles of old carpeting, pieces of damaged furniture, bundles of discarded clothing and other odds and ends of more or less value.

Ispod prozora nalazili su se redovi kutija i kovčega, gomile starih tepiha, oštećeni namještaj, hrpe odbačene odjeće i razne koještarije, veće ili manje vrijednosti.

4) The little girl looked at the chest curiously, now that it had by accident attracted her attention.

Djevojčica se sa zanimanjem zagleda u kovčeg koji joj je privukao pažnju.

Although the author of the work uses three different terms to refer to the same thing, *chest*, *box*, and *trunk*, the translator chooses to translate all those terms with one equivalent in Croatian, *kovčeg*.

5) We are three bandits —Italian bandits.

Mi smo tri razbojnika – talijanska razbojnika.

6) You could be motor men on trolley cars, or clerks in a department store.

Možete biti strojari, voziti tramvaj ili raditi kao trgovci.

7) “S'blood!” he ejaculated, fiercely.

U boj! – uzvikne opako.

8) Victor came next with an armful of bric-a-brac, a brass candelabra and the parlor clock.

Potom je išao Viktor koji je imao puno naručje koještarija, mesingane svijećnjake i sat iz primaće sobe.

6.1.2. Literal translation

1) No one intended to leave Martha alone that afternoon, but it happened that everyone was called away, for one reason or another.

Martu tog poslijepodneva nitko nije namjeravao ostaviti samu, ali dogodilo se da su svi morali nekamo otići, zbog ovog ili onog razloga.

2) Mamma had told her about it one day; how there was no key to it, because Uncle Walter wished it to remain unopened until he returned home; and how this wandering uncle, who was a mighty hunter, had gone into Africa to hunt elephants and had never been heard from afterwards.

Mama joj je jednog dana pričala o tome kako kovčeg nema ključa jer ujak Walter nije želio da ga itko otvara, sve dok se on ne vrati kući, no taj lutajući ujak, koji je bio i veliki lovac, otišao je u Afriku loviti slonove i od tada nitko nije čuo za njega.

3) Slowly and carefully a man unpacked himself from the chest, stepped out upon the floor, stretched his limbs and then took off his hat and bowed politely to the astonished child.

Polako i oprezno jedan se čovjek počeo ispravljati i izlaziti iz kovčega, stupi na pod, protegne udove i skine šešir te se ljubazno nakloni pred zapanjenim djetetom.

The translator here chooses to translate literally that a guy *stretched his limbs* and uses *protegne udove*. However, it seems that the phrase would perhaps be more natural in the Croatian language if it was translated as *protegne se*.

4) “I little thought,” murmured Victor, in a voice broken by emotion, “ever to be so reviled – and by a lady!”

Nikad nisam mislio, – promrmlja Viktor, a glas mu je bio slomljen osjećajima – da će me tako koriti, i to jedna dama!

5) “Then we are lost!” declared Beni; “for we could never fight so many and live.”

Onda smo izgubljeni! – izjavi Beni – nikad nećemo moći pobijediti toliku gomilu.

In this case, the author probably wanted to say that they have no choice if the police catch them. The translator could have then chosen *onda smo gotovi*, *nadrapali smo*, or *nagrabusili smo* to imply that they do not stand a chance against so many policemen.

6.1.3. Modulation

1) Every well-regulated house has an attic of this sort, so I need not describe it.

Svaka kuća kojom se dobro gospodari ima sličan tavan, stoga ga ne moram detaljnije opisivati.

2) Slowly and carefully a man unpacked himself from the chest, stepped out upon the floor, stretched his limbs and then took off his hat and bowed politely to the astonished child.

Polako i oprezno jedan se čovjek poče ispravljati i izlaziti iz kovčega, stupi na pod, protegne udove i skine šešir te se ljubazno nakloni pred zapanjenim djetetom.

3) And you squeezed me all out of shape.

Tako ste me stisnuli da sam se sav izobličio.

6.1.4. Transposition

1) The police need to be inspected, especially in Italy.

Policija treba inspekciju, osobito u Italiji.

2) ...because Uncle Walter wished it to remain unopened until he returned home...

... jer ujak Walter nije želio da ga itko otvara, sve dok se on ne vrati kući...

6.1.5. Purification

1) Papa said once that some elephant must have killed him.

Tata je rekao kako je vjerojatno stradao u lovu.

2) If you stir one step your blood will be on your own head!

Ako se i korak makneš, sama ćeš biti kriva za ono što će ti se dogoditi!

In both cases of purification, the translator omits parts that contain violent images and replaces them with more neutral phrases like *stradao* and *sama ćeš biti kriva* simply to diminish the negative effect that harsh words like *kill* and *blood* could have.

