

Translating Children's Adventure Novels: A Case Study of Mark Twain's Adventures of Huckleberry Finn

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Master's thesis / Diplomski rad

2021

Degree Grantor / Ustanova koja je dodijelila akademski / stručni stupanj: **Josip Juraj Strossmayer University of Osijek, Faculty of Humanities and Social Sciences / Sveučilište Josipa Jurja Strossmayera u Osijeku, Filozofski fakultet**

Permanent link / Trajna poveznica: <https://urn.nsk.hr/urn:nbn:hr:142:207653>

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Download date / Datum preuzimanja: **2024-08-17**



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U Osijeku, 2021.



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Abstract

Children's literature is an area that is being increasingly studied nowadays, and one of the main tasks translators of children's literature face is to reach children's consciousness, which then greatly influences their attitudes, reflections and perspectives. Twain's novel *The Adventures of Huckleberry Finn* has long been considered one of the most important adventure novels intended for elementary school children. The aim of this paper is to describe children's literature, as well as its translations and to point to specific problems and possible deviations that can be found in translation using the example of *The Adventures of Huckleberry Finn*, with regard to controversial characters and plot, but also the time period in which the novel was written. The paper is divided into four main parts. The first part elaborates on the concept of children's literature, its history and categorization, the second refers to the norms and principles of translating children's literature, including children's adventure novels, while the third and the fourth part deal with the novel itself, that is, the problems of translating dialects, the language of uneducated characters, cultural aspects and satire that the entire novel abounds in. In addition, translations from 1985, 2004 and 2018 are compared and analyzed.

Key words: children's literature, adventure novels, translation, translation strategies, Mark Twain, Huckleberry Finn, cultural aspects

Sažetak

Dječja književnost područje je koje se danas sve više proučava, a jedan je od glavnih zadataka prevoditelja dječje književnosti doprijeti do dječje svijesti koja potom uvelike utječe na oblikovanje njihovih stavova, promišljanja i pogleda na svijet. Twainov roman *Pustolovine Huckleberryja Finna* već se dugo smatra jednim od najvažnijih pustolovnih romana namijenjenih djeci osnovnoškolskog uzrasta. Cilj je ovog rada opisati dječju književnost i njezine prijevode te na primjeru romana *Pustolovine Huckleberryja Finna* ukazati na određene probleme i moguća odstupanja koja se mogu pronaći u prijevodu s obzirom na kontroverzne likove i radnju, ali i samo vremensko razdoblje u kojemu je roman napisan. Rad je podijeljen u četiri glavna dijela. U prvom se detaljno razrađuje pojam dječje književnosti, njezina povijest i kategorizacija, drugi se odnosi na norme i načela prevođenja dječje književnosti, uključujući i dječje pustolovne romane, dok se treći i četvrti dio odnose na sam roman, odnosno probleme prevođenja dijalekata, govora neobrazovanih likova, kulturalnih aspekata i satire kojom je prožeto cijelo djelo. Osim toga, uspoređuju se i analiziraju prijevodi iz 1985., 2004. i 2018. godine.

Ključne riječi: dječja književnost, pustolovni romani, prijevod, prijevodne strategije, Mark Twain, Huckleberry Finn, kulturalni aspekti

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1. Introduction

Children's literature plays an important role in the lives of young children and young adults, not only by teaching them about the world they live in, but also by reinforcing the development of their cognitive skills and their imagination. This is the main reason why authors of children's literature, along with the translators, must take into account numerous factors for it to be suitable for young readers.

This paper firstly deals with various aspects of children's literature, including its definitions, its history and development, while at the same time taking into consideration the fact that children's literature is a very broad term including various types ranging from picture books, poetry, fairy tales to genres from fiction to non-fiction. Another important task in understanding children's literature is to distinguish between the readers of such literature and those for whom it is intended. Therefore, its categorization is provided through the opinions of different scholars in addition to its characteristics in Chapter 2.

Chapter 3 explains translating children's literature, focusing mostly on translating children's adventure novels. The first part of the chapter deals with theoretical aspects and norms of translating in general and the importance of differences between translating for children and translating for adults. Children's adventure novels, as one of the most popular genres of children's literature, their protagonists, and children's perception of these novels are explained in the second part of the chapter. Successful adventure novels for children are listed with the aim to illustrate how such literature affects children and the way they perceive the world around them. It also explains the important role of the translator acting as a mediator in this process.

The Adventures of Huckleberry Finn by Mark Twain is even nowadays read among children in elementary and secondary schools all over the world, despite the controversy it caused when it was originally published. Mark Twain's short biography, the summary of the novel, and the specifics of the above-mentioned controversy are provided in Chapter 4. It serves as an introduction to explaining the strategies used when translating such novels for different cultures and young children.

The last chapter, Chapter 5, brings into question the possibility of translating history adequately, especially for young readers to understand the background of the story. This chapter further presents the case study of translations of *The Adventures of Huckleberry Finn* and the analysis of the translating process. Several Croatian translations, the ones from 1985, 2004, and 2018 respectively, are compared in the first part of the chapter, which then moves onto the specific translation problems such as translating language, culture-specific items and satire present in the

novel, as well as the analysis of their equivalents in the Croatian language explained through the process of translating.

2. Children's Literature

Children's literature as a term encompasses a wide range of genres, disciplines, formats, and media. Hence, it is certainly not easy to define it as there is no such thing as a right or wrong definition of children's literature. For decades, the field has been the work of study for educators and scholars while outside the academic circles, it is often defined as literature written for or about children that is read by children. However, defining children's literature as literature that is read by children might imply that any text can be characterized as such. According to Karín Lesnik-Oberstein,

the definition of children's literature lies at the heart of its endeavour: it is a category of books the existence of which absolutely depends on supposed relationships with a particular reading audience: children. 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. (as cited in Hunt, 1999:15).

Lynch-Brown and Tomlinson (2005:1) define children's literature as "good quality trade books for children from birth to adolescence, covering topics of relevance and interests to children of those ages, through prose and poetry, fiction and nonfiction." Charlotte S. Huck (1964:467), on the other hand, in her article *What is Children's Literature* argues that "fine books for children contain the same basic elements as good literature for adults, namely, a well-constructed plot, worthwhile content, and theme, convincing characterization, appropriate style, and an attractive format", meaning that there should be no differences in the quality of writing but in the subject matter itself. For instance, mystery books intended for children will seldom involve motifs of murder or even death, and topics such as political intrigue, science, or sex are rarely present in children's books. It is of great importance for the content of these books to be diverse, covering various aspects of childhood that are interesting and easily relatable to children.

Not only is reading beneficial to children in terms of developing their cognitive and language skills but children, like adults, read books to give meaning to their lives and understand the world surrounding them. Most authors seek to incorporate balanced moral lessons with sufficient amounts of thrill and curiosity to make their stories appealing to children. The significance of reading for children should not be underestimated either, as they benefit from reading in numerous ways. When reading, children learn how to interpret both the plot of the story and life in general by applying the principles of abstract thinking, synthesis, and analysis, while relating to the past, present, and future. Literature helps children familiarize themselves with

everyday situations, express their opinions, and acknowledge the meaning of life. It also provides an insight into what is important in life by helping them rationalise their feelings. As stated by Nuba, Sheiman, and Searson (1999:7) children react differently to literature, in terms of expressing emotions, because “books are powerful tools in bringing out joy, hate, anger, fear, happiness, envy, love, sorrow and enthusiasm.” Children’s literature encourages children to understand the concept of culture, relating them to their own and teaching them to understand others, by developing the feeling of empathy towards them. It shows the importance of recognizing the fact that not all cultures are the same. As a matter of fact, many stories read to children today are retellings of traditional stories from different parts of the world serving as an insight into traditional values whose existence in today’s world is questionable.

2.1. History and development of children’s literature

Literature has always been a very powerful tool for educating children, not only for academic purposes but for the purposes of understanding basic values of life. Nonetheless, children’s literature as a genre emerged with the aim of meeting children’s needs, once society has realized how important the period of childhood is.

As Nikolajeva (1995:5) states, literature for adults had been present for centuries along with its own literary system before the first books intended for children appeared so literature, including folktales, myths, and fables, simply “adapted to what is believed to be the needs and interests of children, according to accepted and dominating views of upbringing.” When talking about its history, the fact that children’s stories were transmitted orally centuries before the arrival of the first printing presses must not be overlooked. However, printing presses played an important role, not only in literature in general but also in children’s literature because, with their very appearance, children’s books became cheaper just like literature for adults. Becoming a part of the print culture paved a way for children’s literature to become established as a literary system of different genres and modes, eventually resulting in its canonization.

