Strategies of Translating Children's Literature in English and German Translations of The Tales of Long Ago by Ivana Brlić Mažuranić

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Studij: Dvopredmetni sveučilišni diplomski studij engleskog jezika i književnosti – prevoditeljski smjer

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Abstract

This paper focuses on one of the biggest challenges every translator sooner or later has to cope with, the challenge of translating phraseological units. The emphasis is on the lurking difficulties translators face and the strategic choices they usually opt for in the process of translating phraseological units, particularly in the process of translating phraseological units for children. For the purpose of providing a quality insight into the difficulties and the translation strategies, a bilingual analysis is performed, on the basis of English and German translations of phraseological units in *Tales of Long Ago,* a famous Croatian collection of fairy tales, by Ivana Brlić Mažuranić. The conclusion of this paper, based on the results of the performed analysis, gives an overview of the approaches and commonly used translation strategies by the translators of the English and German versions of *Tales of Long Ago*, of the differences and similarities in the techniques of translating phraseological units, and finally, taking into consideration the cultural knowledge that is required to translate this type of work, it reveals the level of success in producing an effective translation, having in mind that the phraseological units are culture-specific items and that the audience is primarily children.

Key words: children's literature, translation strategies, phraseological units, *Tales of Long Ago*, Ivana Brlić Mažuranić, bilingual analysis

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1. Introduction

This paper seeks to touch upon the issue of translating phraseological units in the literary field of children's literature, to present the difficulties and usually applied strategies while translating phraseological units, and thereby to shed light upon the activity which requires a great dose of creativity and thinking outside the box, such as literary translation. The paper contains two parts, a theoretical and a practical part.

The first part provides a theoretical basis regarding children's literature and its translation and gives an overview of the theory concerning phraseological units. It encompasses four chapters. The first chapter gives an introduction to children's literature by providing a general definition, briefly discussing its history and its main features. The second chapter deals with the very act of translating literature for children. This chapter mostly relies on the theory of translation given by Riita Oittinen and includes naming the purpose and the norms of translating children's literature, and discussing the notion of equivalence. The third chapter defines phraseological units, presents their main features and their classification. Finally, the fourth chapter focuses on the translation theory of phraseological units. For the starting point, the theory provided by Mona Baker, Rosemarie Gläser and Vladimir Ivir is used. This chapter discusses the issue of interpretation and some general difficulties which arise in the process of translating phraseological units and presents applicable translation strategies which are derived from Ivir's classification of equivalence relations in case of phraseological units.

The practical part focuses on the analysis of the translation strategies used for translating phraseological units in the case study of *Tales of Long Ago*. The analysis is performed on the basis of English and German translations of Ivana Brlić Mažuranić's collection of fairy tales, *Tales of Long Ago*. It encompasses three chapters. The first chapter depicts the life of Ivana Brlić Mažuranić, gives a summary of her literary opus and gives information on *Tales of Long Ago,* on its origin and on the style it was written in. The second chapter analyzes the English and German translations of four fairy tales from the collection of *Tales of Long Ago* done by translators Camilla Lucerna and F. S. Copeland, where the emphasis is on the strategic choices made in the process of translating phraseological units and their comparison. Ivir's classification of equivalence relations serves as a guideline in performing the analysis. The third and final chapter is the conclusion of the bilingual analysis of the strategies used in the process of translating phraseological units in English and German translations of the fairy tales in *Tales of Long Ago*. The conclusion summarizes the research results, which include the most commonly used strategies in the translation process, an

individual approach of each translator, as well as the similarities and the differences in the translation techniques between the English and the German translator.

2. Children's Literature

On first sight it seems rather absurd to try to define children's literature, given that the name appears to be pretty much self-explanatory. As Peter Hunt put it:

> 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 (Hunt, 15).

Still, academics argue that there is more to this genre than meets the eye. Once a neglected literary field, children's literature is the focus of many studies today. The reason behind that lies in the concept of child image, which is closely associated with children's literature and in itself hard to determine: "Child image is a very complex issue: on the one hand, it is something unique, based on each individual's personal history; on the other hand, it is something collectivized in all society" (Oittinen, 4). In order to enter the adulthood, every person first experiences childhood. Regardless if looked into from an individual or collectivized perspective, the general idea behind childhood is always the same – with their vivid imagination, children are able to see the world differently. Their world comes to life thanks to children's literature, stories of fairies, princesses, flying carpets and dragons, which would be at the same time entertaining and educational, preparing them for the real life: "With rich artistic and aesthetic value, children's literature is beneficial for children's mind in the combination of education and recreation and inspires children's feelings" (qtd. in Zhao, Jiang, 945).

2.1. History of Children's Literature

Nowadays the society values children's literature for the positive effect it has on a child's development. It is directly associated with the notion of childhood, which is from today's point of view a precious time in a man's life, which helps a child in shaping their character and adopting the proper values for adulthood. However, this has not always been the case. Looking back, the concept of childhood, as we understand it today, and children's literature were highly neglected throughout the history. Children were seen as small adults. The society back then did not put any effort in recognizing a child's needs. Children's books were written only occasionally, and it became obvious that the time has come to change the system. This happened in the nineteenth century, when the notion of childhood and what it stood for finally gained recognition from the society:

“Children were now regarded as delicate creatures who had to be reformed and safeguarded; and the way to reform them was through education and through books issued primarily as pedagogic vehicles. Hence, the society's new perception of childhood created for the first time both the need and the demand for children's books” (Shavit, 7). For the first time people see the need for writing children’s books, and a massive boom in children’s literature production emerges. Establishing the true meaning of childhood paved the way for children’s literature to take its honorable place in the literary polysystem: “the creation of the notion of childhood was an indispensable precondition for the production of children's books and determined to a large extent the development and options of development for children's literature” (Shavit, 3). Children were no longer trapped in the unnatural role of playing the adults, but rather for once they could be what they truly are, just innocent and playful children, as Townsend states: “Before there could be children's books, there had to be children-- children, that is, who were accepted as beings with their own particular needs and interests, not only as miniature men and women” (qtd. in Shavit 4).

2.2. Features of Children’s Literature

When talking about the features of children’s literature, Miles McDowell’s famous explanation offers a pretty good sum up:

> Children’s books are generally shorter; tend to favor an active rather a passive treatment, with a dialogue and incident rather than description and introspection; child protagonists are the rule; conventions are much used; the story develops within a clear-cut moral schematism which much adult fiction ignores; children’s books tend to be optimistic rather than depressive; language is child-oriented; plots are of a distinctive order, probability is often discarded; and one could go on endlessly talking of magic, and fantasy, and simplicity, and adventure (qtd. in Hunt, 23).

To perform a more detailed analysis of the features of children’s literature, three levels of observation come into question: content, language and cultural specificity.

Content-wise, children’s literature is all about, as Zhao and Jiang called it in their paper, ‘dualism’. The term dualism represents in this context two concepts that are always contradictory, or opposing one another. That is why a hero, in order to be one, requires a presence of a villain, or a world where there is good implies the existence of evil as well. This way of writing has an educational purpose and that is to teach a child the difference between right and wrong.

Language-wise, children's literature is accurate, simple, vivid and pervaded with rhythmicity. For taking the language to a higher level of complexity would potentially ruin the reader's experience: "Its educational function suggests that too much language variation and untraditional ways would mislead children. With regard to mental and physical characters, obscure words also deprive them of interest of reading" (945, Zhao, Jiang). Rhythmicity, on the other hand, helps the child sail into their imaginative world. An audio-visual approach is the best tool in creating a mental image of a story, while at the same time it will keep the child's attention and make it memorable: "The rhyme means that the language of children's literature presents a sense of music and beauty. Imaginal thinking, as the primary thinking pattern of children, let them be accustomed to thinking in terms of images concrete, audio-visual language inspire sense of image in children" (Ibid.).

Culture-wise, children's literature is intended to be educational and to instill a sense of belonging to a specific culture: "children's literature is used as an indispensable tool to conveying moral values and ethnic identity, which is widely applied in school and family learning. In the process of narration, the author builds a cultural utopia for children to some extent" (Ibid.). In this way, the authors of children's literature and the society they belong to make sure that the children already in the earliest years of their lives learn about tradition and adopt certain values, which this society aspires and which are believed to shape their character the proper way.

3. A Child-Oriented Translation Theory

Though at first glance it appears that translating for children is an easy job, it is in fact quite the opposite. The reason behind that lies in its sensitive audience, whose perception of the world around them somewhat differs from that of the adults'. Their knowledge and experience are limited, that is why: "they need experienced translators to give them right guidance" (MA Chunhua, 154). In order to be able to keep on track in the process of translating for children, the translators have to be aware of its nature and what it all encompasses:

> Translation is in many ways a covenant. Translators of children's literature should reach out to the children of their own culture. Translators should dive into the carnivalistic children's world, reexperience it. Even if they cannot stop being adults, to succeed they should try to reach into the realm of childhood, the children around them, the child in themselves. (...) When translating for children, we should listen to the child, the child in the neighborhood and the child within ourselves (Oittinen 168).

The translators' work will be regarded as successful only when their audience, in this case children, approves of it. They have to keep in mind that children do not care for improving their literacy nor their education, but rather as Bamberger states: "The realm of children's books knows no frontiers. Children do not care where books come from, they do not read them because they are foreign books, as adults often do, but regard them as stories of adventure, fantasies and so on" (qtd in Sas, 5) so, "making children happy is one of the goals set for the writing and translation of children's literature" (MA Chunhua, 152).

3.1. Purpose of Translating Children's Literature

The field of translating literature for children is still being neglected to a large degree. This is evidenced by the fact that children's literature is seen mainly as a means of entertainment for the children, whereas other important advantages of reading this literary form remain neglected. Literature for children indeed plays an important role in the development of a child and its perception of the world: "It is well accepted that the best way for a child to assimilate the world and her/his surroundings is through literature – original and translated" (qtd. in Xeni, 6). Van Coille and Verschueren shine light upon this issue in their collection *Children's Literature in Translation: Challenges and Strategies* (2006) and talk about the 'missionary role of children's literature translation'. According to them, the role of this literary form includes several aspects: didactic/ pedagogical, cultural/ sociological, psychological, cognitive and academic aspect.

The didactic/pedagogical aspect focuses on conveying some general knowledge about the world and instilling society-embraced values: “Didacticizing can be defined as the intention to instruct, i.e. to teach knowledge or/ and moral attitudes and behaviour. This intention is understandably enough an old tradition in children’s literature, since it from the beginning had instructional aims” (qtd. in Xeni, 6). Furthermore, it can help a child in improving their already acquired skills, such as creative thinking, reading, expanding the vocabulary or even encourage them to read more and with greater passion.

The cultural/social aspect focuses on the child’s ability to learn about other cultures and societies, to get to know the world outside their own: “Literature is a major carrier of cultural content and a powerful „medium“ for understanding the world” (qtd. in Xeni, 6). Through translating children’s literature, the children will learn about tolerance and acceptance towards other nations in their early years: “children of one country who come to know the books and stories of many countries have made a beginning toward international understanding” (qtd. in Xeni, 7). Translation is a tool used for connecting people around the world and crossing borders.