6.1.6. Calque

1) ...then she heard a sharp "click," and the next moment the heavy lid flew up of its own accord!

...onda začuje oštro „klik” i već sljedećeg trenutka teški poklopac sam od sebe se otvori!

6.1.7. Amplification

1) Then she sat down before the brass-studded box and began trying one key after another in the curious old lock.

Sjela je pred kutiju okovanu mjedenim čavličima i počela isprobavati ključeve, hoće li koji odgovarati čudnoj, staroj bravi.

The translator here chooses to add more words to explain what the author of the original intended to say. The translator thus uses *hoće li koji odgovarati čudnoj, staroj bravi*, explaining the author's words and making it easier for the audience to understand and follow the events. However, in this sentence, there is also a mistake that the translator probably accidentally made. The word *box* is here translated as *kutija*, whereas in the rest of the text, as already mentioned, it is translated as *kovčeg*.

6.1.8. Generalisation

1) “There's a Mammoth cave,” she answered, “but it's in Kentucky...”

Postoji mamut špilja, – odgovori ona – ali to je daleko.

The translator here decides to use *to je daleko*, estimating that most children have never heard of Kentucky and that they do not know where Kentucky is.

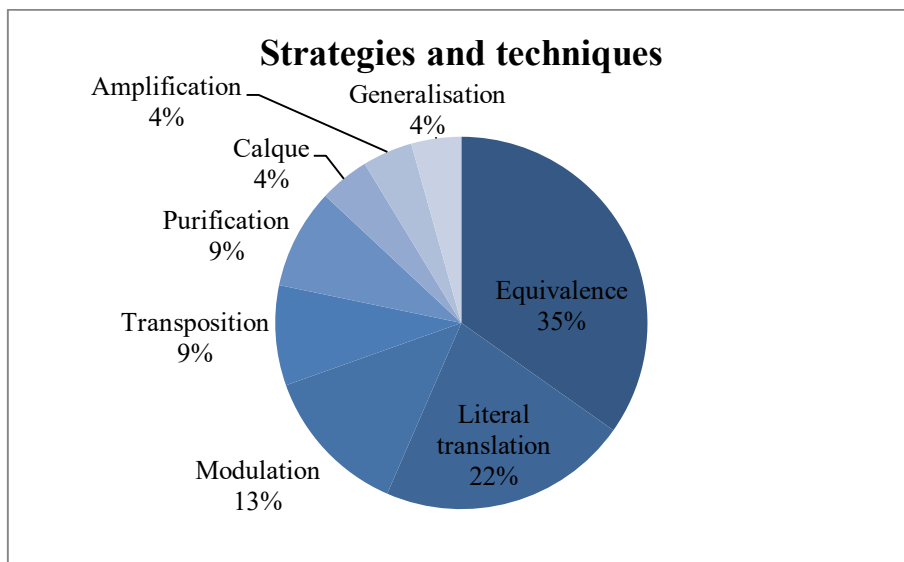


Figure 1. Strategies and techniques used in *The Box of Robbers* by L. Frank Baum

The most frequently used strategies and techniques in the translation of *The Box of Robbers* are equivalence (35%) with eight examples, followed by literal translation (22%) with five

examples, and modulation (13%) with three examples. With only two examples, transposition and purification make up 9%, while calque, amplification, and generalisation make up only 4% with one sentence example for each (Fig. 1).

6.2. Fiction – *Eliza Boom: My Explosive Diary* by Emily Gale

This section analyses a fiction book *Eliza Boom: My Explosive Diary* by Emily Gale, written in 2014 and translated into Croatian as *Dnevnik Elize Boom: moja eksplozivna pustolovina*. This is a story about a girl named Eliza and everything she does to become a great spy like her dad. She lives with her dad, stepmom (Alice), baby sister (Plum), and her dog (Einstein). She frequently makes new inventions to help someone, get out of trouble, or simply to have fun. Strategies and techniques used in this analysis are the ones by Vinay and Darbelnet.

6.2.1. Equivalence

1) He understands me even if no one else does.

Samo on ima uvijek razumijevanja za mene.

2) I name this diary “Edison.”

Krstim te imenom „Edison“.

Although this may not be a typical example of equivalence, the translator chooses to use the word *krstim* because Eliza is doing exactly that in the picture next to the sentence. This shows that illustrations often help translators if there is no other solution or if translators want to provide a more powerful structure.

3) Zoe Wakefield was having a tantrum about how long she’d spent doing her hair that morning.

Zoe Wakefield dobila je napadaj bijesa zbog toga što mora pokvariti frizuru koju je sređivala cijelo jutro.

4) Easy-peasy.

Vrlo jednostavno.

5) The more I thought about Zoe, the more knotted my tummy became.

Što više razmišljam o Zoe, to me više hvata grč u želucu.