Nuba, Sheiman, and Searson (1999) explain the development of children’s literature throughout the centuries. They associate the early beginnings of books directly intended for children with John Amos Comenius and his picture book *Orbis Sensualium Pictus* from the 1600s, many editions of which begin with the alphabet as he believed that “language provided the foundation for all later learning” (4). Religion was the topic of children’s books that came to light with the rise of Puritanism in the seventeenth century, and as a means of conducting religious and moral messages, the number of books appropriate for children broadened (4). Besides chapbooks, the popular illustrated books for children, Stevenson states that the end of the century also “saw

the inception of one of the most enduringly important areas of children's literature, print folklore" (as cited in Wolf, Coats, Enciso, and Jenkins 2010:186). In the eighteenth century, the definition of children's books changed significantly under the influence of new views on the process of children's maturation and the importance of the development of their imagination, whereas "books originally intended for adult audiences trickled down to children" (4). Religious literature was quickly replaced with literature for entertainment and "the first major publisher to realize the potential of the children's book category was John Newbery" (4) with his *Little Pretty Pocket-Book*, which is often considered one of the first modern books for children. Following his lead, numerous publishing houses opened in other major cities such as New York, Boston, and Philadelphia, printing and publishing books for children. At the turn of the nineteenth century, children's literature flourished with the appearance of authors whose books are still enjoyed by children and adults all over the world as it became "an amusement and diversion from work, study or responsibility" (5). From fairy tales and folklore of Hans Christian Andersen and the Grimm brothers to the adventures like *Alice in Wonderland* (Carroll, 1866) and stories in distant countries such as *Heidi* (Spyri, 1880) and *Little Lord Fauntleroy* (Burnett, 1886), literature opened up new worlds to children (Nuba, Sheiman and Searson 1999:5). Such trends in literature continued into the twentieth century, with an emphasis on illustrations in children's books, upholding the trends of fantasy, adventure, and imagination. According to McCulloch (2011:41), a "tension between the adult world of conservatism, with its pastoral tropes and the child's world of modernity, corruption and danger" appeared in the second half of the century, exhibiting teenage or young adult fiction as a new subsection of children's literature. With the end of the twentieth century, the demand for children's literature became stronger and adults began turning "to the category known as crossover fiction – that which appeals to both child and adult reader" (McCulloch, 2011:42).

Reynolds (2011:9) defines the diversity of the history of children's literature as a transition "from the conviction that writing for children should concentrate on instructing its readers on how they ought to behave and what they should believe to the desire to entertain them", which led to children becoming independent users of literature today.

2.2. Categorization of children's literature

Adult literature certainly differs from that intended for children primarily by taking into account the fact that adults, according to their preferences, can also read books for children, while children cannot read much of the books intended for adults. Likewise, literature intended for young adults must be different from that intended for children in terms of subject matter, general approach, and expression. In her article on children's literature, Stevenson (2010:179) refers to

children's literature as "a genre blessed – or cursed – with complicated audience issues and a handful of magnetic and influential literary historians" (as cited in Wolf, Coats, Enciso, and Jenkins, 2010). In order to categorize children's literature, it is important to categorize the readers of such literature first.

As stated by Butler and Reynolds (2014:2), "probably the most abiding debates within children's literature studies over the last three decades have centered on definitional questions about children and childhood". Lerer (2008:2) describes childhood as "a shifting category that has meaning in relationships to other stages of personal development and family life". He also stresses the importance of "distinguishing between the claims that children's literature consists of books written *for* children and that it consists of those read, regardless of original authorial intention, *by* children" (2). In their book *Literature and the Child*, Galda, Liang, and Cullinan (2017) explain how stages of children's development play a substantial role in determining books that are appropriate for them. They divide childhood into four developmental stages: *nursery*, *primary*, *intermediate*, and *advanced* (7). On the other hand, Hillman (1999) identifies these four stages as *infancy through preschool*, *early childhood*, *middle school*, and *adolescence*. Infancy through preschool refers to the period from birth to the fifth year throughout which children develop language learning skills by listening to stories told to them by parents or educators. The stage of early childhood refers to the period from the age of five to eight and it is pivotal for developing their language and reading skills (2). The third stage is middle childhood when children from the age of nine to twelve perfect their skills and competencies in interpersonal relationships. Adolescence, being the last stage, includes not only biological changes, but changes in the way of thinking and establishing identity (as cited in Marwiyah, 2008:3).

The tradition of writing about adolescence emerged only in the second half of the twentieth century, focusing on the quest for identity and autonomy of adolescents and the development of their own sets of values against adult authorities (O'Sullivan, 2011:43). In their serious and explicit exploration of topics such as sexuality, faith, and relationships, adolescent novels vary from other types of teenage fiction (43). With rising popularity of young adult literature, Westman states that the boundaries between children's and adult's literature are never fixed and "genre will continue to be at center stage in the performance of children's literature" (as cited in Nel, Paul, and Christensen 2021:88).

The fundamental aspects of literature, including well-developed series of events, characters, themes and a setting in a specific time and place do not apply to literature for adults only but also to children's literature and it can best be studied if it is organized in different genres. The first *Norton's Anthology* presents genres such as *alphabets*, *primers* and *readers*, *fairy tales*,

animal fables, fantasy, verse, plays, books of instruction, adventure stories, school stories, and domestic fiction (as cited in Nel, Paul, and Christensen 2021:86). A somewhat more distinct classification is provided by Galda, Liang, and Cullinan (2017:13), who distinguish between eight genres of children's literature: *nonfiction, folklore, fantasy, science fiction, contemporary realistic fiction, historical fiction, biography/memoir, poetry* and *verse*, providing an outline for each, along with their most important characteristics. Nonfiction books are characterized as books whose main purpose is to inform, describe, and explain the real world (13). Folklore are traditional stories that have been passed down by word of mouth through generations for centuries, and their most common feature is an unknown author (14). Fantastic children's literature comprises of stories that are fictional, with fictional characters and places, while science fiction as a type of such literature refers to stories that may occur in the future "through a logical extension of established theories and scientific principles" (15). Similarly, the plot of contemporary realistic fiction is set in modern times, and the authors of these stories write in a way that remains within the limits of possibility (16). Authors of historical fiction, as its name suggests, place events and characters in the past, usually "within an authentic historical setting" (16). The subject of biographies and memoirs are usually national leaders, artists, famous athletes, writers, and researchers, including significant events from their lives (16). Biographies generally refer to the lives of real people such as famous writers, national leaders, artists, researchers, or athletes, whereas the last genre, poetry, incorporates imaginative works written in verse whose main feature is rhythm and sound (17). Given that authors often experiment with transitions between these genres, there is a great variation of subgenres that include "mystery stories, romances, quest tales, sports stories, and adventure stories" (13).

Stoodt (1996:29), in like manner, identifies *picture books, contemporary realistic fiction, historical fiction, modern fantasy, traditional literature, poetry, biography, and nonfiction* as genres of children's literature. According to Stoodt, organizing literature in genres is imperative not only as it accentuates the standards and frameworks found in literature but because while learning to recognize authors' strategies, "readers develop a frame of reference for literature that increases their comprehension of it" (29). Anderson (2005:11) further categorizes children's literature into *picture books, easy-to-read books, illustrated books, graphic novels, chapter books, hardcover books, paperback books, merchandise books, series books, and eBooks*, according to their format.

3. Translating Children's Literature

3.1. Theoretical aspects of translation

In today's globalized world, translation has become an essential communication tool, which not only brings people from different parts of the world together but teaches them to apprehend each other's language and culture. According to Vermeer (1998), "translation is not mere reconstruction of source text but a production of a text in target setting, for a target purpose and target addressees in target circumstances" (as cited in Shastri, 2012:4).

Translation is nowadays observed as a complex transaction taking place not only between texts or language systems, but in a socio-cultural context. Hermans (1996:2) explains norms governing the process of translating as "psychological and social entities" and emphasizes the fact that they "are relevant to the entire transfer operation, not just the actual process of translating". These norms are established through interaction between agents involved in the process. He further explains the concept of translating correctly as a means of "the acquisition of the relevant competence, i.e. the set of dispositions required to select and apply those norms and rules that will produce legitimate translations, i.e. translations which conform to the legitimate models" (11). Furthermore, translation does not only imply the conversion of information and meaning from the source language to the target language. According to that, it cannot be considered only as a product or text which occurs in an autonomous environment, since translations are usually inserted into, and even between or alongside existing discursive forms and practices (13). Translation is mostly predefined by the discourses, be it legal, economic, racial or historical, and the conventions of the source text.

When it comes to the process of translating, Roger T. Bell (1991) simply explains it (as seen in Figure 1) as "the transformation of a source language text into a target language text by means of processes which take place within memory, including the analysis of one language-specific text into a universal semantic representation and the synthesis of that semantic representation into a second language-specific text" (20).

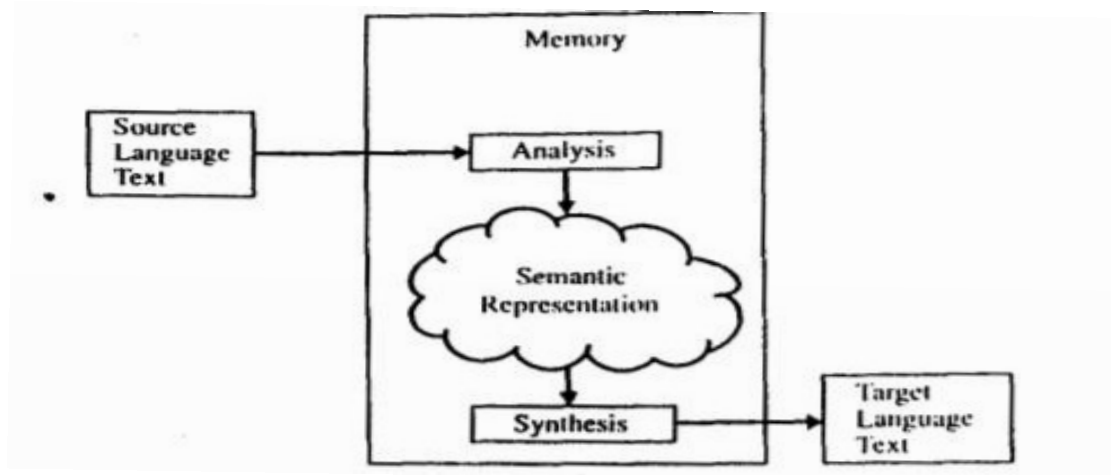


Figure 1. Translation process (Bell, 1991:21)

The role of translators in this process implies possessing the competence to convey the information and meanings from one language system to another (Hermans, 1996:12). Bell (1991:15) defines the translator as an agent who “decodes messages transmitted in one language and re-encodes them in another”. On the other hand, Coillie and Verschueren (2014:5) define translators and their role in translating literature more precisely, naming the translators “an intrinsic part of the negotiating dialogue itself, holding a fragile, unstable middle between the social forces that act upon them, their own interpretation of the source text and their assessment of the target audience.” After a somewhat simplified description of the translating process, translation as a product, and the translator as a mediator, the following chapter specifically deals with the application of these principles in the translation of children’s literature.