The psychological aspect focuses on satisfying child’s needs on an emotional level. In expanding the amount of children’s literature by means of translating, the children are given more material to read, which means more characters to look up. Ultimately they can develop self-awareness and tell the difference between right and wrong. This literature creates a world in their minds which enables them a happy childhood: “laugh, enjoy and learn throughout reading and experiencing heroes’ problematic situations with less stress and more joy, learning in such ways to face their own worries with less stress, anxiety and fear” (qtd. in Xeni, 7).

The cognitive aspect focuses on using translations for the purpose of expanding cognitive abilities. Translated literature from all around the world helps a child to question things, to stimulate independent thinking and in putting pieces together: “The child being interested in reading a translated book from another culture, attempts to make sense out of it by activating cognitive skills such as thinking, analyzing, making comparisons, etc” (Xeni, 8).

The academic aspect, bearing in mind all the above-mentioned aspects, focuses on literary translators and the work they perform. All the previously discussed aspects should serve as guidelines and should further emphasize the necessity to analyze the field of literary translation: “the turn to ChLT further contributed to the academic disciplines of both ChL and TS, as it was the reason for the appearance of new techniques and fresh topics. This turn to ChLT brought issues of ideology to the surface and put the studies of translator behaviour back in the discussion arena”

(Ibid.). The translators are the ones who make the magic happen: “thanks to translation, children all over the world can enjoy the same pleasure in reading; appreciate similar ideals, aims, and hopes” (qtd. in Xeni, 8). Still, they get very little recognition for their work. This occupation should not be neglected, but rather, in order for it to keep contributing to so many fields with its uniqueness; it should be looked into with great detail.

3.2. Norms of Translating Children’s Literature

Children’s literature is placed closer to the periphery, which suggests that the role of children’s literature translation is equally neglected. Shavit, however, considers this to be an advantage compared to other subsystems, because the translator is given space to shape the text without restrictions: “the translator of children's literature can permit himself great liberties regarding the text, as a result of the peripheral position of children's literature within the literary polysystem” (Shavit, 96). The translators have to keep in mind the rules established in the culture of the target reader at all times, while at the same time, they can perform the task on their own terms and without the usual number of obligations regarding the translation process. Nevertheless, in her book *Poetics of Children’s Literature*, Shavit stresses that when translating children’s literature there are two main principles which are crucial in achieving a proper translation of this genre: “an adjustment of the text to make it appropriate and useful to the child, in accordance with what society regards (at a certain point in time) as educationally “good for the child”; and an adjustment of plot, characterization, and language to prevailing society's perceptions of the child's ability to read and comprehend” (Shavit, 112).

3.3. Situation and Equivalence

Equivalence has always been the center of attention in the translation field. Equivalence is generally understood as “sameness (in form, effect, content, etc.) between the original and its translation” (Oittinen, 8). For a long time, the translation practice perceived a good translation only as: „an equivalent, faithful translation” (Ibid.), a good translator as: “an invisible, faithful translator” (Ibid.) and the function of a translation as: “the same as that of its original” (Ibid.). Nowadays, such an understanding of equivalence is no longer in power, but rather it is regarded as an “unsuitable basis for an integrated theory of translation” (Ibid.). Oittinen shines light upon equivalence in her book and argues that equivalence is a very complex issue, since: it is “imprecise and ill-defined” (Ibid.), for it: “presents an illusion of symmetry between languages which hardly exists beyond the level of vague approximations and which distorts the basic problems of translation” (Ibid.).

Furthermore, she elaborates on this by referring to Nida's functional equivalence, where the translators' aim should be to convey "exactly or nearly the same effect on their readers as the original texts had on the original readers" (Oittinen, 9). According to her, this is, however, impossible to achieve due to a factor that plays an important role in the translation process and that is that "situations vary" (Ibid.) since: "a translation is written in another time, another place, another language, another country, another culture" (Ibid.). She defines situation as context—time, place, and culture—including the individual interpreting the context and acting in the context. Regardless of the activity, be it reading, writing, translating or illustrating, she says that: "we are always in a situation" (Ibid.) and that: "all our knowledge is derived from a process of interpretation in an individual situation. Situations are not repeatable; each one creates a different set of functions and purposes that act on the concept derived from that particular situation" (Ibid.). The interpreter's situation is also important, translators are human beings with their own ideology and they mediate between "different interpretive communities" (Oittinen, 10). They are given norms, since "all times, cultures, and societies have norms and conventions guiding translation action" (Ibid.) but to what extent will they consider these norms is up to them entirely. Oittinen argues that: "a text in translation is influenced by the author, the translator, and the expectations of the target-language readers" (Oittinen, 12). While referring to the process of translating children's literature, she also mentiones the concept of loyalty – loyalty to the future readers of the translation, which simultaneously implies loyalty toward the author of the original (Ibid.):

> The translator is committed bilaterally to the source text as well as to the target text situation, and is responsible to both the ST [source text] sender . . . and the TT [target text] recipient. This responsibility is what I call "loyalty." "Loyalty" is a moral principle indispensable in the relationships between human beings, who are partners in a communication process, whereas "fidelity" is a rather technical relationship between two texts (qtd. in Oittinen, 12).

If the translators take the target audience to be their starting point and orientation guideline, then striving for sameness cannot be the guiding principle. The orientation should be towards fulfilling the purpose: "Translations are always influenced by what is translated by whom and for whom, and when, where, and why" (Oittinen, 12). Oittinen argues that the problem is that translation and the original can never be the same in terms of the purpose, or scopos, due to the difference in the situations of the readers: "the readers of the texts, the original and the translation, are different: they belong to different cultures, they speak different languages, and they read in different ways" (Ibid.).

4. Phraseological Units

Phraseology as a field of linguistics became an interesting research target as of the 20th century. Though close to different linguistic disciplines such as vocabulary studies, syntax and stylistics, phraseology is today considered to be an independent discipline. According to Hrvatski jezični portal, phraseology can be observed from two aspects, the first one being linguistics: *a. the totality of phrases, expressions, sayings and proverbs of one language or idioms [Dictionary rich in phraseology] b. part of linguistics which studies phraseological units* and the second one being style of communication: *use of language characteristic for one person, social class, ideology, etc.* (HJP, own translation). The object of research in case of phraseology are phraseological units. Phraseological units originate from the Greek-Latin word *phrasis*, which means an 'expression', and the Greek word *idioma*, meaning 'feature'. In order to get a better understanding of what this field is dealing with, it is necessary to provide a definition of the phraseological unit. Guliyeva says that: "phraseological units are non-motivated word-groups and cannot be freely made up in speech" (qtd. in Guliyeva, 105) and that: "they are always reproduced as ready-made units and are structurally stable. As a rule they possess stability of lexical components, and can be reproduced as single unchangeable collocations" (Guliyeva, 105). Gläser further elaborates on this matter and describes a phraseological unit as: "a more or less lexicalized, reproducible bilexemic or polylexemic word-group in common use, which has syntactic and semantic stability, may be idiomatized, may carry connotations, and may have an emphatic or intensifying function in a text" (A.P.Cowie, 125). Another explanation is given by Gries who indicates that: "a phraseologism is defined as the co-occurrence of a form or a lemma of a lexical item and one or more additional linguistic elements of various kinds which functions as one semantic unit in a clause or sentence and whose frequency of co-occurrence is larger than expected on the basis of chance" (Gries, 6). Phraseology as a linguistic study is rather specific, because it reflects the correlation between language and culture:

> Phraseology is more than any other language field associated with tradition, history and culture of people because its units, the phrasemes, are connected to the social context by reflecting things which denote: nature, people, people's life, customs, institutions, people's emotional life, the way they conceptualize the world and their loved ones, etc., which means that phraseology encompasses the area of external functioning of language, and phraseologisms are the things that shape and characterize a language in a special way (qtd. in Filaković, 39 my own translation).

In the German phraseology the term *phraseologism* is used, while in the English phraseology the term *idiom* dominates.

4.1. Features of Phraseological Units

Taking into consideration all the provided definitions, it can be generally said that a phraseological unit is a fixed word-combination whose main features are as follows:

- an expression made of various words
- institutionalized (institutionalization)
- presents some kind of semantic or syntactic specificity (idiomaticity)
- has different degrees of stability (graduality and stability)
- a certain variation of its components is possible (variation)
- usually characterized by a high frequency of use (De Toffol, 14)

1. Stability

When it comes to stability in the context of phraseological units, we talk about stability of use, lexical stability, syntactic stability and semantic stability. It is said that stability is one of the main features of phraseological units because of the fact that phraseological units allow no substitution or replacements of the elements involved.

2. Semantic unity

Semantic unity is closely connected to stability because it is “reflected in the lack of the correspondence between the general signification of the structure and the accumulation of significations of the constituent elements” (De Toffol, 15). In other words, when it comes to free word-combinations the elements can be substituted without affecting the meaning of the other, while this is not possible in case of fixed word-combinations.

3. Frequency

Whether a combination will ultimately be recognized as a fixed combination or not depends on the frequency of its appearance in a language: “The higher the frequency of use of this combination, the higher its opportunities to consolidate itself as fixed combination” (De Toffol, 15).

4. Institutionalization

Institutionalization is “the implementation of the neologist expressions into the language” (De Toffol, 15). This happens on the basis of usage and the frequency of appearance: “the repetition of a PhU can lead to its institutionalization” (Ibid.).

5. Fixity

Fixity refers to “certain expressions that have the specificity of being reproduced in the language as already made expressions” (De Toffol, 15). According to De Toffol, these expressions have a precise shape due to high frequency of use within a certain linguistic community. Zuluaga argues that fixity is arbitrary (De Toffol, 16). The level of institutionalization of a certain expression plays an important role in the context of fixity.

6. Variation

De Toffol points out that, since fixity is arbitrary, many phraseological units allow for a certain degree of variation. She names two types of variations. The first type are variants, which include synonyms and structural variants and the second type are modifications, which, according to De Toffol, include those components of the phraseological units which acquire a new meaning as a consequence of the global meaning of the phraseological unit (De Toffol, 16).

7. Idiomaticity

Idiomaticity is related to the fact that the meaning of phraseological units cannot be derived on the basis of analyzing the meaning of their components, or analyzing it word by word. Basically idiomaticity means: “that the global meaning of the PhU it is not deductable from the sum of the isolated meanings of each of its constituent’s elements” (De Toffol, 17). De Toffol argues that idiomaticty is related to the concept of “non-motivation” or “non-composition”, and that it is connected with lack of semantic content of the component words (Ibid.).

4.2. Classification of Phraseological Units

Phraseological units can be classified according to three classification principles. The first one is semantic classification proposed by Vinogradov, the second one is structural presented by A.I. Smirnitsky and the third one is the classification of phraseological units as parts of speech, which was suggested by I.V. Arnold.