6) I showed Alice my invention yesterday before it exploded.

Jučer sam pokazala Alice svoj super izum prije nego što je odletio u zrak.

7) Amy Madden, a.k.a. Mayo-Amy.

Amy Madden, također poznata kao Mayo-Amy.

8) Trotting was horrible.

Kasanje je bilo strašno.

9) What were they looking for? Lice? Chicken pox? Lipstick? Candy?

Što traže? Jajašca uši? Vodene kozice? Ruž za usne? Lizalice?

10) Edison, I'll give you a moment to let all of that sink in.

Edisone, dat ću ti trenutak da sve to provariš.

11) She still won't tell me what secret info is on the spy ribbon, but all in good time, Edison.

Još uvijek mi ne želi reći koji su tajni podatci na špijunskoj vrpci, ali sve u svoje vrijeme, Edisone.

6.2.2. Literal translation

1) She should have been super-impressed, but she barely looked at it. That was very non-super of her.

Svatko normalan bio bi super-oduševljen, ali ona ga je jedva pogledala. To je bilo vrlo ne-super od nje.

2) When I got inside, things did NOT look good.

Kad sam ušla, stvari nisu izgledale dobro.

3) I followed Zoe, wondering what the "special activity" could be . . .

Pratila sam Zoe, i pitala se što bi to „specijalne aktivnosti“ mogle biti...

4) And before I could stop it, the super-strong magnet had attached itself to his belt.

I prije nego što sam uspjela nešto poduzeti, super-jaki magnet zakačio se za Moleov remen.

6.2.3. Transposition

1) It wasn't reading minds.

Nije bilo pročitanih misli.

The translator here changes a verb and noun form, *reading minds*, to an adjective and noun form, *pročitanih misli*.

2) Being an inventor is very stressful.

Izumitelji žive pod strašnim stresom.

Instead of translating it as *jako stresno*, the translator chooses to change the form of *very stressful* from an adverb and adjective to an adjective and noun, using (*pod*) *strašnim stresom*.

6.2.4. Amplification

1) Hair this wild needs SCIENCE.

Ovakvu kosu može ukrotiti samo ZNANOST.

2) Finally her hair won, and Amy and I were on our way again.

Na kraju je ipak pobijedila ljubav prema ljepoti pa smo Amy i ja nastavile potragu.

The translator here chooses to give a little more detail and explain to the audience that Zoe is not concerned only about her hair but also her looks in general, and decides to translate *her hair won* as *pobijedila ljubav prema ljepoti*.

6.2.5. Inversion

1) P.S. Since I'm writing my inventions in your pages, Diary, you should have a scientific name, too.

P. S. Dragi Dnevniče, s obzirom na to da na tvojim stranicama pišem o izumima, i ti bi trebao nositi ime nekog znanstvenika.

The translator decides to put *Diary* in a different place to make it more natural in the TL, thus making an inversion and moving the word to the beginning of the sentence, after P.S.

6.2.6. Calque

1) Papier-mâché.

Papirmaše.

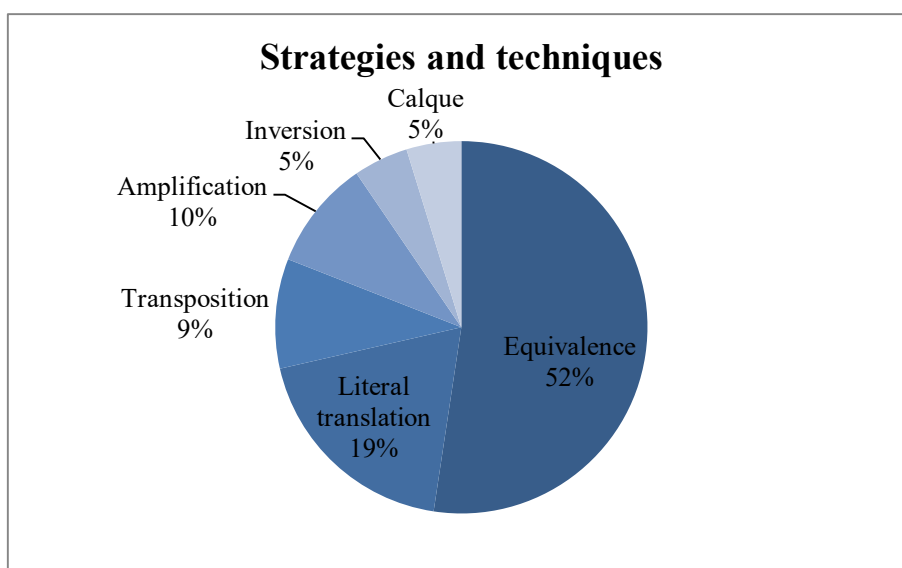


Figure 2. Strategies and techniques used in *Eliza Boom: My Explosive Diary* by Emily Gale

The analysis of *Eliza Boom: My Explosive Diary*, as an example of fiction, showed that, like in the previous analysis, the most frequently used strategies and techniques are equivalence (52%) with eleven examples and literal translation (19%) with four examples. They are followed by amplification (10%) and transposition (9%), while inversion and calque were the most rarely used strategies and techniques (5%) with only one example (Fig. 2).