3.2. Translating for children vs translating for adults

Given the complexity and the audience of children’s literature, its translations ought to differ significantly from those of adults’ literature. Coillie and Verschueren (2014:5) argue that “the belief that translating for children does not differ in kind from translating for adults, but simply in the extent to which it necessitates or allows forms of textual manipulation”, which has led to further investigation of the subfield.

Childhood as a term implies a certain period in life, specific cognitive and social skills, emotions, and ways of understanding the world. Therefore, “when publishers publish for children, when authors write for children, when translators translate for children, they all have a child image that they are aiming their work at” (Oittinen, 2000:4). Bearing that in mind, it is important to

adapt the translations to such an audience, and this is often considered a primary issue in translating children's literature.

J. A. Appleyard's thesis on translating for children is age-related. He regards *early childhood* as a period when children explore the boundaries between reality and fantasy (as cited in Lathey, 2016:6). Accordingly, "translating a text for the younger child presents subtle and easily overlooked challenges since there is a temptation to over-explain texts for the young reader or reinterpret them from an adult's point of view" (6). He further discusses how the later stages of childhood demand "the increasing complexity of narrative structure necessary to hold the child's attention, and the effective need to identify with protagonists", which poses a challenge to translators, especially in replicating the child's voice (6). To them, literature serves not only as an escape from reality, but a path to adulthood and forming their critical thinking.

As Collie and Verschueren (2014:8) explain, translators have always been aware of the necessity of adapting the text to the target culture. In the case of children's literature, these adaptations were "based on the assumption that the linguistic and literary formation of the young reader, as well as his or her knowledge of the world generally, was too restricted to guarantee a sufficient degree of recognizability and empathy", denominating the two as most important qualities of children's literature. They also point out that, as opposed to translating literature for adults, the mediating role of translators of children's literature is much more obvious (5). According to Shavit (2006), translators of children's literature aim to "create a translation which can be perceived as an original to the target culture implying a greater liberty to domesticate the language as well as the content juxtaposed to adult literature translations" (as cited in Schabsky, 2012:1). In addition to that, Oitinnen (2004:6) states that besides the fact that the translator of children's literature should "clearly be more visible", there are two more important differences. Namely, translating for adults and translating for children contrast because "the situation of translating for children involves several other elements besides the text in words", as they often translate picture books as well (6). Moreover, translators of children's literature must be aware of the importance of being loyal to their audience, while striving to remain loyal to the author (6). Cultural disparity between the source and target texts often obliges the translator to add content to explicitly address young readers. Bearing in mind the implied child reader of the target text living in different cultural and social circumstances of that of the source text, the translator "may omit, rewrite or insert passages of text in order to aid the child's understanding or to follow trends and adhere to norms in children's publishing in the target culture" (Lathey, 2016:23). This also implies adding text with the purpose of explaining a certain phenomenon which is important for the readers to fully grasp the concept of the story as it may be unfamiliar to them. On the other hand, "cruelty

and gore are subject to censorship, as well as sexual and scurrilous references”, thus allowing translators to alter or omit specific scenes containing such elements (25). As stated by Oittinen (2000:3), translators do not translate mere words, but situations, as “they bring to the translation their cultural heritage, their reading experience, and, in the case of children’s books, their image of childhood”.

Nevertheless, Oitinen (2000:4) also claims that “translating for children shares one major problem with translating for adults: like other translations, it is anonymous, even invisible, and several scholars have pointed out that while we acknowledge original literature, we do not acknowledge translating.” It is inarguable that translating children’s literature requires hard work, but also the creativity and imagination of the translators, as well as thorough knowledge of the audience for which their work is intended. From a translator’s point of view, this also applies to modern children’s literature, especially taking into consideration more recent classics such as the works of Astrid Lindgren, Roald Dahl, J. K. Rowling, and Philip Pullman that are “no less demanding than *serious* (adult) literature” (Coillie and Verschueren 2014:5). After all, Lathey (2016:1) considers the writing of books for children to be “an underestimated art, and the translation of books for children doubly so”.

3.3. Children’s adventure novels

Ever since it became popular in the mid-nineteenth century, adventure as a genre in children’s literature has not been perceived only as an exciting tale of the main character’s escape from ordinary life or the challenges he or she encounters along the way. It constructs and reflects children’s need to understand themselves, the world around them, and their role in society. By reading such novels, while identifying with the main characters and their adventures, children develop their imagination and learn to investigate human experiences. As stated by D’Amassa (2009), “the physical journey is mirrored by an interior one; the protagonist learns something about the world at large, or about his or her own personality” (as cited in Stevens, 2014:106). Stevens further explains that “the construction of protagonists’ identities and their interactions with others in certain cultural or social contexts reflect the essence of human characteristics, which helps establish or sustain worthwhile relationships between the self and other – the two inseparable modes of human existence” (106).

Adventure novels usually illustrate going away from home in search of something or with a purpose of exploring the world, which most children, in reality, have not yet had the opportunity to do, “thereby fueling an interest in literary alternatives”, according to Hintz and Tribunella (2019:243). John G. Cawelti (1976:40) outlines adventure fiction as the story of a hero, be it

individual or group, overcoming obstacles and dangers on the way to accomplishing a mission. He further explains the reason for this genre's widespread appeal:

It presents a character with whom the audience identifies, passing through the most frightening perils to achieve some triumph. Perhaps the basic moral fantasy implicit in this type of story is that of victory over death, though there are also all kinds of subsidiary triumphs available depending on the particular cultural materials employed: the triumph over injustice and the threat of lawlessness in the western; the saving of the nation in the spy story; the overcoming of fear and the defeat of the enemy in the combat story. (40)

When it comes to defining the protagonists of adventure novels, Cawelti (1976) uses two primary characterization principles. The first one is “a superhero with exceptional strength or ability.” In contrast, the second may be seen as more ordinary, “a figure marked, at least in the beginning of the story, by flawed abilities and attitudes presumably shared by the audience” (40). Both types represent the fantasy of overcoming one's limitations or challenges and becoming such within extraordinary and powerful situations, which are the central theme of such novels. The setting, on the other hand, can be physical in the sense of “crossing the ocean or the desert, experiencing physical privations such as thirst and hunger, and most of all danger” or mental, “taking place in the mind, as in scientific discovery, hallucination, a computer game (...), or a tale of overcoming fears” (Farmer, 2005:7).

Another critical issue in children's adventure novels is that of gender roles. It is noticeable that most protagonists in children's adventure novels are young boys. Peter Brooks explains that “the world of the adventure novel is essentially pre-pubescent, one where antagonism, confrontations, lure, excitement do not demand, may even explicitly interdict the presence of women” (as cited in Reynolds, 2012:25). Stevens (2014:107) also claims that “the role of girls and women is predominantly restricted to domesticity as portrayed in innumerable children's stories published in the nineteenth century”, which calls their importance in these novels into question. Nel and Paul (2011:23) present children's adventure books as “boys' books” or “books for boys” as they typically represent young boys defined by their escape from the domestic realm, naming Thomas Hughes's *Tom Brown's Schooldays* (1857) and Mark Twain's *The Adventures of Tom Sawyer* (1876) “books about the quintessential bad boy”. However, Edgeworths (1798) asserts that “while adventure might be too risky for boys, it was safe for girls, who would supposedly be immune to the seduction of exploration, implying that girls might read books about boys and boyhood” (as cited in Nel and Paul, 2011:25). Even though female characters were usually in the background of the adventure novels throughout the nineteenth century, novels that revolve around female protagonists such as Frances Hodgson Burnett's *A Little Princess* (1905) and *Secret*

Garden (1911) began to pave the way for the development of adventure books for girls at the beginning of the twentieth century. Nikolajeva (2005:52) uses *The Adventures of Tom Sawyer* as an example of a typical boys' book, and *Anne of Green Gables* as an example of a girls' book and outlines the features associated with each of the genres (as seen in Figure 2).

Boys' books	Girls' books
Male protagonist	Female protagonist
Outdoor setting	Indoor setting
Home = prison	Home = security
Adults negative	Adults positive
Episodic plot	Progressive plot
Action oriented	Character oriented
Static character	Dynamic character
External focalization	Internal focalization

Figure 2: The differences between boys' and girls' books (Nikolajeva, 2005:52)

Further emergence of female characters such as Fiona of Rosalie Fry's *Secret of the Ron Mor Skerry* (1959), Mary and Jean of Carol Rye Brink's *Baby Island* (1937), Ann of Robert C. O'Brien's *Z for Zachariah* (1974), or Karana of Scott O'Dell's *Island of the Blue Dolphins* (1960) opened a world of protagonists for the girls to identify with (Horne, 2016:243).