4.2.1. Semantic Classification

Vinogradov suggested a classification of phraseological units according to the degree of idiomaticity. This classification of phraseological units includes three big groups: phraseological

fusions, phraseological unities and phraseological combinations. Aside from these three introduced by Vinogradov, there are some linguists who proposed a fourth one called phraseological expression.

1. Phraseological fusion

Phraseological fusions refer to "a semantically indivisible phraseological unit which meaning is never influenced by the meanings of its components" (Dribniuk). They are also known as idioms. De Toffol defines them as: "word-groups or combinations that are unmotivated (or semantically opaque) and normally structurally fixed" (De Toffol, 25). In other words, in this case we talk about "the highest stage of blending together" (Dribniuk). According to Dribniuk, the meaning of components is completely absorbed by the meaning of the whole, by its expressiveness and emotional properties.

Once in a blue moon – very seldom

2. Phraseological unity

Dribniuk defines phraseological unity as: "a semantically indivisible phraseological unit the whole meaning of which is motivated by the meanings of its components" (Dribniuk) or "the phrases where the meaning of the whole unity is not the sum of the meanings of its components but is based upon them and may be understood from the components" (Ibid.). They are partially motivated or partially transparent type of word-groups where "the meaning of the significant word is not too remote from its ordinary meanings" (Ibid.). Furthermore, they are characterized by the semantic duality or as Dribniuk explained it: "one can't define for sure the semantic meaning of separately taken phraseological unities isolated from the context, because these word-combinations may be used as free in the direct meaning and as phraseological in the figurative meaning" (Ibid.).

To come to one's sense –to change one's mind

3. Phraseological combination

Phraseological combination are clearly motivated or transparent, which means that: "the meaning of the unit can be easily understood from its constituents" (De Toffol, 26). Dribniuk defines it as: "a construction or an expression in which every word has absolutely clear independent meaning while one of the components has a bound meaning" (Dribniuk). In other words, one component is used in its direct meaning while the other is used figuratively. They are also known as collocations. De Toffol indicates that: "they are composed by words having a specific lexical valence, which accounts for a certain degree of stability in such word-groups" (De Toffol, 26). As

an example she lists *meet the demand/the requirements*, where meet represents the figurative sense, while, as she says, the nouns form a variable determining context. Such collocations eventually become clichés.

To make an attempt – to try

4. Phraseological expression

According to Dribniuk, a phraseological expression is: "a stable by form and usage semantically divisible construction, which components are words with free meanings" (Dribniuk). They include proverbs, sayings and aphorisms. They are recognizable for being concise sentences, which: "express some truth as ascertained by experience of wisdom and familiar to all" (Ibid.). Dribniuk points out that: "they are often metaphoric in character and include elements of implicit information well understood without being formally present in the discourse" (Ibid.).

Still waters run deep

4.2.2. Structural Classification

In terms of structural classification, A.I. Smirnitsky suggested two classification types of phraseological units which he compared with words. These are one-top units, which he: "compares with derived words because derived words have only one root morpheme" (Dribniuk) and two-top units, which he: "compares with compound words because in compound words we usually have two root morphemes" (Ibid.).

One-top units contain three structural types:

1. verb + postposition type
   To back up – to support
2. units such as "to be tired" + preposition
   To be tired of
3. prepositional-nominal phraseological units
   On the nose – exactly

Two-top units also contain three structural types:

1. attributive-nominal
   A millstone round one's neck
2. verb-nominal

To read between the lines

3. phraseological repetitions
   Now or never

4.2.3. Classification as Part of Speech

The classification of phraseological units as part of speech was proposed by I.V. Arnold and it contains the following seven groups:

1. nominal phrases or noun phraseologisms denoting an object, a person or a living being
   The root of the trouble
2. verbal phrases or verb phraseologisms denoting an action, a state or a feeling
   To sing like a lark
3. adjectival phrases or adjective phraseologisms denoting a quality
   Red as a cherry
4. adverbial phrases or adverb phraseological units
   From head to foot
5. prepositional phrases or preposition phraseological units
   On the stroke of
6. conjunctional phrases or conjunction phraseological units
   On the other hand
7. interjectional phrases or interjection phraseological units
   Catch me!

5. Translation of Phraseological Units

Translation of phraseological units has always been, and still is, a delicate issue in the translation studies and is quite a challenge for every translator. Translators, in case of phraseological units, face a difficult task, since they have to properly interpret the whole expression first and then choose a meaningful equivalent in the process of translation. In addition to being culture-bound and unavoidable, the problem with translating phraseological units also arises because phraseological units of the source text "in part coincide with the units of the target text and the analysed phraseological units can create false associations during the translation process due to the reason of their similarity with free collocations" (Subbotina, 1488). They are therefore commonly referred to as translator's 'false friends'. Phraseological units always have a definite meaning and "it can definitely or particularly differ from the meaning of a phraseological unit in the target text" (Ibid.).

5.1. Interpretation of Phraseological Units

When it comes to translating phraseological units or fixed expressions, Baker points out that the first obstacle translators usually come across when dealing with such expressions is their inability to recognize that they are dealing with an idiomatic expression. She continues by explaining that the reason for that is the diversity of such expressions, where some are more recognizable than the others. The ones that are more recognizable include "expressions that violate truth conditions" (Baker, 69), examples thereof are *storm in a tea cup* and *it's raining cats and dogs,* and expressions that "do not follow grammatical rules" (Ibid.) such as *the world and his friend* and *blow someone to kingdom come*. She concludes that basically the more difficult an expression is to comprehend, the more likely it is that translators will recognize it as a fixed expression. Baker lists two cases in which an idiomatic expression can be easily misinterpreted if one is facing it for the first time:

1. In the first case she mentions the problem of many idiomatic expressions having both literal and idiomatic meaning, such as *take someone for a ride*, which means deceive or cheat someone in some way. Baker argues that there is a good chance that a translator who is not familiar with this expression will "accept the literal interpretation and miss the play on idiom" (Ibid.).
2. In the second case she indicates that "the source language may have a very close counterpart in the target language which looks similar on the surface but has a totally or partially different meaning" (Baker, 70). As an example thereof she lists *Has the cat got*

your tongue?, which is used in English to encourage someone "to answer a question or contribute to a conversation" (Ibid.) and usually in an annoying way. She then compares this expression with a similar one in French *donner sa langue au chat* or *to give one's tongue to the cat* which has a totally different meaning - "to give up".

5.2. Difficulties of Translating Phraseological Units

After the obstacle of identification and interpretation is successfully conquered, the translator's next step is to find a way to translate the idiomatic expression into the target language. Baker indicates that the problems concerning the translation of such expressions are completely different from those of interpreting them. She lists the main difficulties lurking in the process of translating idiomatic expressions and they are as follows:

1. An idiom or fixed expression may have no equivalent in the target language

Languages are different, while one language expresses meaning in one way, through a single word, the other expresses meaning in a totally different way, for example through an idiom. Baker argues that it is therefore "unrealistic to expect to find equivalent idioms and expressions in the target language" (Baker, 71). Another problem is the fact that such expressions may be culture-specific. Baker points out that when translators are faced with culture-specific items, it does not necessarily mean that they are untranslatable. What represents a challenge is not that item per se, but rather the meaning behind it and the association with the culture-specific context.

2. An idiom or fixed expression may have a similar counterpart in the target language, but its context of use may be different

Baker indicates that the two expressions may have different connotations, or may not be pragmatically transferable (Baker, 72). An example would be *to skate on thin ice*, which in English means to act unwisely, while *navući nekoga na tanak led* in Croatian means forcing someone into a dangerous position. It can be concluded that, although they are similar in meaning, Baker says that "the contexts in which the two idioms can be used are obviously different" (Ibid.).

3. An idiom may be used in the source text in both its literal and idiomatic senses at the same time

Baker stresses that: "unless the target-language idiom corresponds to the source-language idiom both in form and in meaning, the play on idiom cannot be successfully reproduced in the target text" (Ibid.). As an example she takes *Arab Political Humour* and the expression *to cut off*

one's right arm and says that someone who is not an Arab speaker will find it difficult to understand it, for this is actually an idiom which is similar to *pigs might fly* in English, which means that something is very unlikely to happen.

4. The very convention of using idioms in written discourse, the contexts in which they can be used, and their frequency of use may be different in the source and target languages

Some languages tend to use a lot of idiomatic expression, such as English, while certain languages such as Arabic and Chinese tend to avoid using them in written texts. Baker agrees with Fernando and Flavell's conclusion that: "translation is an exacting art. Idiom more than any other feature of language demands that the translator be not only accurate but highly sensitive to the rhetorical nuances of the language" (Baker, 75).

5.3. Strategies of Translating Phraseological Units

Given the problem of untranslatability of phraseological units, or the inability to find an equivalent on the semantic, structural and functional-stylistic level in the target language, Vladimir Ivir suggests three possible equivalence relations of phraseological units: the source and the target language have a similar phraseological unit with the same meaning, the source and the target language have a different phraseological unit with the same meaning, the source language does not have a phraseological unit that corresponds in either meaning or form with any of the phraseological units from the target language, so an equivalent does not exist (Ivir, 136-137). Rosemarie Gläser speaks of three different types of equivalence – full equivalent, partial equivalent and zero equivalent (Gläser, 125). Mona Baker argues that acceptability or non-acceptability of using certain translation strategies while dealing with phraseological units will depend on the context in which a phraseological unit is translated and, according to her, translators should keep in mind that, though at first it appears only logical that an idiom of similar meaning and form in the target language is the ideal solution, this is not necessarily always the case, since factors like style, register, and rhetorical effect must also be taken into consideration (Baker, 76). Even though the aforementioned types of equivalence cannot be considered to be translation strategies, for the purpose of this paper, translation strategies which derive from such classification will be examined. Therefore, translation by a full equivalent, translation by a partial equivalent and translation by a zero equivalent, as well as literal translation, translation by paraphrase, and translation by a phraseological unit expressing approximate meaning will be elaborated on in the following chapters.

5.3.1. Translation by a Full Equivalent

A situation where the phraseological unit in the target language is the same in both meaning and form as that of the source language. Such match does not happen very often. Ivir indicates that translators must be careful to find a phraseological unit the target language requires in the process of translation (Ivir, 136 own translation). To make their lives easier, if there are no bilingual dictionaries of sayings and fixed expressions, the translators can reach out for monolingual dictionaries and collections of sayings (Ivir, 136 own translation)

nije zlato sve što sja – es ist nicht alles Gold, was glänzt

jabuka ne pada daleko od stabla – der Apfel fällt nicht weit vom Stamm

5.3.2. Translation by a Partial Equivalent

Situation where a phraseological unit in the target language has the same meaning to that of the source language phraseological unit, but they differ in form. This group contains three subgroups: (i) phraseological units which partially differ on the lexical level, (ii) phraseological units which partially differ on the structural level, and (iii) phraseological units which partially differ on both structural and lexical level.

mnogo babica kilavo dijete – zu viele Köche verderben den Brei

Feel the force of my fist -- Dir werde ich einheizen

5.3.3. Translation by a Zero Equivalent

Situation where no match can be found in either meaning or form. As an example Ivir lists *trla baba lan da joj prođe dan* for which there is no appropriate equivalent in English. He indicates that when faced with such phraseological units, translators should apply the same strategies they use when translating culture-specific items, because such phraseological units are part of a culture (Ivir, 137 own translation). He emphasizes that: “whatever the translator does in such a case, he will not achieve a completely natural translation equivalence, he will only bring the message of the expression, to a greater or lesser degree, closer to the recipients” (Ivir, 137 own translation).