6.3. Biography and Autobiography – *Little People, BIG DREAMS: Maria Montessori* by Maria Isabel Sánchez Vegara

Little People, BIG DREAMS: Maria Montessori is a biography for children written by Maria Isabel Sánchez Vegara in 2019 and translated into Croatian as *Mali ljudi, VELIKI SNOVI: Maria Montessori*. Even though *Little People, BIG DREAMS* were originally published in Spanish as *Pequeña & GRANDE*, the series were translated into English and are now popular worldwide (Little People, BIG DREAMS 2021). This is a story about Maria, a famous doctor and pedagogue from Italy who completely changed views on the way children learn, and whose influences are still present throughout the world. In analysing this short biography, Vinay and Darbelnet's strategies and techniques were once again used.

6.3.1. Literal translation

1) Her parents thought that one day, she could become a great teacher.

Njezini su roditelji vjerovali da bi jednoga dana mogla postati sjajna učiteljica.

2) Maria decided to become a doctor.

Maria je odlučila postati liječnica.

3) She helped hundreds of other teachers to use her revolutionary method.

Pomogla je stotinama učitelja da primijene njezinu revolucionarnu metodu.

4) Little Maria inspired children to be free, curious, and responsible human beings.

Mala Maria potaknula je djecu da budu slobodna, znatiželjna i odgovorna ljudska bića.

6.3.2. Inversion

1) So Maria decided to give the children love and respect as part of their treatment.

Zato je Maria odlučila, kao dio terapije, djeci pružiti ljubav i poštovanje.

2) She knew that in order to give their best, all the children needed was to believe in themselves.

Znala je da djeca, žele li dati ono najbolje od sebe, moraju vjerovati u sebe.

In both examples of inversion, the translator decides to move parts of sentences to a different position so that it reads more easily to the children.

6.3.3. Economy

1) By using games and fun activities, the children started to learn through play.

Kroz igru i zabavne aktivnosti, djeca su počela učiti.

In this rare example of economy, the translator chooses to *learn through play* translate simply as *učiti* because the word *igra* (*play*) was previously used to translate *games*. Thus, the translator decides it is unnecessary to use the same word twice since the context makes it very clear what the children did as a consequence of *using games and fun activities*.

6.3.4. Equivalence

1) Soon, models of The Children's House sprang up all over the world.

Ubrzo su se škole prema uzoru na Dječju kuću počele otvarati diljem svijeta.

6.3.5. Amplification

1) She was not allowed to be in the same room as the other students when there was a body to examine, and had to *study it alone* once the class was over.

Pri pregledima ljudskih tijela nije joj bilo dopušteno boraviti u istoj prostoriji s drugim studentima pa ih je morala *pregledavati i proučavati sama*, poslije predavanja.

The translator decides to add some words to explain what *study it alone* actually means in terms of bodies and uses *pregledavati i proučavati sama* so that the reader knows that the author refers to the examination of bodies.

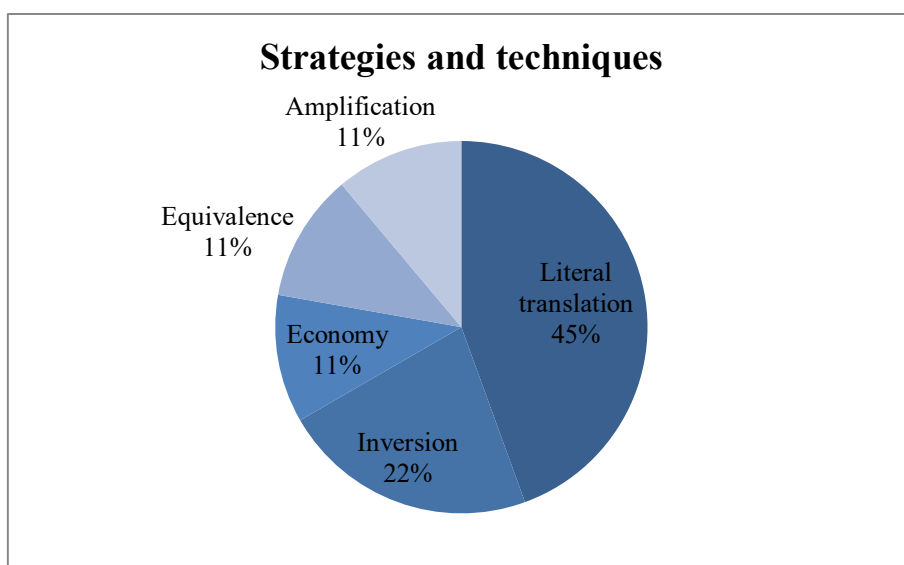


Figure 3. Strategies and techniques used in *Little People, BIG DREAMS: Maria Montessori* by Maria Isabel Sánchez Vegara