With the growing popularity of children's adventure novels in the twentieth and twenty-first century, a new division of contemporary adventure protagonists emerged. Martin Green generates or characterizes them according to the type of their adventures: *the castaway*, *the musketeer*, *the frontiersman*, *the avenger*, *the wanderer*, *the saga-man*, and *the hunted man* (as cited in Hintz, Tribunella, 2019:256). The adventure genre, subsequently, often overlaps with other genres, especially fantasy and historical fiction (256). The diversity of characters, plots, and topics is precisely what makes the adventure genre so fascinating to children. As stated by Horne (2016:244), "though the lessons readers take away from the late twentieth-century and early twenty-first century fictions are far different than those conveyed by *The Young Crusoe*, *Leila* or *Adelaide*, the means by which readers learn them – through bonds of sympathetic engagement forged by identification – stays the same."

3.3.1. Successful adventure novels

Children's adventure novels are still widely written and translated, and children are not the only ones who read them. Such books often exceed their audience's age limits, meaning that adults enjoy reading adventure fiction as much as children do. Today, adventure novels are part of

compulsory reading in elementary and secondary schools around the world. Despite the fact that children were not the immediate audience of the below-listed books, very few have never heard of these famous stories and their main characters.

Daniel Defoe's *Robinson Crusoe* (1791) is one of the earliest and most famous adventure novels about a boy defying authority and deciding to travel the seas. Numerous adventure novels have ever since been modelled on Crusoe's example, as it is perceived as a "landmark in the history of adventure fiction that spawned many imitators, or so-called Robinsonades" (Hintz, Tribunella, 2019:243). One of them is R. M. Ballantyne's *The Coral Island* (1857), a story of three young boys who "use faraway lands to experience new and exciting adventures, while finding their purpose by participating in global affairs" (244). Furthermore, as stated by Browne and Browne (2001:158), "all the ingredients of adventure – danger, derring-do, search for treasure, faraway places, colorful characters – were encompassed in Robert Louis Stevenson's splendid *Treasure Island*", a book first issued in 1883. *Treasure Island* follows the adventures of Jim Hawkins, a young sailor in search of treasure on an island encountering dangerous pirates and skeletons. Translations of Jules Verne's tales such as *Journey to the Center of the Earth* (1864), *Twenty Thousand Leagues under the Sea* (1869), and *Around the World in Eighty Days* (1872) further "enlarged the parameters of the adventure genre" (158). *The Jungle Books* (1894-95) by Rudyard Kipling introduced animals to adventure plots showing that adventures shared by the two serve as "vehicles for growth toward adulthood", along with the authors of narratives such as *The Yearling* (1939), *Lassie Come-Home* (1940), and *Where the Red Fern Grows* (1961) (158). Similarly, Edgar Rice Burroughs's *Tarzan of the Apes* (1914) is perceived as "the quintessential adventure story and often associated with or imagined as children's literature", although it was initially written for adults (Hintz, Tribunella, 2019:246). James Matthew Barrie (1904) ensured his place among the most distinguished writers of children's fantasy and adventure novels by creating the character of *Peter Pan*, a boy who wants to stay young forever and takes Wendy and her two little brothers to Neverland (359). Even though children's adventure novels commonly relate to boys and their adventures, Lewis Carroll's *Alice's Adventures in Wonderland* (1865) is an excellent example of the female protagonist whose adventures are readily followed by both girls and boys.

Mark Twain is undoubtedly one of the most notable authors of the nineteenth century, and he is often considered one of the best authors of children's adventure fiction. With his novels, *The Adventures of Tom Sawyer* (1876) and *The Adventures of Huckleberry Finn* (1874), Twain "offered youthful protagonists who went against the rules of society and yet remained attractive and morally admirable, enabling him to employ popular fiction for children as a tool for social and political condemnation." (Browne and Browne (2001:159) According to Johnson (1996:3), these

books “pointed the way for similarly told American masterpieces like *To Kill a Mockingbird* (1960) and *Catcher in the Rye* (1951)”. Originally written as a companion to *The Adventures of Tom Sawyer*, *The Adventures of Huckleberry Finn* remains the book that, according to Hemingway, “all modern American literature comes from and there has been nothing as good since” (as cited in Twain, 1994:2).

3.3.2. *The Importance of Translations: Children’s Encounter with the World*

Every piece of children’s literature, which is translated directly for them, is of immense importance as it eventually translates into knowledge. According to Richard Bamberger (1978), “children are not interested in a book because it is a translation, as may be the case for adults, but in the power of narratives as an adventure story, fantasies and so on, just as if the books were originally written in their own language” (as cited in Lathey, 2016:10). Moreover, taking into account different children’s needs and their cognitive, emotional, and literacy development, translators of children’s literature encounter an excessive range of texts ranging from toddler’s board books to young adults’ novels (5). It is necessary to adapt these texts to all the parameters in order to ensure translations’ primary purpose, which is to bring different works and cultures closer to children to whom they may have previously been unknown. After all, for children who do not yet comprehend foreign languages, “translations are the sole means of entering into genuine contact with foreign languages and cultures” (Coillie and Verschueren, 2014:5).

Adventure novels are of particular significance when it comes to children’s discovery of the world, considering that children are often restricted to home and school and limited in their ability to travel or move about without adult supervision (Hintz, Tribunella, 2019:243). Therefore, they often find pleasure in reading adventure stories about characters who wander or travel to new and sensational places. Whereas children are generally considered “disempowered”, adventure stories often feature protagonists having “extraordinary skills or some special status that allows him or her to triumph over challenging obstacles” (243). These characteristics make the protagonists of the adventure stories exceptional role models for children, as they often rescue important people, make significant discoveries, or even save the world. On the other hand, discovery, as one of the highlights of adventure novels, helps children learn about the world surrounding them. Bringing adventure stories that embody fantasies closer to children compensates for some of the possible “conditions or deficiencies of children and childhood” (243).

Therefore, it is thanks to translations that children from all over the world “can step through the magical looking-glass and venture into the beguiling world of Andersen’s fairy tales and Alice’s unexpected, mind-boggling Wonderland, or can indulge in the charmingly anarchistic

fabrications of Pippi Longstocking, or – more recently – the thrilling universe of Harry Potter.” (Coillie and Verschueren, 2014:5) As Lindgren states in her article on the possibility of translating for children, “children have a marvelous ability to re-experience the most alien and distant things and circumstances (...), and their imagination continues to build where the translator can go no further” (as cited in Lathey, 2016:7).

4. The Adventures of Huckleberry Finn by Mark Twain

4.1. Biography

Mark Twain was born Samuel Langhorne Clemens in Missouri in November 1835. He lived in a small township of Hannibal up until the age of eighteen. After his father died in 1847, Clemens left school to become a printer's apprentice and worked on the *Missouri Courier*. He quit his job in 1857 to become a steamboat pilot, and his time spent on Mississippi proved a valuable source for his writing. There, he met "all the different types of human nature that are to be found in fiction, biography or history" (Twain, 1994:1). During the Civil War in 1861, Clemens served as an army volunteer, a gold prospector in Nevada, and a journalist before finally beginning his literary career. Samuel Clemens adopted the pseudonym "Mark Twain" in 1863 when he first used it as the signature to a humorous travel letter. Throughout the 1870s and 1880s, he wrote some of his most famous novels, such as *The Innocents Abroad* (1869), *Roughing It* (1872), *The Adventures of Tom Sawyer* (1876), *Life on the Mississippi* (1883), and his "masterpiece", *The Adventures of Huckleberry Finn* (1885) (1). His writing is combined with a great deal of traveling, and some of Clemens's most famous humorous work can be found among the accounts of his trips. While he was on a world-wide lecture tour to redress his finances after bankruptcy in 1894, his daughter died, which significantly changed the tone of his later writing. Clemens died in April 1910 (1-2).

4.2. Short summary

The novel begins with Huckleberry's recollection of the events from the previous book, *The Adventures of Tom Sawyer*, and an explanation of how he and Tom found gold and became rich. They earned 6,000 dollars each, which Judge Thatcher held for them in trust. Given that his father is a drunk, the fourteen-year-old boy is taken in by Widow Douglas and her sister, Miss Watson, who desperately want to educate and "civilize" him. Huckleberry, on the other hand, has a hard time getting used to their way of life and prefers sleeping in the woods, wearing rags, swearing, and smoking, so he runs away. After Huckleberry's return home, Tom invites him to a gathering where they form a gang called "Tom Sawyer's Gang". Over time, Huckleberry gets fed up with the gang because no one was actually killed or robbed and starts getting used to school. One winter night, Huckleberry finds traces in the snow, and, in fear that his father might have left those, he goes to Judge Thatcher to give up the money. Back in Widow's house, the boy is confronted by his father, who furiously beats him after finding out he knows how to read and write. Besides trying to stop Huckleberry from going to school, Pap demands Huck's money. After Widow's failed attempts of pushing him away from Huckleberry, Pap kidnaps the boy and takes

him to a cabin on the river. Pap's constant drunken beatings and abuse force Huckleberry to run away from the cabin by faking his own death. After a while of wandering on Jackson's Island, Huckleberry encounters Jim, Miss Watson's slave, who escaped after hearing she wants to sell him. The two become companions and sail down the Mississippi River towards the states where slavery has been abolished. Despite being friends with Jim, Huckleberry constantly questions the legality and morality of helping a fugitive slave. Along their journey, Huckleberry and Jim confront characters of practically every class living on or along the river. Two of the most pivotal ones turn out to be the two scammers who present themselves as the Duke and the Dauphin, as they sell Jim to Tom Sawyer's aunt and uncle's farm. After Aunt Sally confuses Huckleberry for Tom and Tom for her other nephew, Sid, the boys hatch a plan to save Jim. Together, Huck and Tom try to save him in numerous, even pointless ways, and when they finally succeed, Tom gets shot in the leg. Jim sacrifices his freedom to help the boy but is soon put back to chains. Shortly after, they find out that Miss Watson, who died two months earlier, decreed in her will that Jim is a free man. Aunt Sally offers to adopt Huck in the end, but he explains that he has had enough "civilizing" and therefore decides to set out on another adventure.