5.3.4. Literal Translation

Translators can literally translate the source language phraseological unit in the target language. Ivir points out that, at first appearance in the target language, this phraseological unit will not be recognized as a phraseological unit, but in time with repeated occurrences there is a chance

that this phraseological unit enters in the target language and gains a status of a phraseological unit (Ivir, 138 own translation). These are translations which are not yet conventionalized.

vuk u ovčjoj koži -- a wolf in sheep's clothing -- Wolf im Schafspelz

5.3.5. Paraphrase

One of the possible solutions is that, instead of translating a phraseological unit, translators simply paraphrase it. Ivir indicates that by using this strategy translators convey the part of information concerning its objective content, but not the one concerning "idiomatic nature" (Ivir, 138 own translation). Consequently, the recipient of the message understands what the sender intended to communicate, but the stylistic or idiomatic value gets lost.

trla baba lan da joj prođe dan -- engage in useless work just to spend the time

5.3.6. Translation by a phraseological unit expressing approximate meaning

Translators can also use phraseological units which express approximate, but not the same meaning. Ivir points out that in such a situation the recipient knows that it is a phraseological unit and since the meaning is similar to the one of the source language, the information is well preserved, so it can serve as an equivalent (Ivir, 138 own translation).

što je babi milo to joj se i snilo -- the wish is father to the tought

6. *Tales of Long Ago* by Ivana Brlić-Mažuranić

6.1. In the World of Ivana Brlić-Mažuranić

Ivana Brlić Mažuranić (1874-1938) was a Croatian writer, best known for her collection of children's literature. Her literary work gained recognition worldwide. Growing up in a politically influential, patriarchal family left a significant mark on her way of writing. The work she left behind is permeated with the values of her time. That she was always passionate about becoming a writer in a period of history when it was unacceptable for a woman to write anything but recipes, reveals the fact that, despite all, she wrote a diary as a teenager. Since she was not willing to give up on her dream, she decided to write literature that is compatible with her role as a woman and that is literature for children. She herself stated that:

> When my children were big enough to develop a desire to read, I suddenly realised that I had found the point where my desire to write makes peace with my understanding of my duties. My children wanted to read – what a joy for me to be their guide...to open for them the doors into the glorious world every child enters when it starts reading for the first time...How could such work disagree with my duties?!...This peace was made naturally, of its own accord, without me even knowing; one day I simply sat down to write my first book... (qtd. in Radman, 5)

Because of her style, where she combines fantasy and folk mythology, people often refer to her as the Croatian Andersen. Her literary opus includes: *The Marvellous Adventures of Hlapić the Apprentice*, *Tales of Long Ago*, *Fables and Fairy Tales*, *A Book for Youth* and many more. Certainly, her most memorable work is the collection of fairy tales *Tales of Long Ago,* which is considered to be a timeless masterpiece, read and admired by many generations until this very day.

6.2. On *Tales of Long Ago*

Tales of Long Ago, in Croatian *Priče iz davnine,* is the work of a then already acknowledged author. The collection can be found under the title *Croatian Tales of Long Ago*, where the adjective *Croatian* is usually added abroad and symbolizes that: "they somehow reflect the identity, spirit, morals and traditions of Croatian people" (Radman, 5). The literary movement it can be classified under is neo-romanticism. *Tales of Long Ago* exudes her Croatian roots, culture, traditions and values: "It is Slavic emotions, Slavic yearnings, Slavic understanding that our soul is made from. When we succeed to ...write something directly from our heart, than all that is written is indeed a true Slavic folk poetry" (qtd. in Radman, 6). How huge of a boom this piece was and still is, is

visible in the fact that so far, it has been translated into 40 languages. With her enormous artistic gift and writing talent she has produced a one of a kind opus and was nominated for the Nobel Prize for Literature four times. The original edition of *Tales of Long Ago* was published in 1916 and contained six stories. The third edition, which was published in 1926, included two more stories, making it finally a total of eight stories:

1. *Ribar Palunko i njegova žena* (Fisher Plunk and his Wife)
2. *Šuma Striborova* (Stribor's Forest)
3. *Kako je Potjeh tražio istinu* (How Quest Sought the Truth)
4. *Regoč* (Reygoch)
5. *Sunce djever i Neva Nevičica* (Bridesman Sun and Bride Bridekins)
6. *Bratac Jaglenac i sestrica Rutvica* (Little Brother Primrose and Sister Lavender)
7. *Lutalica Toporko i devet župančića* (Toporko the Wanderer and the Nine Princes)
8. *Jagor* (Yagor)

6.2.1. On the Origin of *Tales of Long Ago*

Ivana wrote all her stories in her home in Slavonski Brod, which were initially intended for her children and were meant to stay within the circle of family. As time went by, the audience expanded until the stories finally became the possession of Croatian people. The translations of her work brought Ivana into the world and left a mark on other nations as well. Inspiration to write the collection *Tales of Long Ago* Ivana got one winter evening, while she was reading the Russian scientist A. Afanas'eva and his work *The Slavs' Poetic Views of the Nature*. At one point sparks flew out of the fireplace and they became the *domestic*, house spirits, known as the heroes of *Stribor's Forest* (Zima). This story, later on, motivated Ivana to write seven more and turn it into a collection.

6.2.2. On the Author's Style

Tales of Long Ago, because of the specific way in which it is written, instantly drags its reader into a world of magic and gives them the impression of being part of the story. This is a recognizable feature of Ivana's work. Everything is about vividness; her storytelling is like a picture book, because the visual effect played an important role in her writing. M. Šicel calls this literary procedure the technique of storytelling in pictures and refers to it as one of the basic artistic components of Ivana's literary creation (Verdonik, 145). Readers create mental images of the scenery and immediately get sucked in. The scenes are always briefly described, which is why she

was awarded with the title “the master of brief description” (Verdonik, 146), and she used this method as a tool for evoking the atmosphere; her rhythmic sentences are simple, but dynamic. What can be noticed right away is the richness of vocabulary and a rhythm achieved through the usage of figures of speech such as anaphora, symploce, parallelism and polyptoton. In all six stories she uses phrasemes and they are permeated with an individual form of language, an idiolect. The basic stylistic device used in *Tales of Long Ago* is the so called magical stylization.

7. Bilingual Analysis of the Translation Strategies Used

In this chapter, for the purpose of determining which strategies the translators usually use in the process of translating phraseological units, a bilingual analysis of the translation strategies used in the English translation by F.S. Copeland and the German translation by Camilla Lucerna of four fairy tales from the collection *Tales of Long Ago*, is performed. The analysis includes thirty phraseological units from the following four fairy tales:

(*Ribar Palunko i njegova žena*) Fisher Plunk and his Wife
(*Regoč*) Reygoch
(*Šuma Striborova*) Stribor Forest
(*Bratac Jaglenac i sestrica Rutvica*) Little Brother Primrose and Sister Lavender

To establish the differences and similarities between the translations, the selected thirty Croatian phraseological units are compared with the English phraseological units first, then the same analysis is performed on the thirty German phraseological units. The conclusion of the analysis reveals the level of success of each translator individually, bearing in mind that Croatian and German are more closely-related, that phraseological units are culture-bound and that *Tales of Long Ago* is a literary work for the translation of which a bigger effort is required when compared to technical translation, due to the creative nature of its author. The assumption is that partial equivalent will dominate, while full equivalent will be, as usual, the hardest to accomplish. The analysis is based on Ivir's suggested classification of equivalence relations in case of phraseological units (Ivir, 136-137):

1. Full Equivalent (the source language phraseological unit and the target language phraseological unit are identical in terms of both meaning and form), from which the translation by a full equivalent is derived
2. Partial Equivalent (the source language phraseological unit and the target language phraseological unit are a match in terms of meaning, but differ when it comes to form), from which the translation by a partial equivalent is derived
3. Zero Equivalent (the source language phraseological unit and the target language phraseological unit do not match up in any way), from which the translation by a zero equivalent is derived.

Further strategies which will be examined are literal translation, paraphrase and using a phraseological unit with an approximate meaning. The analysis compares the meaning and the form of the source and the target phraseological unit, whereby three levels suggested by Petrović are observed, the morphosyntactic, semantic, and lexical level (Petrović, 355). In order for the

translation to be considered a full equivalent, it must be a match on all three aforementioned levels. Corpus for this analysis was collected from sixteen sources, these include dictionaries and internet sites.

7.1. English Translation

7.1.1. Translation by a Full Equivalent

"*Ne vjerovati svojim očima*" = to be surprised

> "*Ne vjeruje Zatočnica svojim očima, gleda za Jaglencem, a on ide i ništa mu nije od onolikog otrova*" (Brlić Mažuranić, 50).

"Not believe one's eyes"

> "*The Votaress would not believe her eyes; she stared after Primrose, and there was he toddling along and the dreadful poison doing him no harm*" (Brlić Mažuranić (1922), 150).

"Not believe one's eyes" means "to be so surprised by what you see that you think you are imagining it" (Cambridge Dictionary). The phraseological units correspond on the morphosyntactic level, since they both contain a verb, a noun and a pronoun. On the lexical level they are also identical, their components are "believe" and "eyes". Therefore, the phraseological units are a match in terms of both meaning and form.

"*Anđeo čuvar*" = Guardian; the one who watches over lives

> "*Kad legneš, sinko, sklopi očice i ne miči se, da ne poplašiš anđela čuvara*" (Brlić Mažuranić, 46).

"Guardian angel"

> "*When you are in your bed, darling, shut your little eyes and lie quite still, so as not to frighten your guardian angel*" (Brlić Mažuranić (1922), 202).

"Guardian angel" is "a spirit that some people believe protects and guides them, especially when they are in danger" (Oxford Advanced Learner's Dictionary). On the morphosyntactic level the Croatian phraseological unit and the English phraseological unit match up, they both contain the noun and noun combination. On the lexical level the phraseological units they equally correspond, they are made up of "angel" and "guardian". Therefore, the phraseological units are a match in terms of both meaning and form.

"*Crno kao noć*" = very dark and black

> "*Pogleda ona gore i opazi, kako se gore oko planine vije crna magla kao noć*" (Brlić Mažuranić, 47).

"Black as night"

> "*...Lavender looked up at the sky and saw a mist, black as night, rolling up round the Mountain*" (Brlić Mažuranić (1922), 203).