This biographical work for children, *Little People, BIG DREAMS: Maria Montessori*, was very short so not many examples are shown in the analysis. Still, the translator most frequently used literal translation (45%) with four examples and inversion (22%) with two examples. Economy, equivalence, and amplification were rarely used (11%) with only one example for each strategy or technique (Fig. 3).

6.4. Informational Books – *Lift-the-flap General Knowledge* by Alex Firth and James Maclaine

This informational book, *Lift-the-flap General Knowledge*, was written in 2015 by Alex Firth and James Maclaine and translated as *Upoznaj svijet: rizična općeg znanja za radoznalce*.

The book contains hundreds of facts about animals, science, entertainment, literature, history, and the world in general. This analysis was also based on Vinay and Darbelnet's strategies and techniques.

6.4.1. Borrowing

1) The nearest star to the Sun is called Proxima Centauri.

Proxima Centauri zvijezda je najbliža Suncu.

2) The largest type of insect is the weta bug.

Weta kukci najveći su kukci na svijetu.

3) Trees grown in pots and pruned to keep them very small are known as bonsai.

Bonsai su stabalca koja se uzgajaju u teglicama i redovito podrezuju kako bi ostala sićušna.

4) The largest cut and polished diamond in the world is a brown diamond called the Golden Jubilee.

Smeđi dijamant Golden Jubilee najveći je brušeni dijamant na svijetu.

5) The first submarine to reach the deepest part of the ocean was the Trieste, in 1960.

Godine 1960. podmornica Trieste prva je dosegla najdublju podmorsku točku.

6) This robot, called a Packbot, is used to find, identify and dispose of bombs.

Ovaj robot, zvan Packbot, upotrebljava se za pronalaženje, prepoznavanje i uništavanje bombi.

7) The person in the lead after each stage of the annual Tour de France cycling race wears a yellow jersey the next day.

Pobjednik pojedinih etapa biciklističke utrke Tour de France, koja se održava jednom godišnje, sljedeći dan nosi žutu majicu.

6.4.2. Equivalence

1) A traditional shuttlecock has 16 feathers.

Standardna loptica za badminton ima 16 peraca.

2) Icebergs are huge chunks of freshwater ice floating in the sea.

Ledenjaci su divovski komadi leda koji plutaju morem.

3) A woodpecker drums its beak against a tree trunk up to 20 times a second...

Djetlić o koru debla kljuca do 20 puta u sekundi.

Woodpecker and *djetlić* are equivalents, but the translator here also uses *kljuca* to translate *drums its beak* by leaving out *beak* in the translation. In the Croatian language, this would also be an example of equivalence since *kljucati* already implies that a woodpecker has a beak.

4) The front of a boat is known as the bow.

Pramac je prednji dio brodice.

5) A picture of objects arranged in a group is called a still life.

Prikaz skupine neživih predmeta zove se mrtva priroda.

6.4.3. Calque

1) White, fluffy cumulus clouds form when it's warm and sunny.

Kumulusi su bijeli grudasti oblaci koji nastaju za topla i sunčana vremena.

2) The equator is an imaginary line around the Earth's middle.

Ekvator je zamišljena kružnica koja opasava Zemlju i jednako je udaljena od polova.

3) The first skateboards were invented in the 1950s.

Prvi skejtboardi pojavili su se tijekom 1950-ih.

4) A boy playing with a yo-yo is shown on an Ancient Greek vase around 2,500 years old.

Na ovoj antičkoj grčkoj vazi, staroj otprilike 2500 godina, prikazan je dječak kako se igra jo-joom.

5) When a ballet dancer spins around on one foot, it is called a pirouette.

Vrtnja balerine na jednom stopalu naziva se piruetom.

6.4.4. Amplification

1) This period is sometimes known as Snowball Earth.

Upravo se zato kaže da je Zemlja u to doba bila poput snježne grude.