4.3. The controversy

The Adventures of Huckleberry Finn is one of the most brilliant literary classics in the world. Numerous scholars praise it as a modern masterpiece, a book that is beyond its time and an essential read. However, as stated by Johnson (1996:6), "the novel has generated controversy in every year since it was published in 1884", and, at the same time, it is often considered one of the most radical and darkest books in the American canon. She further describes the book as follows:

For one thing, it represents the breaking of federal law as moral. It recommends disobedience and defiance on the part of young people. It portrays churchgoers as hypocritical and their religion as silly; it shows respected community leaders to be cruel and immoral. The most admirable characters in the book habitually lie and steal and loaf.

One is illiterate, and the other is a barely literate truant from school. (7)

Conceived and widely perceived as a book for young boys, *The Adventures of Huckleberry Finn* quickly evolved into a book of social norms, racism, adult themes, and abstruse intellectual questions. Shortly after it was published, reviewers condemned it as "so immoral and graphic in ugly detail that it should be kept away from boys as if it were poison" (12).

The novel starts with a notice by G. G., Chief of Ordnance, saying that "PERSONS attempting to find a motive in this narrative will be prosecuted; persons attempting to find a moral

in it will be banished; persons attempting to find a plot in it will be shot.” (Twain, 1994:5) This notice serves as an introduction not only to the narrative itself but to the controversy, satire, and bitter humor the novel abounds in.

As stated by Chadwick-Joshua, “much debate has surrounded Mark Twain’s *Adventures of Huckleberry Finn* since its publication, but none has been more pervasive, explosive and divisive than that surrounding the issue of race” (Chadwick-Joshua, 1998:6). Slavery had already been abolished when Twain wrote *The Adventures of Huckleberry Finn*, but the topic is widely present in the book as one of the main protagonists, Jim, is a slave. Furthermore, Jim is an African American who is illiterate, but Twain provides his character with a strong sense of unselfish love and humanity. Yet, the novel is “inextricably tied to its frequent use of an obnoxious racial epithet” (Johnson, 1996:42). Namely, the word *nigger* appears in the novel more than 200 times as it is frequently used among the characters. Due to racism, the novel was first excluded from classrooms in 1957 by the New York City Board of Education, explaining that “black protesters, offended by the repetitions of “nigger” (...), Twain’s minstrel-like portrayal of the escaped slave Jim and black characters in general, and the negative traits assigned to blacks, objected to the use of *Huck Finn* in English courses” (as cited in Wrobel, 2010:3). On the other hand, according to Levy (2014), reviews that occurred right after the book was published “barely mentioned race at all; they talked about children and what message the book sent them”, objecting to the story’s crudeness and violence (as cited in Nogowski, 2018:20). Moreover, Huckleberry’s character also often provoked dissatisfaction, especially given his rebellious nature and deviant behavior. Numerous reviews objected most explicitly to the language in which Huck narrates the story, arguing against the “systematic use of bad grammar and an employment of inelegant expressions” (Railton, 2011:14).

Many scholars also agree on another critical issue, the novel’s ending. While Marx (1953:423) considers *Huckleberry Finn* a masterpiece that “brings Western humor to perfection and yet transcends the narrow limits of its conventions”, he claims that its ending is quite the contrary. He corroborates his claim by stating that the readers are forced to put aside many of the emotions evoked earlier, since the most serious motive, Jim’s freedom, “is made the object of nonsense” at the end of the novel (423). Many scholars still question the uncertainty of whether the ending criticizes or praises the principles of freedom and individualism that the characters try so hard to achieve throughout the narrative. Nonetheless, modern readers nowadays perceive the book as a narrative of a mischievous young boy becoming an adult and awakening his moral sense through his relationship with Jim.

5. Case Study: Translation

The entire novel, including its distinctive characters, dynamic plot, and historical context, is certainly not easy to translate into any language. One of the most challenging tasks is translating the novel in the spirit of the time in which the action takes place while projecting it into the time in which it is being read. Furthermore, Twain's ingenuity and consistency in portraying the characters and their way of speaking requires a great deal of effort on the part of the translators undertaking the venture of translating *Huckleberry*. As explained by Henry Nash Smith, "the gestation of *Huckleberry Finn* reveals a dialectical interplay in Twain, a process in which the reach of his imagination imposed a constant strain on his technical resources, and innovations of method in turn opened up new vistas before his imagination" (as cited in Quirk, 1993:25).

This chapter specifically deals with *The Adventures of Huckleberry Finn* and three of its translations into Croatian language: *Doživljaji Huckleberryja Finna* (1985) by Ivo Zalar, *Pustolovine Huckleberryja Finna* (2004) by Zlatko Crnković, and *Pustolovine Huckleberryja Finna* (2018) by Zvonimir Bulaja. In addition to the presentation of noticeable language change over the years, it also shows how translators have conveyed their beliefs and thoughts into their work. All three translations, together with randomly chosen excerpts from each translation, are presented for the purpose of comparing the manner of translating dialects, the speech of insufficiently educated people, culturally specific expressions, and satire.

5.1. Specific translation problems

The first question that arises when translating novels such as *The Adventures of Huckleberry Finn* is the question of translating context, especially taking into consideration different historical backgrounds of other cultures. As stated by B. J. Epstein (2017:113), "while adult readers may possess more outside knowledge to complement what they read in fiction, child readers may not, especially when it comes to the history of a foreign country". Therefore, it is extremely important for the translators to employ their strategies consciously, in order to allow the readers of any age group "the greatest exposure to an accurate portrayal of a nation and its history" (113). She also claims that an unsuccessful attempt to do so may result in exposure to a "racist ideology that can, in turn, affect society for generations to come" (113), especially in the case of *Huckleberry Finn*, among whose central characteristics is the portrayal of Jim's character and attitude towards the African Americans. Given that translators must constantly keep in mind the target audience of their translations, *Huckleberry Finn* may imply ambiguities in this regard, considering the way it was originally perceived and the fact that this novel is read by both children

and adults. Children typically read this novel as a young boys' adventure, and throughout the novel, they "receive a lesson and a moral at the same time" (107). Adults, on the other hand, have a better understanding of the complexity and seriousness of Huckleberry's change, thus recognizing it as a novel about acceptance, growing up and maturing. Furthermore, *Huckleberry Finn* is written in vernacular language, with little use of standard literary language. Twain portrays his main character as a boy who distorts and shortens words, his companion Jim as an African American who speaks the distorted language of an uneducated person, while characters such as Widow and Miss Watson speak mostly correctly. Throughout the novel, the author carefully employs dialects as a means of distinguishing between characters and their social backgrounds. All languages in the world have multiple dialects, which vary according to different factors, but transposing them into another language and culture which are in no way similar to the original one, poses a great challenge. Numerous translators, therefore, choose to translate the novel using a standard language, suppressing the notice and explanatory by which Twain introduces readers to a novel imbued with dialects and satire.

As stated by Halliday (2009:46), "it is important for the translator to be aware of as many of the variables as possible, to borrow and paraphrase Huckleberry Finn's voice, to borrow his way of translating the world and himself" and thus, remain as faithful as possible to Twain's unprecedented way of writing and portraying his characters. The fact that the novel ends in Huckleberry saying "(...) if I'd a knowed what a trouble it was to make a book I wouldn't a tackled it and ain't agoing to no more" (Twain, 1994:281) must not be overlooked either, as it might suggest how challenging it is to translate it as well.

5.2. Comparison of 2004, 2010, and 2018 translations

5.2.1. *Translating language*

In addition to the notice, Twain introduces his readers to the novel with an explanatory saying that:

In this book a number of dialects are used, to wit: the Missouri Negro dialect; the extremest form of the backwoods South-Western dialect; the ordinary 'Pike-County' dialect; and four modified varieties of this last. (Twain, 1994:6)

He further states that he makes this explanation for a reason that "without it many readers would suppose that all these characters were trying to talk alike and not succeeding" (6). It is interesting that, in Zalar's translation, both the notice and the explanatory are left out. Namely, Zalar uses standard literary language throughout the translation, completely omitting grammatical errors in

Huckleberry's and Jim's speech and all the dialects used in the original work. There are several possible reasons for Zalar's use of standard language. On the very cover of his translation from 1985, it is indicated that *Doživljaji Huckleberryja Finna* is a novel intended for sixth-grade elementary school children. It is, therefore, possible that Zalar translated *Huckleberry* bearing in mind the fact that children are not yet sufficiently familiar with dialectal speech and foreign names and culture. He often pointed out that a children's novel is characterized, among other things, by a simple and understandable standard language, which is evident in many of his translations (as cited in Gorički, 2019:23).

Huckleberry Finn is a young, mischievous boy who mainly focuses on the things he finds important, and education is not one of them, as seen right at the beginning of the novel and in the way he speaks. As stated by Carrington (1976:25), "his speech also varies according to the situation, but since he lacks facility in the immediate use of words, the variations are few and awkward". Contrary to Zalar (1985) who neutralizes Twain's use of dialects, Crnković (2004) and Bulaja (2018) use different dialects in their translations of Huckleberry's Southwestern dialect (as seen in Table 1).