"Black as night", also black as coal or pitch, means "totally black, very dark" (The Free Dictionary). On the morphosyntactic level the phraseological units are the same, the Croatian phraseological unit and the English phraseological unit contain an adjective, an adverb and a noun. On the lexical level, the components of the source language phraseological unit and the target language phraseological unit are "black" and "night". Therefore, the phraseological units are a match in terms of both meaning and form.

"*Vidjeti što na svoje oči*" = be a witness to something

> "*biste li vi meni znali pomoći, da ugledam jezik svoje snahe, pa da kažem momu sinu, što sam na svoje oči vidjela*" (Brlić Mažuranić, 38).

"See something with your own eyes"

> "*can you not help me to get a sight of my daughter-in-law's tongue, so that when I can show my son what I have seen with my own eyes*" (Brlić Mažuranić (1922), 172).

"See something with your own eyes" means "to see something yourself, especially when it is something that you would not believe to exist or be true if you did not see it" (Cambridge Dictionary). On the morphosyntactic level the phraseological units are the same, they both contain a verb, a pronoun and a prepositional phrase. The components of the source language phraseological unit and the target language phraseological unit are "see" and "eyes", so they are the same on the lexical level as well. Therefore, the phraseological units are a match in terms of both meaning and form.

7.1.2. Translation by a Partial Equivalent

"*Sam Bog zna*" = nobody knows

> "*...i sam Bog bi znao, tko onuda toliko prolazi*" (Brlić Mažuranić, 27).

"Heaven alone knows"

> "*...and heaven alone knew where they all led to*" (Brlić Mažuranić (1922), 104).

"Heaven alone knows" means "to emphasize that you do not know something" (Collins Dictionary). On the morphosyntactic level the phraseological units are the same, they contain an adjective, a noun and a verb. On the lexical level the phraseological units partially differ, since the source language phraseological unit contains the component "God", while the target language phraseological unit contains the component "heaven". Therefore, the phraseological units are a match in terms of meaning, but they differ in form. A full equivalent could have been achieved with "God alone knows".

"*Bog te pita*" = who knows; it is unknown

> "*...dok napokon ne stigne na vrata od sjevera i istrča opet u ravnicu — Bog te pita kuda*" (Brlić Mažuranić, 26).

"God knows"

> "*...till at last he found the northern gate and galloped out again into the plain —God knows whither*" (Brlić Mažuranić (1922), 98).

"God knows" is "used to emphasize that you do not understand something at all or have no knowledge of something at all" (Cambridge Dictionary). On the morphosyntactic level the phraseological units differ, since the Croatian phraseological unit contains a noun, a pronoun and a verb, while the English phraseological unit contains a noun and a verb. On the lexical level the phraseological units deviate. The source language phraseological unit contains the verb "ask", whereas the target language phraseological unit contains the verb "know". Therefore, the phraseological units are a match in terms of meaning, but they differ in form.

"*Amo tamo*" = at one moment in one direction, at the next moment in the other direction

> "*...i kako otrčao, tako do svoje starosti jurio amo tamo među silnim zidinama Legena grada*" (Brlić Mažuranić, 26).

"To and fro"

> "*...and so continued his wild career up to his old age to and fro between the huge walls of Frosten*" (Brlić Mažuranić (1922), 98).

"To and fro" means "backwards and forwards" (Oxford Advanced Learner's Dictionary). On the morphosyntactic level the phraseological units differ. The Croatian phraseological unit is made up

of two adverbs, while the English phraseological unit beside two adverbs also contains a conjunction. On the lexical level they also differ, since the components of the source language phraseological unit are "here" and "there", while the components of the target language phraseological unit are "back" and "forth". Therefore, the phraseological units are a match in terms of meaning, but they differ in form.

"*Glava je komu u torbi*" = be in mortal danger

> "*...dijete ludo, i ode dalje u planinu. I ne zna, da mu je glava bila u torbi*" (Brlić Mažuranić, 49).

"A narrow escape"

> "*…and went on up the Mountain, and never knew what a narrow escape he had had*" (Brlić Mažuranić (1922), 211).

"A narrow escape" is "a situation in which you only just avoid danger, difficulties, or trouble" is a partial equivalent (Longman Dictionary). On the morphosyntactic level the phraseological units differ, the Croatian phraseological unit contains a verb and a nominal phrase, while the English phraseological unit contains only a nominal phrase. On the lexical level the phraseological units completely deviate, since the components of the source language phraseological unit are "head" and "bag", while the components of the target language phraseological unit are "narrow" and "escape". Therefore, the phraseological units are a match in terms of meaning, but they differ in form.

"*Pukne (prepukne) komu srce*" = feel a great sadness / grief

> "*Nemoj da sjediš i da se ubijaš, kćeri moja, jer bi ti srce puklo, a kuća bi ti se raspala*" (Brlić Mažuranić, 20).

"Break somebody's heart"

> "*You must not sit there and pine away, my daughter, for else your heart will break and your house will perish*" (Brlić Mažuranić (1922), 74).

"Break somebody's heart" indicates that "if an event or situation breaks your heart, it makes you feel very sad" (Cambridge Dictionary). On the morphosyntactic level the phraseological units are the same, the Croatian phraseological unit and the English phraseological unit both contain a verb, a pronoun and a noun. On the lexical level they differ, due to the verb. The source language phraseological unit uses the verb "rupture", while the target language phraseological unit uses the

verb “break”. Therefore, the phraseological units are a match in terms of meaning, but they differ in form.

“*Oprostiti se sa životom*”= to die

> “’*Sad sam ti se jadan sa životom oprostio’, sam sebi Palunko govoraše*” (Brlić Mažuranić, 22)

“Be all up (with somebody)”

> “*Now it's all up with me!" said poor Plunk to himself*” (Brlić Mažuranić (1922), 86).

“Be all up (with somebody)” means “to be the end for somebody” (Oxford Learner’s Dictionaries). On the morphosyntactic level the phraseological units do not match up. The Croatian phraseological unit contains a verb and a prepositional phrase, while the English phraseological unit contains a phrasal verb and a pronoun. On the lexical level, the phraseological units equally do not match up, since the source language phraseological unit has the component “life”, while the target language phraseological unit does not consist of a semantic component. Therefore, the phraseological units are a match in terms of meaning, but they differ in form.

“*Dozvati se pameti*”= smarten up

> “*Nisam nikoga pitao, dok sam ludo radio, neću lje ni sada, gdje sam se pameti dozvao*” (Brlić Mažuranić, 22).

“Come to one’s senses”

> “*I never asked anyone's counsel when I was making a fool of myself, nor shall I do so now that I have come to my senses*” (Brlić Mažuranić (1922), 85).

“Come to one’s senses” means “to begin to think in a sensible or correct way after being foolish or wrong” **(**Merriam-Webster). On the morphosyntactic level the phraseological units are the same, the Croatian phraseological unit and the English phraseological unit both contain a verb, a pronoun and a noun. On the lexical level they differ. The source language phraseological unit contains the verb “call”, the target language phraseological unit, on the other hand, contains the verb “come”. Therefore, the phraseological units are a match in terms of meaning, but they differ in form.

“”’*Kratiti komu vrijeme*= entertain someone with something to fill the time

> “*sjela žena uz Palunka, da mu krati vrijeme, da mu priča priče*” (Brlić Mažuranić, 16).

“Wile something away”

> “*the Woman sat down beside Plunk to tell him stories, to wile away the time for him*” (Brlić Mažuranić (1922), 59).

“While something away” means “to spend time in a relaxed way because you have nothing to do or you are waiting for something else to happen” (Cambridge Dictionary). On the morphosyntactic level the phraseological units differ, since the Croatian phraseological unit contains a verb and a nominal phrase, while the English phraseological unit is a phrasal verb. On the lexical level the situation is the same, given the fact that it is a phrasal verb and not an idiom, it is missing the semantic component “time”. Therefore, they are a match in terms of meaning, but they differ in terms of form.

“*Nikom ništa*”= it is not important, water under the bridge

> “*postala bi djevojka opet gujom, utekla bi u panj i nikomu ništa*” (Brlić Mažuranić, 36).

“No harm done”

> “*the woman would at once have turned again into a snake, wriggled back into the stump, and no harm done to anybody*” (Brlić Mažuranić (1922), 164).

If you say that there is “no harm done”, “you are telling someone not to worry about something that has happened because it has not caused any serious injury or damage” (Collins Dictionary). On the morphosyntactic level the phraseological units are different. The Croatian phraseological unit is made up of two pronouns, while the English phraseological unit contains a noun and a verb. On the lexical level they also differ. The source language phraseological unit talks about “nobody” and “nothing”, while the target language phraseological unit talks about “harm”. Therefore, the phraseological units are a match in terms of meaning, but they differ in form.

“*Plakati kao ljuta godina*”= cry bitterly

> “*Ciknu Zatočnica, pade na zemlju, zavije se u svoja crna krila i plače kao ljuta godina*” (Brlić Mažuranić, 51).

“Sobbed and cried like mad”

> “*The Votaress gave one shriek, threw herself down on the ground, rolled herself up in her black wings, and sobbed and cried like mad*” (Brlić Mažuranić (1922), 219).

The translator translated the Croatian phraseological unit with “sobbed and cried like mad”, which is not a phraseological unit per se, but contains the phraseological unit like mad, which means “very fast, hard, much, etc.” (Oxford Learner’s Dictionaries). Even though the phraseological units do not correspond form-wise, the meaning was thereby well preserved. The translator could have also used the expression “cry your eyes out” which means “to cry a lot” (Cambridge Dictionary) which would have also been a partial equivalent, since the phraseological units would have deviated on the morphosyntactic and lexical level.

7.1.3. Translation by a Zero Equivalent

“*Uvrtiti sebi u glavu*”= persistently want something, firmly decide something, be obsessed by a thought

> “*Uvrtio si dakle Palunko u glavu, kako bi i on jednom takovo bogatstvo vidio i u njem poživio*” (Brlić Mažuranić, 15).

“Fall a-thinking”

> “*Then Plunk fell a-thinking how he too might come to look upon such riches and live in the midst of them*” (Brlić Mažuranić (1922), 57).

“Fall a-thinking” does not exist as such in English. It could not even function as a paraphrase, for the meaning of fall a-thinking would suggest that someone got an idea. The translator could have opted for “set one’s mind on something”, since “if you set your mind on something or have your mind set on it, you are determined to do it or obtain it” (Collins Dictionary). In that case the Croatian phraseological unit and the English phraseological unit would not have been the same form-wise, but they would have been a match in terms of meaning, or it would mean using the strategy of translation by a partial equivalent.

“*Mutiti se komu pred očima*”= to feel dizzy

> “*Ali se, jao! stalo Jaglencu mutiti pred očima, glava ga ljuto zaboljela*” (Brlić Mažuranić, 49).

“Mist rises before one’s eyes”

> “*a mist rose before his eyes; his head began to ache most dreadfully*” (Brlić Mažuranić (1922), 213).