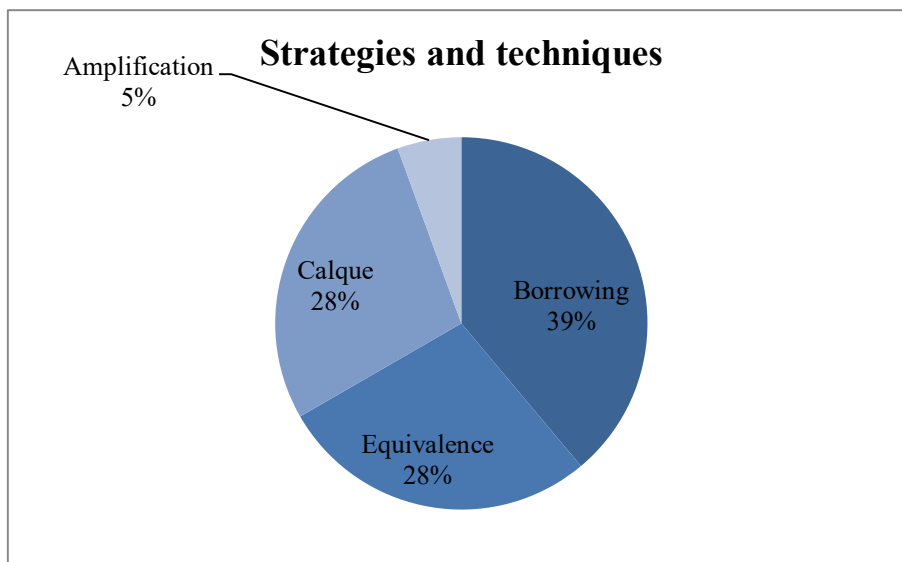


Figure 4. Strategies and techniques used in *Lift-the-flap General Knowledge* by Alex Firth and James Maclaine

In the example of an informational book, *Lift-the-flap General Knowledge*, the translator mostly used borrowing (39) with seven examples, followed by equivalence and calque (28%) with five examples each. Amplification was used in only one example, taking up 5% of all strategies and techniques used (Fig. 4).

6.5. Early Childhood Books and Poetry and Verse – *Fox's Socks* by Julia Donaldson and Axel Scheffler

Fox's Socks, translated as *Bosonogi Lisac*, is the last analysis in this paper. This short poem was written in 2000 by Julia Donaldson and Axel Scheffler and is about a fox who is trying to find his lost socks. This poem, written as a short story, is also a picture book, so in this part of the paper, it will shortly be discussed as a picture book as well. After the poem was read, from the seven strategies mentioned by Yarmohamadi Khameneh and Dehbashi Sharif (2015), who referred to Lefevere, it was decided that it will be analysed in terms of a rhymed translation.

6.5.1. Rhymed translation

1) Poor old Fox

Stari se Lisac probudi!

Has lost his socks.

Čarapa nema – čudom se čudi.

2) He looks in a chest

Do škrinje se lijeno Lisac odšulja,

And finds his vest.

no tu samo jedna je potkošulja.

3) On it goes.

Brzo on nju navuče na sebe,

“But I've got cold toes!”

no svaki prst nožni još uvijek ga zebe.

In the first three examples, the translator uses rhyme, slightly moving away from the original in terms of the number of syllables. The translator, in order to rhyme the translation, has to introduce new words that the author does not use, and thus the translation seems to be different from the original. However, the content of the poem remains the same and every situation in the translation is the same as in the original (context).

4) Under the stair

U spremištu podno stuba,

Is a shirt to wear.

nađe još košulju plavu s tri gumba.

In order to rhyme *stuba* (*stair*) with another word, the translator relies on the illustrations and decides to use *u spremištu* and *košulju plavu s tri gumba*. This is exactly what can be seen in the picture, *spremište* (storage) under the stair and a blue shirt with three buttons inside of it.

5) The shirt goes on.

I nju navuče, lijepo se sprema,

“But my socks! They've gone!”

„Al' mojih čarapa, čarapa nema!”

To rhyme one of the most important parts of the poem, “*But my socks! They've gone!*”, the translator adds *lijepo se sprema* after *I nju navuče*.

6) In a cupboard up high,

U kredencu sred šalice i zdjela,

He finds his bow tie.

leptir kravata zeleno-bijela.

The translator again uses pictures to translate and rhyme the lines of the poem. The picture shows that the bow tie is indeed among cups and bowls (*sred šalice i zdjela*) and that its colours are green and white (*zeleno-bijela*).

7) The tie looks neat.

Kravata mu se stvarno dopala.

“But I've got bare feet!”

„Ali i dalje imam gola stopala!”