Twain (1994)	Zalar (1985)	Crnković (2004)	Bulaja (2018)
The Widow Douglas, she took me for her son, and allowed she would sivilize me;... (11)	Udovica Douglas me je posinila želeći da me civilizira;... (10)	Mene je udova Douglas uzela pod svoje i rekla da će me sivilizirat,... (6)	Udovica Douglas me je uzela za sina i obavezala se da će me sivilizirat. (17)
All I wanted was to go somewheres; all I wanted was a change, I warn't particular. (12)	Sve što sam želio bilo je da nekamo odem; naprosto sam želio promjenu; ništa osobito. (12)	Samo sam zaželio da odem nekud, samo sam se zaželio promjene, svejedno kake. (7)	Samo sam poželio negdje otić. Samo sam htio promjenu, bilo kakvu. (18)
At first I hated the school, but by and by I got so I could stand it. Whenever I got uncommon tired I played hookey, and the hiding I got the next day done me good and cheered me up. (24)	Školu sam iz početka mrzio, ali sam se malo-pomalo toliko na nju priučio da sam je mogao podnijeti. Kad mi je postalo previše dosadno, pobjegao sam iz škole, a batine što sam ih drugi dan dobio činile su mi dobro i veselile me. (26)	Isprva mi je škola bila mrska, al malo-pomalo sam se naviko tako da sam ju nekako trpio. Kad god bi mi dozlogrdila preko svake mjere, markiro sam, a batine koje bi sutradan dobio dobro bi mi došle i osvježile me. (18)	Na početku sam mrzio školu, al malo-pomalo mogao sam je podnijeti. Kad bi se god zamorio, markirao bi, a batine koje bi dobio sljedeći dan dobro bi mi došle i oraspoložile bi me. (27)
I says:	Upitah je:	Onda ju ja upitam: – A ko ga je ubio?	Ja rekoh:

“Who done it? We’ve heard considerable about these goings on, down in Hookerville, but we don’t know who ‘twas that killed Huck Finn.” (62)	– Tko je to učinio? Mi smo o tome dosta čuli u Hookervilleu, ali ne znamo tko je ubio Hucka Finna. (69, 70)	Mi smo dole u Hookervilleu puno slušali o svemu tomu, al ne znamo ko je zapravo ubio Huck Finna. (51)	– Ko je to učinio? Čuli smo dosta o tome i dolje u Hookervilleu, al ne znamo ko je ubio Hucka Finna. (57, 58)
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Table 1. Translation of *Huckleberry Finn*’s speech

Crnković (2004) and Bulaja (2018) also insert a notice of their own, saying that they have merely attempted to convey all the linguistic and stylistic complexity of the original work, hoping they have managed to do so. Zlatko Crnković (2004) was born near Požega and, believing that it would be close enough to the original style of the novel, he translated the work using Slavonian dialects with many Turkish expressions, localisms, and words of irregular forms. Bulaja (2018:11) states that Crnković’s manner of translating *Huckleberry Finn* “makes perfect sense, because the closest counterpart of the setting of Twain’s novel, the Mississippi River, is the Croatian river Danube”. Despite trying to avoid the use of particular dialects, Bulaja was aware it would not be possible given the original language of the novel. He tried to convey the spoken language of Twain’s characters using a form of “universal dialect”, a mixture of many Croatian dialects (11). Besides using non-standard grammar and word choices, the main translating strategy Crnković (2004) and Bulaja (2018) use is *replacement*, which Epstein (2017:107) explains as “picking a dialect or slang word in the target language that is geographically, culturally, stereotypically or emotionally a close match to the dialect in the source language (...) or choosing any dialect or sub-cultural jargon or slang in the target language”. Crnković (2004), however, is the only translator among the three who uses dialect-for-dialect substitution for each of Twain’s original dialects.

Huckleberry’s companion Jim, on the other hand, is thoroughly portrayed as a practically illiterate man who speaks in Missouri Negro dialect, which Zalar (1985), again decided to keep standardized. He continues to use *standardization* as a strategy throughout his translation i.e., “using standard spelling, grammar, and word choices in place of the non-standard ones in the original” (107). Crnković (2004:251) argues that even though his readers may find certain linguistic irregularities and distortions excessive or superfluous, the original text deviates even more from the English language norm. His translation of the way Jim speaks stands out as he used a variant of Bosnian dialect as a counterpart for the Missouri Negro dialect, using completely non-standard language and distorted grammar, which makes it the closest to Twain’s original portrayal

of Jim. Besides shortening words in Jim's speech, both Crnković (2004) and Bulaja (2018) shorten or distort the infinitives (as seen in Table 2; *sješću* instead of *sjest ću*, *napravit* instead of *napraviti*, etc.).

Twain (1994)	Zalar (1985)	Crnković (2004)	Bulaja (2018)
Who dah? (...) Say – who is you? Whar is you? Dog my cats ef I didn't hear sumf'n. Well, I knows what I's gwyne to do. I's gwyne to set down here and listen tell I hears it agin. (14)	Tko je tu? (...) Reci tko si? Gdje si? Ugrizao me pas ako nisam čuo nešto! Hm, znam što mi je činiti. Sjest ću ovdje i prislušivati dok to opet ne čujem. (15)	Ko j tu? (...) Ej, ko j tu? Će s? Nek me vrag odnese ako nijesam nješto čuo. E, borme, sad znam šta ću. Sješću evo vođi i slušat doklem god to opet isto ne čujem. (9)	Ko 'e tamo? (...) Kaži, ko si? Šta 'e? Ćavo me nosi ak' nis' čuo neš'. Dobro, znam šta ću: tu ću sjest i slušat dok ne čujem opet. (20)
Yo' ole father doan' know, yit, what he's a-gwyne to do. (26)	Tvoj stari otac još ne zna što da uradi. Čas misli otići, čas opet ostat. (29)	Tvoj starina otac još ne znade kud će ni šta će. Čas misli da ode, čas misli da ostane. (20)	Tvoj stari ćaća još ne zna šta oće napraviti. Čas misli da će otić, a čas da će ostat. (29)
(...) Ef you's got hairy arms an a hairy breas', it's a sign dat you's agwyne to be rich. Well, dey's some use in a sign like dat, 'kase it's so fur ahead. You see, maybe you's got to be po' a long time fust, en so you might git discourag'e en kill yo'self 'f you didn' know by de sign dat you gwyne to be rich bymeby. (52)	(...) Ako imaš dlakave ruke i dlakava prsa – nastavi on – znači da ćeš biti bogat. Dakle, taj znak ima svoj smisao jer nešto proriče. Znaš, možeš biti dugo vremena siromašan i zbog toga ojađen, možeš počinuti samoubojstvo, ako ne znaš – po tom znaku, - da ćeš jednom biti bogat. (58)	(...) Ako imadeš dlakave ruke i rutava prsa, to ti je znak da š bit bogat. E pa, od takog znaka još imade neke fajde zato jerbo na to treba obično dugo čekati. Vidiš, moraš recmo prvo bit dugo vremena siromak pa moš klonut duhom i ubit se kad ne bi po tom znaku znavo da š se malo-pomalo ipak obogatit. (42)	(...) Ako imaš dlakave ruke i dlakava prsa, to je znak da ćeš bit bogat. Dobro, ima neke koristi od takvog znaka, jer to često treba dugo čekati. Viš, možda ćeš prvo bit sirotinja dugo vremena, pa se onda moš obeshrabrit i ubit se ako ne znaš po tom znaku da ćeš jednom postat bogat. (49)
But lawsy, how you did fool 'em Huck! Dat wuz de smartes' dodge! I tell you, chile, I 'speck it save' ole Jim – ole Jim ain't gwyne to forgit you for dat, honey! (95)	Fakinčić jedan, kako si ih samo nasamario, Huck! Bila je to izvrsna varka. Kažem ti da sam se nadao, dijete, da ćeš spasiti starog Jima. Stari Jim ti to nikad neće	Al kako si ih ti, Huck, majstorski nadmudrijo! To si lukavo smislilo! Velim ti, diko, da si opet spasio starog Jima... i stari Jim neće ti to, zlato	Al bravo, jesi ih nasamario, Huck! To je bio najbolji štos svih vremena! Kažem ti ja tebi, mali, opet si spasio starog Jima – stari ti Jim to nikad neće zaboravit, dušo! (85)

	zaboraviti, mileni moj. (111)	moje, zaboravit dok je živ. (81)	
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Table 2. Translations of Jim's speech

Zalar (1985) states that although the novel's plot is unique, its composition is not as cohesive, and individual parts can be omitted without much harm to the understanding of the whole (128). Therefore, his translation focuses on Huckleberry and Jim, and the start of their journey. He leaves a short comment about the untranslated part of the novel in which they travel along the Mississippi River and from the novel's ending, he only includes the scene in which Huckleberry and Tom save Jim and he becomes a free man.

Crnković's ingenuity is, again, very distinctive when it comes to Twain's variant of the Pike district dialect. In its translations, he uses the Shtokavian dialect *ikavica* (as seen in Table 3).