In the corpus collected for this paper the expression a “mist rises before one’s eyes” could not be found. Given the context, a possible solution would have been to use “someone's head is spinning” which is used “to say that someone feels dizzy” (Merriam Webster Dictionary). In that case the Croatian phraseological unit and the English phraseological unit would not have been the same in terms of form, considering the morphosyntactic and lexical level, but they would have been a match in terms of meaning, which would again mean using the strategy of translation by a partial equivalent.

“*Igra komu srce*”= feel great joy, satisfaction

> “*Sluša Palunko, sve mu srce od radosti poigrava*” (Brlić Mažuranić, 16).

“Sing for joy”

> “*Plunk listened, and his heart within him began to sing for joy*” (Brlić Mažuranić (1922), 60).

“Sing for joy” does not exist as such in English. The translator could have used the expression “somebody’s heart leaps” which is used “to say that somebody has a sudden feeling of happiness or excitement” (Oxford Learner’s Dictionaries). In that case the Croatian phraseological unit and the English phraseological unit would not have been the same in terms of form, due to deviation on the lexical level, but they would have been a match in terms of meaning. By using “somebody’s heart leaps”, a partial equivalent would have been achieved.

“*Ujesti koga za srce*”= heavily insult someone, displease someone

> “’*Nisi ti otac moj, ti si ona luda, što se pred Morskim Kraljem prebacuje’. Ujede ovo za srce Palunka*” (Brlić Mažuranić, 19).

“Sting to the heart”

> “’*You are not my father; you are the silly-billy who turns head over heels before the Sea King’. That stung Plunk to the heart*” (Brlić Mažuranić (1922), 72).

“Sting to the heart” does not exist as a phraseological unit in English language. The translator could have used the expression “cut someone to the heart” which means “to say or do something unkind that makes someone feel very upset” (Macmillan Dictionary). In that case the Croatian phraseological unit and the English phraseological unit would not have been the same in terms of form, due to deviation on lexical level, considering the difference in the usage of the verb “eat” and

"cut", but they would have been a match in terms of meaning, so a partial equivalent would have been achieved.

"*Pucati od smijeha*"= laugh uproariously

> "*'Što je ovo, nesrećo stara?' — pišti snaha. — 'Poprskao te kesten iz žeravice', — odvraća baka, a Malik Tintilinić u pepelu puca od smijeha*" (Brlić Mažuranić, 39).

"Split with laughter"

> "*'What was that, you miserable old woman?' hissed the daughter-in-law. 'A chestnut bursting in the fire,' answered the Mother; and Wee Tintilinkie in the ashes almost split with laughter*" (Brlić Mažuranić (1922), 175).

"Split with laughter" does not exist as a phraseological unit in the English language. The translator could have used "split one's sides with laughter" which means "to laugh a lot at something" (Cambridge Dictionary). In that case again a partial equivalent would have been achieved, since the Croatian phraseological unit and the English phraseological unit would not have matched up form-wise, but they would have been a match meaning-wise.

"*Izgubiti pamet*"= go crazy; get distracted

> "*Al sve ovo još ne zabrinu gospodu, jer bijahu izgubili pamet od vina i pirovanja*" (Brlić Mažuranić, 61).

"Dull one's wits"

> "*But all this did not trouble the fine lords, because they had dulled their wits with drinking and feasting*" (Brlić Mažuranić (1922), 252).

"Dull one's wits" does not exist as such in the English language. The translator could have used "to cloud someone's judgment", which means "to cause someone to be unable to think clearly" (Merriam-Webster). In that case the Croatian phraseological unit and the English phraseological unit would not have been the same in terms of form, but they would have been a match in terms of meaning and a partial equivalent would have been achieved.

"*Sreću proigrati*"= recklessly miss an opportunity

> "*Vidi Palunko, da je ono bijedna sirotinja kao i on, al opet se boji, da ne bi krivo učinio i svoju sreću proigrao*" (Brlić Mažuranić, 16).

"To turn away one's luck"

> "*Plunk could see that the girl was just a poor body like himself; on the other hand, he was afraid of making a mistake and turning away his luck*" (Brlić Mažuranić (1922), 59).

"To turn away one's luck" does not exist as such in the English language. The translator could have used the expression "to throw something away", meaning "to waste a skill or opportunity" (Cambridge Dictionary). In that case it would mean using a phrasal verb where there is no "luck" semantic component. So, the phraseological units would not have been a match considering the morphosyntactic and lexical level, but they would have been a match in terms of meaning.

7.1.4. Literal Translation

"*I kamen bi proplakao*"= big trouble, misery, sadness

> "*I sam bi kamen proplakao, gdje mala Rutvica spominje svoju majku u ovoj maloj i pustoj kolibici*" (Brlić Mažuranić, 60).

"A stone would have wept"

> "*A stone would have wept to hear little Lavender speak of her mother in that poor and bare little cottage*" (Brlić Mažuranić (1922), 249).

Due to a lack of equivalent, the translator opted for the strategy of literal translation. Another possibilty could have been to opt for an explanatory solution such as a paraphrase with the adjective "heartbreaking" which means "extremely sad" (Oxford Advanced Learner's Dictionary).

"*Crne misli*"= foreboding thoughts

> "*Zatočnice vijećaju i tako crne misli snuju, da im od njih crne šumske ose oko glave zuje*" (Brlić Mažuranić, 46).

"Black thoughts"

> "*The Fairies conferred, and their thoughts were so black that they came out in a cloud of black forest wasps buzzing*" (Brlić Mažuranić (1922), 200).

Although the meaning of the Croatian phraseological unit is foreboding thoughts, context-wise it is visible that the meaning is "to plan evil things". In this sense black thoughts could be understood in the same way, even though it does not exist as such in English language. The closest equivalent in English is the expression "dark thoughts" which means "that you are expecting something unpleasant to happen" (Collins Dictionary). This solution would indicate using the strategy of

translation by a partial equivalent, because the phraseological units would not match up on the lexical level ("dark" is not the same as "black").

7.1.5. Paraphrase

"*Živjeti u slasti i lasti*" = live a life of abundance

> "*Bijaše pak dočuo Palunko, da imade po svijetu bogatih župana i gavana silnika, što žive u slasti i lasti, u zlatu i u raskoši*" (Brlić Mažuranić, 15).

"To live in luxury and comfort"

> "*And then Plunk heard that there were also rich sheriffs in the land, and men of great power and might, who lived in luxury and comfort, lapped in gold and fed on truffles*" (Brlić Mažuranić (1922), 57).

"To live in luxury and comfort" is a paraphrase of the Croatian phraseological unit. The translator could have also used the expression "live in clover" which means "to enjoy a life of money and comfort" (Cambridge Dictionary). In that case the Croatian phraseological unit and the English phraseological unit would not have been the same in terms of form, but they would have been a match in terms of meaning. It would indicate using the strategy of translation by a partial equivalent.

"*Muku mučiti*"= to be in agony, to suffer

> "*Ljutu muku muči tvoj Palunko. A ti slušaj, kako ćeš mu pomoći*" (Brlić Mažuranić, 20).

"To be in grievous trouble"

> "*Your Plunk is in grievous trouble. Now listen and hear how you may help him*" (Brlić Mažuranić (1922), 75).

Due to a lack of equivalent in the English language, the translator translated the Croatian phraseological unit using the strategy of paraphrase.

"*Smijati se u sav glas*"= very loudly

> "*Pošao Jaglenac za medvjedicom pa gleda časak, kako se one valjaju i kezmaju — gleda on, a onda se samo nasmije u sav glas*" (Brlić Mažuranić, 49).

“Laugh aloud”

> “*Primrose followed the She-bear and looked on for a bit while they fought and scuffled; he looked, and then he laughed aloud*” (Brlić Mažuranić (1922), 211).

In this case the translator opted for the strategy of paraphrase. A possible solution, however, could have been to use the expression “laugh your head off” which means “to laugh, etc. a lot and very loudly” (Oxford Learner’s Dictionaries) which would suggest using the strategy of translation by a partial equivalent, due to the difference on the morphosyntactic and the lexical level.

“*Pasti na um*”= to remember something

> “*Sad istom pade na um Relji, po što je išao u Kitež-planinu*” (Brlić Mažuranić, 60).

“Did remember”

> “*And only then did Relya remember why he had gone up Mount Kitesh*” (Brlić Mažuranić (1922), 247).

The translator used the strategy of paraphrase in this case. If the translator had opted for a phraseological unit instead of using a paraphrase, one possible solution could have been the expression “come to mind”, for “if something comes/springs to mind, you suddenly remember or think of it” (Oxford Learner’s Dictionaries). In that case the Croatian phraseological unit and the English phraseological unit would not have been the same in terms of form, but they would have been a match in terms of meaning. In other words, a partial equivalent would have been achieved.

“*Skamenuti se od čuda*”= to be so amazed that you are unable to move

> “*Sin se malo ne skamenio od čuda*” (Brlić Mažuranić, 37).

“Dumbfounded with astonishment”

> “*The youth was dumbfounded with astonishment*” (Brlić Mažuranić (1922), 165).

“Dumbfounded with astonishment” is a paraphrase of the Croatian phraseological unit. The translator could have also used the expression “strike (someone) dumb”, meaning “to render someone speechless, as due to a great surprise or shock” (The Free Dictionary). In that case the Croatian phraseological unit and the English phraseological unit would not have been the same in terms of form, but they would have been a match in terms of meaning. Once again a partial equivalent would have been achieved.

“*Pod stare dane*”**=** in old age

> "*te kneginja, koja tada bijaše već ostarjela, doživi tako pod stare dane veliku radost*" (Brlić Mažuranić, 62).

"In old age"

> "*and the princess, who was getting old by now, yet lived to see great happiness in her old age*" (Brlić Mažuranić (1922), 253).

"In old age" is a parahrase of the Croatian phraseological unit. Instead of "in old age" the translator could have used "ripe old age" meaning "the condition of being very old; used especially to talk about someone who has a long healthy life" (Cambridge Dictionary). In that case the Croatian phraseological unit and the English phraseological unit would not have been the same in terms of form, but they would have been a match in terms of meaning, so it would mean using the strategy of translation by a partial equivalent.

7.1.6. Translation by a Phraseological Unit Expressing Approximate Meaning

"*U tili čas*"= immediately; quickly

> "*Pročisti se planina u tili čas i sine po planini sunce*" (Brlić Mažuranić, 47).

"In a little while"

> "*In a little while the Mountain was clear, and the sun shone on the Mountain*" (Brlić Mažuranić (1922), 205).

"In a little while" means "a short period of time" (Oxford Learner's Dictionaries). The meaning is not the same, but it is close enough. However, the translator could have used the expression "in no time", which means "so soon or so quickly that it is surprising" (Oxford Advanced Learner's Dictionary). In that case the Croatian phraseological unit and the English phraseological unit would not have been the same form-wise, but the meaning would have been the same. Therefore, a partial equivalent would have been achieved.