8) Under the mat

U kupaonici, iz čista mira,

He finds his hat.

pod prostirkom – evo šešira.

| | |
|--------------------------------------|---|
| 9) “But where are my <u>socks</u> ?” | „Sve ove stvari, važne mi <u>jesu</u> , |
| Says poor old <u>Fox</u> . | al' čarape moje, čarape gdje <u>su</u> ?” |
| 10) He looks in the <u>clock</u> , | Na kraju i staru uru <u>otvori</u> |
| And finds one <u>sock</u> ! | i čarapa jedna u njoj se <u>stvari</u> . |
| 11) But Fox needs <u>two</u> . | Naravno, dvije Lisac bi <u>rađe</u> , |
| What can he <u>do</u> ? | no čarapu drugu gdje da <u>pronade</u> ? |

In examples 7-11 the translator, as in the first three examples, adds some words (*stvarno dopada, iz čista mira, sve ove stvari, važne mi jesu*) to achieve the intended rhyme.

| | |
|------------------------------|--|
| 12) Open up the <u>box</u> ! | Otvvaraj kutiju šarenu <u>staru</u> |
| At last, two <u>socks</u> ! | i Lisca su čarape opet u <u>paru</u> . |

Finally, the translator once again uses illustrations to translate the last two lines. In the original, the author simply uses *Open up the box!* and the translator uses the fact the box has many colours and that it is old and decides to translate it as *Otvvaraj kutiju šarenu staru* to rhyme it with *u paru*.

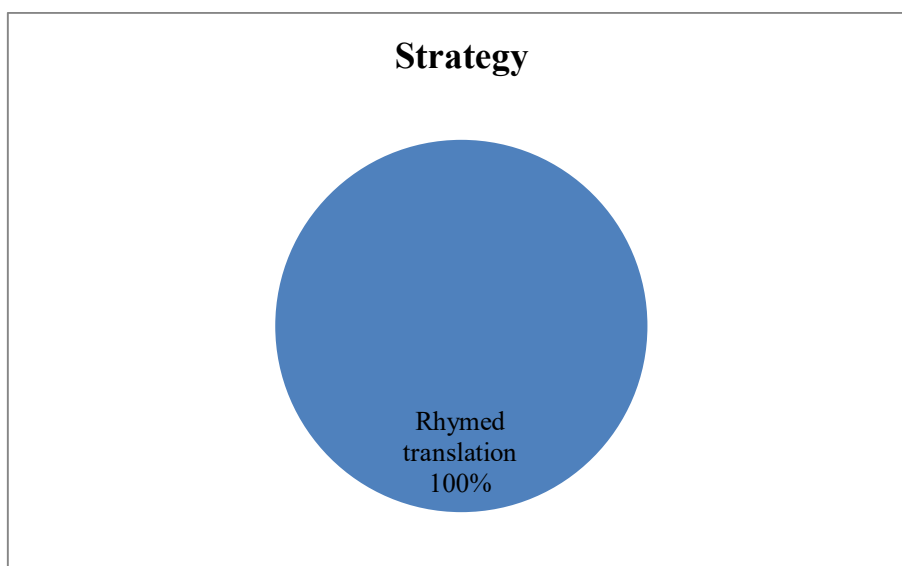


Figure 5. Strategies used in *Fox's Socks* by Julia Donaldson and Axel Scheffler

Since poetry is a specific genre, only one translation strategy, rhymed translation, was used. The rhymed translation was shown in twelve examples (100%) in the last analysis of this paper (Fig. 5).

Since this poem is also a picture book, it is necessary to mention the importance of illustrations. This analysis showed that there is a strong relationship between illustrations and words and that one cannot go without the other. In addition to making it easier for the reader to understand the poem, or whatever is written, it is also making a translator's job easier. This example showed that illustrations are very important and that translators can use them when there is no other solution.

7. Discussion on Differences in Genre Translations

The analysis carried out in this paper showed that not only are genres of children's literature different but the strategies and techniques used for the translation of each are different as well. It is, however, crucial to say that all the works analysed in this paper are only a fraction of a genre they represent. Children's literature is a very specific genre and it covers many different topics, and as a result, the translation strategies and techniques used widely depend on the topic and how two cultures and languages differ from each other. In terms of Vinay and Darbelnet's division on direct and oblique translation (Munday, 2008), it is evident that both equivalence (30%) and literal translation (16%), which represent direct and oblique translation, cover the most examples in the analyses. Borrowing (8%), calque (8%), and literal translation (16%) were altogether used in 32% of examples, while transposition (5%), modulation (4%), and equivalence (30%) were altogether used in 39% of examples, whereas adaptation, which also belongs to the oblique translation, was not used. Other strategies used include purification (2%) and rhymed translation (15%). When it comes to the techniques used in the analyses, the most frequently used ones are amplification (6%) and inversion (4%). In all analyses, economy and generalisation were most rarely used (1%), with only one example per each technique throughout all five analyses (Fig. 6).