Twain (1994)	Crnković (2004)	Bulaja (2018)
That's always your way Maim – always sailing in to help somebody before they're hurt. I hain't done nothing to him. He's told some stretchers, I reckon; and I said I wouldn't swallow it all; and that's every bit and grain I did say. I reckon he can't stand a little thing like that, can't he? (172)	Eto kakva si ti, Maim... Uvik se uplićeš da pomogneš nekom ko i nije još strado. Nisam ja njemu ništa nažao učinila. Tu mi je sad svašta nabajo i ja sam mu rekla da neću sve to progutat, i to je ama baš sve što sam mu rekla, ništa drugo. Valjda takvu sitnicu ipak može podnit? (149)	Uvijek si takva, Maim – uvijek skačeš u pomoć nekome kome se još ništa nije dogodilo. Ništa mu nisam napravila. Napričao mi je, mislim, svakakve gluposti, pa sam mu rekla da ih neću progutat, i nisam mu rekla ništa drugo osim toga. Mislim da on valjda može podnijet takvu sitnicu, jel da? (151)
Down to Silas Phelps' place, two mile below here. He's a runaway <i>nigger</i> , and they've got him. Was you looking for him? (205)	Doli kod Farme Silasa Phelpsa, dvi milje niže odavle. To je neki odbigli crnja koga su tu ufatili. Je l ti to njegov tražiš? (179)	Dolje kod Silasa Phelpsa, dvije milje niže. To je odbjegli crnjo, a oni su ga uvatili. Ti ga tražiš? (177)

Table 3. Translations of the 'Pike-County' dialect

Whenever dialects are used in books intended for children, "the translator needs to analyze and understand the function of the dialects in the work, the contextual implications of the dialect,

the audience and their probable expectations for and opinions about the dialects, and the source and target languages and their dialects and the cultures behind those dialects” (B. J. Epstein, 2017:104). This does not apply to children’s literature only as dialectal analysis is the first and the most important step towards achieving the most convenient and aesthetic effect of the translation.

5.2.2. Translating culture-specific items

Culture in general, as well as good knowledge of a foreign culture, play an important role when it comes to enabling the readers to fully understand a certain literary work. Nida and Taber (1982) define cultural translation as “a translation in which the content of the message is changed to conform to the receptor culture in some way, and/or in which information is introduced which is not linguistically implicit in the original” (as cited in Hang, 2018:37). While many readers of the *Adventures of Huckleberry Finn* focus on Huckleberry’s physical or mental journey, boyhood or the farcical comedy, Allen Carey-Webb (1993:22) emphasizes the importance of “the relationship between a white boy and an escaped slave, an association freighted with the tragedy and the possibility of American history”. Besides the fact that Miss Watson and the Phelps family own African American slaves, Huck’s father, Pap, is the character with whom Twain best emphasizes the former interracial relationships. As stated by Lai-Henderson (2015:116), even though he is featured in only two and a half chapters, “he plays a significant role in revealing the white supremacist ideas at the time that Twain wanted to undermine”. She further states that, when translating Pap’s words, “translators have to use a language that can effectively convey his condition and attitude, which is just as challenging as translating the speech mannerisms of the fourteen-year-old Huck” (116). Bearing in mind his young readers, Zalar (1985) again completely suppresses the part in which Pap clearly states his attitude about the black race and the authorities, using *deletion* or “removing phrases, sections, or even entire chapters” (Epstein, 2017:107) as one of his main translation strategies. Crnković (2004) and Bulaja (2018) do not omit this part, faithfully following Twain’s portrayal of Pap’s strong opinion, which is also visible in the retention of frequent repetition of the word *crnja* throughout his monologue (as seen in Table 4).

Twain (1994)	Crnković (2004)	Bulaja (2018)
(...); but when they told me there was a State in this country where they’d let that	(...), al kad sam čuo da u ovoj zemlji ima jedna država u kojoj taj crnja ima pravo glasa,	(...) Al kad su mi rekli da u ovoj zemlji ima država gdje i taj crnja može glasat, e onda

nigger vote, I drew out. I says I'll never vote again. Them's rot for all me – I'll never vote agin as long as I live. And to see the cool way of that nigger – why, he wouldn't a give me the road if I hadn't shoved him out o' the way. I says to the people, why ain't this nigger put up at auction and sold? – that's what I want to know. (35)	digo sam ruke od svega. Reko sam da više nikad neću glasat. Upravo sam tako reko, svi su me mogli čut, ova zemlja može i propast što se mene tiče, al ja više glasat neću dok sam živ. Da si samo vidio tog crnju kako se drži – ne bi se taj makno meni s puta da ga nisam odgurno. Pitam ja njih zašto tog crnju ne odvedu na dražbu i prodaju? To bi tio da znam. (28)	sam odusto. Velim ja da nikad više neću glasat. E baš sam im to reko, svi su me čuli, a ova zemlja šta se mene tiče može i istrunut – al ja nikad više neću glasat, dok god živim. A da ti vidiš tog crnju, mrtav ladan – zamisli, ni s puta mi se ne bi mako da mu nisam pokazo da se makne. Kažem ja ljudima: zašto se ovog crnju ne da na dražbu i proda? – To bi ja htio znat. (35, 36)
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Table 4. Pap's statement about the African Americans

One of the most prominent characteristics of *The Adventures of Huckleberry Finn* is certainly the use of an ethnic slur for African Americans. Most translators, if choosing to translate it with any other derogatory word, note that it is merely a translation and that it, in no way, reflects their opinions or beliefs. In his translation, Zalar (1985) addresses Jim and any other African American character as *Crnac*, and thus, by writing the word *Crnac* capitalized and addressing them with a non-derogatory name, he distances himself from the omnipresent theme of racism in the novel while at the same time showing respect for the race and teaching his readers the same. Crnković (2004) and Bulaja (2018), on the other hand, insert footnotes explaining that Twain originally used the word *nigger* which did not have such a negative connotation at the time the novel was written. The two translators also explain that, despite being aware of the harshness, they still decided to translate it as faithfully as possible using *adaptation* when translating the slur as *crnjo* or *crnje* (as seen in Table 5).

Twain (1994)	Zalar (1985)	Crnković (2004)	Bulaja (2018)
Miss Watson's big nigger, named Jim, was setting in the kitchen door; we	Visoki Crnac gospođice Watson, po imenu Jim [Džim], sjedio je na	Crnja gospojice Watson Jim sjedio je na kuinjskom pragu, vidili smo ga dosta	Veliki crnja gospođice Watson, imenom Jim, sjedio je na kuhinjskim

could see him pretty clear, because there was a light behind him. (14)	kuhinjskim vratima; mogli smo ga lijepo vidjeti jer je iza njega bilo svjetlo. (15)	dobro jer je iza njegovog gorilo svjetlo. (9)	vratima, mogli smo ga skroz jasno viditi jer je svjetlo bilo iza njega. (20)
Niggers would come miles to hear Jim tell about it, and he was more looked up to than any nigger in that country. Strange niggers would stand with their mouths open and look him all over, same as if he was a wonder. (15,16)	Crnci bi milje prevaljivali da čuju Jimovu priču, a on je postao ugledniji od bilo kojeg Crnca u ovoj zemlji. Strani bi Crnci stajali otvorenih usta i buljili u njega, kao da je nekakvo čudovište. (17)	Crnje su izdaleka dolazile da slušaju Jima kako o tom priča, i Jim je bome postao najviđeniji crnja u svom kraju. Nepoznate su crnje stajale i blenule u njega baš kao u kako čudo. (10)	Crnje su izdaleka dolazile da bi čuli Jima kako o tome priča, i postao je najcjenjeniji crnja u kraju. Nepoznati su crnje stajali otvorenih usta i zurili u njega, baš kao da je neko čudo. (21)

Table 5. The portrayal of Jim

Bearing in mind that many of their readers may not have sufficient knowledge of foreign cultures or expressions, Zalar (1985) and Bulaja (2018) provide numerous footnotes for units of measurement such as *yards* or *miles* or unknown words such as *wigwam*, since they only transpose them into the phonetic system of the target language and do not use their Croatian equivalents (e.g., *yard* as *jard* and *wigwam* as *vigvam*). Furthermore, they provide explanations about important politics or other people mentioned in the novel, and various religious characters or expressions such as *King Solomon* or *mourner's bench*. Zalar (1985) also provides his readers with literal Croatian pronunciation of the foreign names of all the characters or places in the novel (as seen in Table 5; Jim [Džim]). Crnković (2004) uses much fewer footnotes when compared to Zalar and Bulaja. Being aware that his translation will probably be widely read by adults as well, he includes only seven short translator's notes for the following expressions: *Angel of Death* (2004:29), *abolitionist* (40), boat 'crossing' translated as 'prelaz' (58), the issue surrounding the word *dauphin* (70), *Capete* surname (116), Jewish expression *Leviticus* (136), and the motto of the United States of America, *pluribus-unum*, including their Croatian translations (166). The footnotes or translators' remarks are very important in understanding both the original work and the translation. In cases where two cultures are completely different, especially given the history of the United States which is only partially known to Croatian readers, footnotes are an excellent

tool for a closer explanation of unknown terms, which all three translators have incorporated in their translations.

5.2.2. Translating humor and satire

Throughout the entire novel, Twain uses humor, satire, and irony as the main tools for highlighting the social and cultural problems of the time. In fact, he did not hesitate to use it even when it came to religion, race relations, injustice, or education. For that particular reason, Twain (1994:5) inserts a notice at the very beginning of *The Adventures of Huckleberry Finn*, saying that “Persons attempting to find a motive in this narrative will be prosecuted; persons attempting to find a moral in it will be banished; persons attempting to find a plot will be shot.” In this warning about the excessive use of irony and elements that some may find offensive, he uses “the repetition of the same pattern of words or phrases within a sentence or passage to show that two or more ideas have the same level of importance” (Hossieni and Mobaraki, 2017:4). This also means that the translators must cautiously employ all the stylistic and linguistic elements of the original work. Zalar (1985) omits the notice, with regards to the fact that he finds topics such as racism and lack of education unsuitable for his audience and focuses on the story, not its satirical representation. Both Crnković (2004) and Bulaja (2018) provide a literal translation of Twain’s notice including *repetition* (as seen in Table 7; *svi oni koji, onaj tko*).