7.2. German Translation

7.2.1. Translation by a Full Equivalent

"*Ne vjerovati svojim očima*" = to be surprised

> "*Ne vjeruje Zatočnica svojim očima, gleda za Jaglencem, a on ide i ništa mu nije od onolikog otrova*" (Brlić Mažuranić, 50).

"Seinen Augen nicht trauen"

> "*Die schwarze Wila traut ihren Augen nicht, sie schaut Jaglenac nach, wie er dahingeht und all das viele Gift ihm nichts anhaben kann*" (Brlić Mažuranić (1984), 142).

"Seinen Augen nicht trauen" means "not be able to perceive something; to be surprised by something you see" (Redensarten-Index, own translation). On the morphosyntactic level the phraseological units are identical, they both contain a verbal phrase, an adjective and a noun. They equally correspond on the lexical level, because the semantic components of the Croatian and the English phraseological unit are "believe" and "eyes". Therefore, the phraseological units are a match in terms of both meaning and form.

"*Crno kao noć*"= very dark and black

> "*Pogleda ona gore i opazi, kako se gore oko planine vije crna magla kao noć*" (Brlić Mažuranić, 47).

"Schwarz wie die Nacht"

> "*Schaut hinauf und bemerkt, wie sich oben um das Gebirge ein schwarzer Nebel windet, schwarz wie die Nacht*" (Brlić Mažuranić (1984), 128).

"Schwarz wie die Nacht" means "very dark" (Redensarten-Index, own translation). On the morphosyntactic level the source language phraseological unit and the target language phraseological unit are the same, they both contain an adjective, an adverb and a noun. On the lexical level the phraseological units are also identical. They both contain the components "black" and "night". Therefore, the phraseological units are a match in terms of both meaning and form.

"*Pucati od smijeha*" = laugh uproariously

> "*'Što je ovo, nesrećo stara?' — pišti snaha. — 'Poprskao te kesten iz žeravice', — odvraća baka, a Malik Tintilinić u pepelu puca od smijeha*" (Brlić Mažuranić, 39).

"Vor Lachen zerplatzen"

> "*Was ist das, altes Unglück du? Zischt die Frau. Eine Kastanie ist in der Glut zerplatzt, erwidert die Alte; in der Asche aber zerplatzt Klein-Tintilinchen beinahe vor Lachen*" (Brlić Mažuranić (1984), 100).

"Vor Lachen zerplatzen" means to "laugh a lot" (Duden, own translation). On the morphosyntactic level the source language phraseological unit and the target language phraseological unit are the same, they are both made up of a verb, a preposition and a noun. On the lexical level the source language phraseological unit and the target language phraseological unit are also identical, they both contain "laughter" and "burst". Therefore, the phraseological units are a match in terms of both meaning and form.

"*Kratiti komu vrijeme*" = entertain someone with something to fill the time

> "*Kad prošla večera, sjela žena uz Palunka, da mu krati vrijeme, da mu priča priče*" (Brlić Mažuranić, 16).

"Jemandem die Zeit verkürzen"

> "*Nach der Abendmahlzeit setzte sich die Frau zu Palunko und erzählte Geschichten, um ihm die Zeit zu kürzen*" (Brlić Mažuranić (1984), 8).

"Jemandem die Zeit verkürzen" means "to do something to entertain someone; do something so you do not get bored" (Redensarten-Index, own translation). On the morphosyntactic level the Croatian phraseological unit and the German phraseological unit completely match up. They both contain a verb, a pronoun and a noun. On the lexical level they are also identical, they both consists of the components "time" and "shorten". Therefore, the phraseological units are a match in terms of both meaning and form.

"*Pukne (prepukne) komu srce*" = feel a great sadness / grief

> "*Nemoj da sjediš i da se ubijaš, kćeri moja, jer bi ti srce puklo, a kuća bi ti se raspala*" (Brlić Mažuranić, 20).

"Das Herz würde/müßte einem zerspringen"

> "*Sitze nicht so und richte dich nicht zugrunde, dir müßte das Herz zerspringen, das Haus zerfallen*" (Brlić Mažuranić (1984), 22).

"Das Herz würde/müßte einem zerspringen" means "to feel great sadness" (Duden, own translation). On the morphosyntactic level the source language phraseological unit and the target

language phraseological unit are the same. Their structure consist of a verb, a pronoun and a noun. On the lexical level they also correspond. Their components are “break” and “heart”. Therefore, the phraseological units are a match in terms of both meaning and form.

“*Pogledati što na svoje oči*” = be a witness to something

> “*biste li vi meni znali pomoći, da ugledam jezik svoje snahe, pa da kažem momu sinu, što sam na svoje oči vidjela*” (Brlić Mažuranić, 38).

“Etwas mit eigenen Augen sehen”

> “*konntet ihr mir dazu verhelfen, dass ich die Zunge der Sohnsfrau erblicke? Sage ich ihm, was ich mit eigenen Augen gesehen*” (Brlić Mažuranić (1984), 96).

“Etwas mit eigenen Augen sehen” means “to personally witness the correctness of a statement” (Redensarten Index, own translation). On the morphosyntactic level the source language phraseological unit and the target language phraseological unit completely match up. Their structure consist of a verb, a pronoun, and a prepositional phrase. On the lexical level they both contain the components “see” and “eyes”. Therefore, the phraseological units are a match in terms of both meaning and form.

“*Anđeo čuvar*” = Guardian; the one who watches over lives

> “*Kad legneš, sinko, sklopi očice i ne miči se, da ne poplašiš anđela čuvara*” (Brlić Mažuranić, 46).

“Schutzengel”

> “*Legst du dich nieder, Söhnchen, so mach deine Äuglein zu und rühr dich nicht, damit du den Schutzengel nicht verscheuchst*” (Brlić Mažuranić (1984), 126).

“Schutzengel” is “an angel assigned to protect a person” (Duden, own translation). On the morphosyntactic level the phraseological units are the same, the source language phraseological unit contains two nouns, whereas the target language phraseological unit is a compound that consist of two nouns. On the lexical level they are the same, since they are both made of the components “angel” and “guardian”. Therefore, the phraseological units are a match in terms of both meaning and form.

7.2.2. Translation by a Partial Equivalent

“*Sreću proigrati*”= recklessly miss an opportunity

> "*Vidi Palunko, da je ono bijedna sirotinja kao i on, al opet se boji, da ne bi krivo učinio i svoju sreću proigrao*" (Brlić Mažuranić, 16).

"Sein Glück verscherzen"

> "*Palunko sieht eine Weise vor sich, arm und elend wie er, dennoch fürchtet er sich, unrecht zu tun und sein Glück zu verscherzen*" (Brlić Mažuranić (1984), 8).

"Sein Glück verscherzen" means to "recklessly miss an opportunity" (German-English Dictionary of Idioms). On the morphosyntactic level the phraseological units differ. The source language phraseological unit contains a noun and a verb, whereas the target language phraseological unit contains a pronoun, a noun and a verb. On the lexical level the phraseological units are identical, they both contain the same components, "luck" and "to gamble away". Therefore, the phraseological units are a match in terms of meaning, but they differ in form.

"*Sam Bog zna*" = nobody knows

> "*...i sam Bog bi znao, tko onuda toliko prolazi*" (Brlić Mažuranić, 27).

"Weiß Gott"

> "*...Weiß Gott, wer sich da wohl herumtreibt*" (Brlić Mažuranić (1984), 52).

"Weiß Gott" means "nobody knows" (Redensarten-Index, own translation). On the morphosyntactic level the phraseological units are not the same. The source language phraseological unit contains an adjective, a noun and a verb, whereas the target language phraseological unit contains a verb and a noun. On the lexical level the source language phraseological unit contains the word "alone", which is not the case with the target language phraseological unit. Therefore, the phraseological units are a match in terms of meaning, but they differ in form.

"*Amo tamo*"= at one moment in one direction, at the next moment in the other direction

> "*...i kako otrčao, tako do svoje starosti jurio amo tamo među silnim zidinama Legena grada*" (Brlić Mažuranić, 26).

"Hin und her"

> "*und so wie er fortgerannt war, so rannte er bis in sein Alter zwischen den mächtigen Mauern von Legengrad hin und her*" (Brlić Mažuranić (1984), 46).

"Hin und her" means "without a definite goal constantly changing the direction, all over, up and down" (Duden, own translation). On the morphosyntactic level the phraseological units are

different. The structure of the source language phraseological unit consists of two adverbs, whereas the structure of the target language phraseological unit contains two adverbs and a conjunction. On the lexical level the components of the source language phraseological unit are “here” and “there”, while the components of the target language phraseological unit are “back” and “forth”. Therefore, the phraseological units are a match in terms of meaning, but they differ in form.

“*Crne misli*” = foreboding thoughts

> “*Zatočnice vijećaju i tako crne misli snuju, da im od njih crne šumske ose oko glave zuje*” (Brlić Mažuranić, 46).

“Schwarze Gedanken hegen”

> “*Die Schwestern vom Schwur halten Rat und hegen so schwarze Gedanken, daß ihnen schwarze Waldhummeln darob um die Köpfe brummen*” (Brlić Mažuranić (1984), 124).

“Schwarze Gedanken hegen” means “to be pessimistic/to plan evil things” (Redensarten-Index, own translation). On the morphosyntactic level the phraseological units do not correspond. The Croatian phraseological unit is made up of an adjective and a noun, whereas the German phraseological unit is made up of an adjective, a noun and a verb. On the lexical level the source language phraseological units also differ, because the target language phraseological unit contains the component “to harbour”. Therefore, the phraseological units are a match in terms of meaning, but they differ in form.

“*Uvrtiti sebi u glavu*” = persistently want something, firmly decide something, be obsessed by a thought

> “*Uvrtio si dakle Palunko u glavu, kako bi i on jednom takovo bogatstvo vidio i u njem poživio*” (Brlić Mažuranić, 15).

“Sich etwas in den Kopf setzen”

> “*Und da hatte Palunko es sich in den Kopf gesetzt, auch einmal etwas von solchen Herrlichkeiten zu sehen und in Reichtum zu leben*” (Brlić Mažuranić (1984), 6).

“Sich etwas in den Kopf setzen” means “to be determined to have or do something” (Redensarten-Indeks, own translation). On the morphosyntactic level the phraseological units differ, the source language phraseological unit contains a verb, a pronoun, a preposition and a noun, while the target

language phraseological unit contains two pronouns, a preposition, a noun and a verb. On the lexical level they also deviate, since they are based on different verbs. The source language phraseological unit uses the verb "twist", whereas the target-language phraseological unit uses the verb "put". Therefore, the phraseological units are a match in terms of meaning, but not in form.

"*Igra komu srce*" = feel great joy, satisfaction

> "*Sluša Palunko, sve mu srce od radosti poigrava*" (Brlić Mažuranić, 16).

"Das Herz hüpft jemandem vor Freude"

> "*Palunko hört zu und sein Herz hupft vor Freude*" (Brlić Mažuranić (1984), 8).