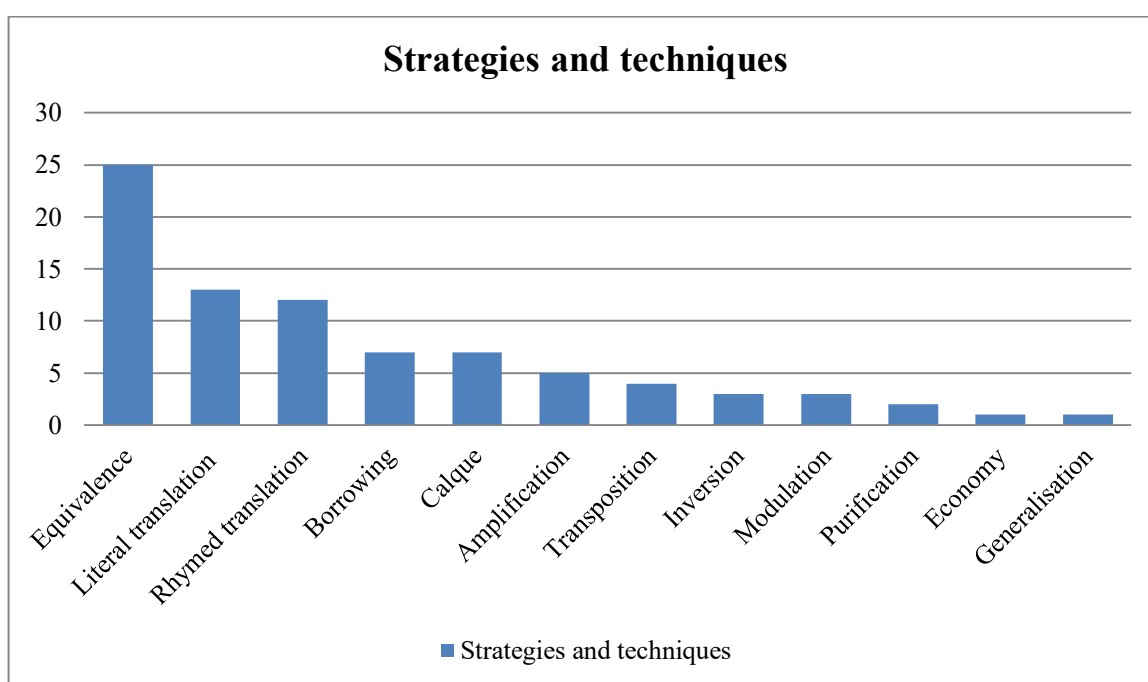


Figure 6. Strategies and techniques used in the analysed works

Not all the strategies and techniques listed in the theoretical part were used. As already mentioned, there are no examples of adaptation, or of compensation, dilution and concentration, explicitation and implicitation, particularisation, interchange, reduction and supplementation. The

paper also did not focus on other strategies like omission and deletion, substitution, explication, and rewording, or some of the strategies for translating poetry, such as phonemic translation, literal translation, metrical translation, poetry into prose, blank verse translation, and interpretation approach.

8. Conclusion

This paper analysed five different works from six different genres: *The Box of Robbers* by L. Frank Baum (traditional literature), *Eliza Boom: My Explosive Diary* by Emily Gale (fiction), *Little People*, *BIG DREAMS: Maria Montessori* by Maria Isabel Sánchez Vegara (biography and autobiography), *Lift-the-flap General Knowledge* by Alex Firth and James Maclaine (informational books), and *Fox's Socks* by Julia Donaldson and Axel Scheffler (poetry and verse and early childhood books). Each work was analysed according to the strategies and techniques listed in the theoretical part of the paper. The analysis showed that some strategies and techniques were used more than others, while some were not used at all. However, it can be inferred that selected strategies and techniques translators used in all analysed works really depend on the topic of the literary work analysed and the two cultures and languages concerned. That is why, for example, in traditional literature and fiction, translators predominantly use equivalence and literal translation since the events and topics of the two works, *The Box of Robbers* and *Eliza Boom: My Explosive Diary*, require those types of strategies. However, in a biographical work, *Little People*, *BIG DREAMS: Maria Montessori*, in addition to literal translation, the translator also used equivalence and techniques like inversion, economy, and amplification. On the other hand, in an informational book, *Lift-the-flap General Knowledge*, the translator mostly relied on strategies such as borrowing, calque, and once again equivalence. Since this informational book covers areas like entertainment, sport, history, etc., the translator's choice of such strategies is surely reasonable. Poetry, in this case *Fox's Socks*, is very specific because the translator has more opportunity to be creative. Picture books (early childhood books) also allow for creativity merely because of the illustrations that at the same time help the translator solve any problems he or she encounters. Translating children's literature is not an easy task and the choice of strategies and techniques undoubtedly depends on the translator and source and target languages and cultures.

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