Crnković (2004)	Bulaja (2018)
Svi oni koji u ovom kazivanju budu tražili neku pobudu, bit će kazнено gonjeni, svi oni koji budu tražili neku pouku, bit će prognani, a svi oni koji budu tražili neki zaplet, bit će strijeljani. (5)	Onaj tko u ovoj pripovijesti pokuša pronaći neki motiv, bit će kazнено gonjen. Onaj tko u njoj pokuša pronaći kakvu pouku, bit će protjeran. Onaj tko u njoj pokuša pronaći zaplet bit će strijeljan. (16)

Table 6. Translations of Twain’s notice

When it comes to translating humorous elements in the novel, Venutti (2000) explains that “the translator must be sure that the reader can recognize humor in the text” (as cited in Hossieni and Mobaraki, 2017:45). Balci (2010) also states that “a creative translator is able to transfer humor (such as those created by word plays) by utilizing literary strategies which include using all of the stylistic and historical features of the target texts, changing the meanings, or condensing them into a word or words, or changing their types and locations” (as cited in Motevasel and Nemati, 2015:98).

Religion is one of the concepts Twain satirizes the most (as seen in Table 7), particularly emphasizing the hypocrisy of Miss Watson, a woman constantly reading the Bible and teaching Huck religion while owning a slave who she addresses using the word *nigger*. In translating Huckleberry's humorous attitude toward religion, Zalar (1985) even distorts Moses' name by translating it as *Mojšije*, while Crnković (2004), again, skillfully employs rhyme in translating the expression *which was no kin to her* as *koji joj nije ni rod ni pomozbog*.

Twain (1994)	Zalar (1985)	Crnković (2004)	Bulaja (2018)
Here she was a-bothering with Moses, which was no kin to her, and no use to anybody, being gone, you see, yet finding a power of fault with me for doing a thing that had some good in it. (12)	Ona mi dosađuje s Mojsijem, koji joj nije nikakav rod, niti je, budući da je mrtav, ikome od koristi, a prekorava me što činim stvari u kojima ipak ima i ponešto dobro. (11)	Tu me tupi s nekim Mojsijem koji joj nije ni rod ni pomozbog i od koga niko živ nema nikake koristi, jer je, zna se, mrtav, a meni zamjera što radim nešto što ima i svoju dobru stranu! (7)	Evo nje: dosadna s tim Mojsijem, koji joj nije ništa u rodu i od kojega niko nema nikakve koristi, jer je, kako znate, preminuo, a onda meni nalazi zamjerku zato šta radim stvar koja u sebi ipak ima nešto dobro. (18)
Then she told me all about the bad place, and I said I wished I was there. She got mad, then, but I didn't mean no harm. All I wanted was to go somewheres; (...) (12)	Tada mi je pričala sve o paklu, a ja sam joj rekao — da bih želio tamo otići. Ona je gotovo pobješnjela, a nisam ništa zlo mislio. Sve što sam želio bilo je da nekamo odem; (...) (12)	Onda se raspričala o paklu, a ja sam rekao da bi volio bit tamo. Nato se ona rasrdila, iako nisam mislio ništa loše. Samo sam zaželio da odem nekud, (...) (7)	Onda se raspričala o paklu, a ja sam rekao da bi baš volio tamo bit. Ona je onda poludjela, ali ja nisam mislio ništa loše. Samo sam poželio negdje otić. (18)

Table 7. Huck's remarks on religion

One of the frequent motives in the work is the motive of death, which Twain also presents in a humorous and satirical way. This is especially evident in the part where Pap calls Huckleberry the Angel of Death and runs around the hut drunk, shouting to the dead to leave him alone. Zalar (1985) and Bulaja (2018) translate *tramp, tramp, tramp* as *tram, tram, tram*, while Crnković

(2004), realizing that Twain wanted to imitate the footsteps of imaginary dead people, translates it as *tap, tap, tap* (as seen in Table 8). Compared to Zalar (1985) and Bulaja (2018), Crnković (2004) raises the satire to a whole new level, translating Pap's statement on killing Huck in the context of slaughter (*kill* translated as *zaklat*). All three translators use the method of replacing the wordplay "through the adoption of rhetorical devices such as repetition, alliteration, irony and paradox, which serve to recapture the effect of the source text" (Hossieni and Mobaraki, 2017:46). It is noticeable that, since he uses standardization throughout his translation, Zalar (1985) loses much of the vivid depiction of Twain's humor, while Crnković (2004) and Bulaja (2018) successfully translate it into the target language.

Twain (1994)	Zalar (1985)	Crnković (2004)	Bulaja (2018)
Tramp – tramp – tramp; that's the dead; tramp – tramp – tramp; they're coming after me; but I won't go - - Oh, they're here! don't touch me – don't! hands off – they're cold; let go - - Oh, let a poor devil alone! Then he went down on all fours and crawled off, begging them to let him alone, (...) He chased me round and round the place with a clasp-knife, calling me the Angel of Death, and saying he would kill me, and then I	Tram – tram – tram; to je smrt; tram – tram – tram, dolazi po mene, ali ja se ne dam. Oh, evo je! Nemoj me dirati! – nemoj! Makni ruke, hladne su; odlazi. Pusti me, jadnika, na miru. Zatim se počeo vući četveronoške po sobi, moleći smrt da ga ostavi na miru. (...) Počne me natjeravati po sobi s nožem u ruci, nazivajući me anđelom smrti i vičući da će me ubiti, kako više ne bih mogao doći po njega. (40)	Tap-tap-tap, to su mrtvaci, tap-tap-tap, dolaze po mene, al ja ne idem... Uh, evo ih! Ne dirajte me... Nemojte! Dalje ruke od mene... ladne su vam; pustite me... Uh, ostavite siromaka čovjeka na miru. Onda je počeo puzit na sve četiri moleć mrtvace da ga pušte na miru; (...) Vijo me po čitavoj kolibi, sa džepnim nožem u ruci, zvao me Anđelom smrti i govorio kako će me zaklat, i kako mu onda više neću moć nauditi. (29)	Tram – tram – tram, to su mrtvi! Tram – tram – tram, dolaze po mene, al ne idem ja. Ah, evo ih! Ne dirajte me – ne dirajte! Sebi ruke – ladne su vam, pustite me! Ah, pustite jadnog vraga na miru! Onda se spustio na sve četiri i otputao, moleći ih da ga puste na miru; (...) Lovao me okolo-naokolo po kolibi s džepnim nožem, nazivao me je anđelom smrti i govorio da će me ubiti, pa da ga više neću moć progonit. (36, 37)

couldn't come for him no more. (36, 37)			
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Table 8. Satirizing the concept of death

As explained by Hossieni and Mobaraki (2017:7), “in order to produce a version which contains the same humorous effects of the original, the translator should be able to utilize creative strategies”. Numerous researchers of the strategies used in the translation of humor and humorous elements emphasize creativity as the main feature of translators who can successfully transpose humor in the target text and language. The entire novel is humorous in a variety of ways which makes it even harder to translate it. The frauds and the deceptions used by the characters, their lies, the incidents, hypocrisy, superstitious beliefs, and the peculiarities of the characters portrayed strengthen the comic effect in the novel.

6. Conclusion

Literature is immensely important to both adults and children, particularly because “each reader builds an individual storehouse of language possibilities and draws on that wealth when speaking, writing, listening, and reading” (Galda, Liang, Cullinan 2017:5). This is especially the case with children’s literature. Considering their limited knowledge and lack of experience, literature represents a tool for learning and perceiving the world around them, getting to know themselves and different cultures. Children’s novels are being increasingly written and translated nowadays due to the fact that children become independent readers from an early age. Also, children represent the audience to which authors and translators must pay the most attention, especially when translating works that contain motives such as racism, slavery or a satirical depiction of religion and death, all of which Twain used in *The Adventures of Huckleberry Finn*. Therefore, throughout the translation process, they must choose their strategies carefully and be prepared for criticism or praise that will always be sincere.

All three translations presented in this thesis deserve respect, despite their differences in conveying the novel’s meaning. Even though Zalar omits numerous parts of the novel, distancing himself from Twain’s questionable topics, he has a legitimate reason, and that is adapting the translation for children of such young ages. He also uses standard literary language throughout the translation to make it understandable to children who are not familiar with dialectal speech. On the other hand, Crnković’s translation is enjoyable to readers of all age groups as he preserves the stylistic and linguistic variety of the novel to the highest extent, translating the dialects of the source text into Croatian dialects which he considered to be the most similar and appropriate. The dialects he uses make the translation even more humorous, while he also brings the work closer to the regional audience. Crnković’s *Huckleberry Finn* is extremely diverse and humorous and both him and Bulaja, who followed Crnković’s steps, use contemporary, modern language, understandable for all. In the comparison provided in the last chapter, it is evident how similar Crnković’s and Bulaja’s translations actually are. However, they differ when it comes to translating dialects, considering that Bulaja decided to use a mixture of numerous Croatian dialects, and footnotes that Bulaja uses much more often.

Twain’s novel, and the character of Huckleberry Finn himself, certainly deserve a translation that will completely convey everything Twain tried to point out or depict. Crnković himself, whose translation I personally consider the best, also expressed hope that one day some translator would completely succeed in doing so.

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