"Das Herz hüpft jemandem vor Freude" means that "someone is happy" (Redensarten-Index, own translation). On the morphosyntactic level the phraseological units differ. The source language phraseological unit contains a verb, a pronoun and a noun, whereas the target language phraseological unit contains a verb, a pronoun, a noun, a preposition and a noun. On the lexical level they deviate. The source language phraseological unit is based on the verb "to dance", while the target language phraseological unit is based on the verb "to jump". Therefore, the phraseological units are a match in terms of meaning, but not in form.

"*Ujesti za srce*" = heavily insult someone, displease someone

> "'*Nisi ti otac moj, ti si ona luda, što se pred Morskim Kraljem prebacuje'. Ujede ovo za srce Palunka*" (Brlić Mažuranić, 19).

"Jemandem einen Stich (ins Herz) geben"

> "*Du mein Vater nicht, du der lustige Narr, der vor Meerkonig Purzelbaum schießt. Palunko gibt das einen Stich ins Herz*" (Brlić Mažuranić (1984), 20).

"Jemandem einen Stich (ins Herz) geben" means "to hurt someone badly" (Redensarten-Index, own translation). On the morphosyntactic level the phraseological units do not correspond. The source language phraseological unit consists of a verb, a preposition and a noun, whereas the target language phraseological unit consists of a pronoun, a noun, a preposition, a noun and a verb. On the lexical level they also differ, due to the verb. The source language phraseological unit contains the verb "to bite", while the target-language phraseological unit contains the verb "to sting". Therefore, the phraseological units are a match in terms of meaning, but not in form.

"*Živjeti u slasti i lasti*" = live a life of abundance

> "*Bijaše pak dočuo Palunko, da imade po svijetu bogatih župana i gavana silnika, što žive u slasti i lasti, u zlatu i u raskoši*" (Brlić Mažuranić, 15).

"In Saus und Braus leben"

> "*Palunko hatte nämlich allerlei von üppigen großen und reichen Gewalthaben reden gehört, so in Saus und Braus, in Gold und Überfluß auf der Welt lebten*" (Brlić Mažuranić (1984), 6).

"In Saus und Braus leben" means "to live in luxury / in abundance" (Redensarten-Index, own translation). On the morphosyntactic level the phraseological units are the same. The Croatian phraseological unit and the German phraseological unit are both made up of a verb, a preposition, a noun, a conjunction and a noun. On the lexical level they, however, deviate. The component of the Croatian phraseological unit is "pleasure", while the component of the target language phraseological unit is "celebration". Therefore, the phraseological units are a match in terms of meaning, but not in form.

"*U tili čas*" = immediately; quickly

> "*Pročisti se planina u tili čas i sine po planini sunce, gdje već sto godina sunca ne bijaše*" (Brlić Mažuranić, 47).

"Im Nu"

> "*Rein wurden die Hohen im Nu, und Gipfel, die hundert Jahre keine Sonne gesehen, glänzten im Sonnenschein*" (Brlić Mažuranić (1984), 130).

"Im Nu" means "real quick; immediately" (Redensarten-Index, own translation). On the morphosyntactic level the phraseological units do not match up. The structure of the source language phraseological unit consists of a preposition, an adjective and a noun, the structure of target language phraseological unit, on the other hand, consists of a preposition and a noun. On the lexical level they also differ, since the the target language phraseological unit lacks the adjective. Therefore, the phraseological units are a match in terms of meaning, but not in form.

"*Bog te pita kuda*" = who knows; it is unknown

> "*…dok napokon ne stigne na vrata od sjevera i istrča opet u ravnicu — Bog te pita kuda*" (Brlić Mažuranić, 26).

"Der Himmel mag wissen wohin"

> "*…bis er endlich zum nördlichen Stadttor gelangte und wieder hinaus in die endlose Ebene lief – der Himmel mag wissen, wohin*" (Brlić Mažuranić (1984), 46).

"Der Himmel mag wissen wohin" means "Who shall that know? This is completely unknown, unclear" (Duden, own translation). On the morphosyntactic level the phraseological units are different. The Croatian phraseological unit is made up of a noun, a pronoun, a verb and an adverb, whereas the target language phraseological unit contains a noun, a verb and an adverb. On the lexical level they equally do not match up, since the source language phraseological unit contains the component "God", while the the target language phraseological unit contains the component "heaven". Therefore, the phraseological units are a match in terms of meaning, but they differ in form.

7.2.3. Translation by a Zero Equivalent

"*Dozvati se pameti*" = smarten up

> "*Nisam nikoga pitao, dok sam ludo radio, neću lje ni sada, gdje sam se pameti dozvao*" (Brlić Mažuranić, 22).

"Jemandem kommt der Verstand wieder"

> "*Hab' ich niemand gefragt, solange ich handelte wie ein Narr, werd' ich's auch jetzt nicht tun, da mir der Verstand wiederkommt*" (Brlić Mažuranić (1984), 36).

"Jemandem kommt der Verstand wieder" does not exist as such in the German language. The translator could have also used the expression "wieder zu Verstand kommen", which means "be reasonable, sensible" (Redensarten-Indeks, own translation). In that case the Croatian phraseological unit and the German phraseological unit would not have been the same in terms of form, but they would have been a match in terms of meaning. By means of using "wieder zu Verstand kommen", a partial equivalent would have been achieved.

"*I kamen bi proplakao*"= big trouble, misery, sadness

> "*I sam bi kamen proplakao, gdje ovako krasna dječica sama na svijetu ostadoše, i pomoć mole u kneževića Relje, da im dovede majku, kad majke nemaju*" (Brlić Mažuranić, 60).

"Selbst ein Stein müßte Erbarmen fühlen"

> "*Selbst ein Stein müßte Erbarmen fühlen beim Anblick so schöner Kindlein, die, allein in der Welt geblieben, Relja, den Fürstensohn, um eine Mutter bitten*" (Brlić Mažuranić (1984), 176).

"Selbst ein Stein müßte Erbarmen fühlen" does not exist as a phraseological unit in the German language. The translator could have used "etwas könnte einen Stein erbarmen", which means "something is a very sad sight; something brings compassion forth" (Redensarten-Index, own translation). This would indicate using a phraseological unit which is not the same form-wise, but the phraseological units would have been a match in terms of meaning. Therefore, a partial equivalent would have been achieved.

"*Glava je komu u torbi*" = be in mortal danger

> "*...dijete ludo, i ode dalje u planinu. I ne zna, da mu je glava bila u torbi*" (Brlić Mažuranić, 49).

"An einem Härchen hängen"

> "*...das einfältige Kind, setzte seinen Weg ins Gebirge fort – weiß nichts davon, daß sein Leben an einem Härchen gehangen hat*" (Brlić Mažuranić (1984), 136).

"An einem Härchen hängen" is not a phraseological unit in the German language. A possible solution could have been "am seidenen Faden hängen", which means "unstable /threatened; a bad event can happen with high probability" (Redensarten-Index, own translation). In that case the Croatian phraseological unit and the German phraseological unit would not have been the same in terms of form, but they would have been a match in terms of meaning.

"*Oprostiti se sa životom*" = to die

> "'*Sad sam ti se jadan sa životom oprostio', sam sebi Palunko govoraše*" (Brlić Mažuranić, 22)

"Vom Leben scheiden"

> "*Jetzt, o ich Elender, bin ich vom Leben geschieden, sagte Palunko zu sich*" (Brlić Mažuranić (1984), 36).

"Vom Leben scheiden" does not exist as a phraseological unit in the German language. The translator could have used the expression "aus dem Leben scheiden", which means "to die" (Redensarten-Index, own translation). In that case the Croatian phraseological unit and the German

phraseological unit would not have been the same form-wise, considering the lexical level, but they would have been a match meaning-wise. In other words, a partial equivalent would have been achieved.

"*Izgubiti pamet*" = go crazy; get distracted

> "*Al sve ovo još ne zabrinu gospodu, jer bijahu izgubili pamet od vina i pirovanja*" (Brlić Mažuranić, 61).

"Jemandem den Verstand verwirren"

> "*Doch all das schreckte die Herren noch nicht, denn Wein und Zechgelage hatten ihren Verstand verwirrt*" (Brlić Mažuranić (1984), 180).

"Jemandem den Verstand verwirren" is not recorded as a phraseological unit in the German language. Given the context, the translator could have used the expression "jemandem den Verstand rauben", meaning "be unable to think clearly and logically e.g. through lust, anger, violence" (Redensarten-Index, own translation). In that case the Croatian phraseological unit and the German phraseological unit would not have been the same regarding the structure, but they would have been a match regarding the meaning.

"*Muku mučiti*" = to be in agony, to suffer

> "*Ljutu muku muči tvoj Palunko. A ti slušaj, kako ćeš mu pomoći*" (Brlić Mažuranić, 20).

"Qualen quälen"

> "*Arge Qualen quälen deinen Palunko. Hör, wie du ihm helfen sollst*" (Brlić Mažuranić (1984), 26).

"Qualen quälen" is a result of improvisation. Due to a lack of equivalent in the German language, the translator applied creativity. Even though "Qualen quälen" does not exist as such in German, the solution has a natural effect, fits the context and matches the style of the author.

7.2.4. Literal Translation

"*Mutiti se komu pred očima*" = to feel dizzy

> "*Ali se, jao! stalo Jaglencu mutiti pred očima, glava ga ljuto zaboljela*" (Brlić Mažuranić, 49).

"Jemandem trübt sich vor den Augen"

> "*Es trübt sich ihm vor den Augen, der Kopf fängt zu schmerzen an*" (Brlić Mažuranić (1984), 138).

"Jemandem trübt sich vor den Augen" is a literal translation of the Croatian phraseological unit. Even though it is not a phraseological unit, it fits the context and can be easily understood as such. The translator could have also used a paraphrase.

"*Plakati kao ljuta godina*" = cry bitterly

> "*Ciknu Zatočnica, pade na zemlju, zavije se u svoja crna krila i plače kao ljuta godina*" (Brlić Mažuranić, 51).

"Weinen wie das böse Jahr"

> "*Die schwarze Wila schreit auf, wirft sich zur Erde, hüllt sich in ihr Flügelpaar und weint wie das böse Jahr*" (Brlić Mažuranić (1984), 146).

"Weinen wie das böse Jahr" is a literal translation of the Croatian phraseological unit. The translator could have used the expression "sich die Augen aus dem Kopf weinen", which means "to cry intensely and for a long period of time" (Redensarten-Index, own translation) and obtained a partial equivalent.

"*Skamenuti se od čuda*" = to be so amazed that you are unable to move

> "*Sin se malo ne skamenio od čuda: otkud njegova mati znade, da je ono bila guja?*" (Brlić Mažuranić, 37).

"Vor Staunen zu Stein werden"

> "*Vor Staunen wurde der Sohn fast zu Stein. Woher wußte die Mutter, daß es eine Schlange war?*" (Brlić Mažuranić (1984), 90).

"Vor Staunen zu Stein werden" is a literal translation of the Croatian phraseological unit. If the translator opted for "stumm vor Staunen sein", which means "speechless" (Duden, own translation) it would indicate the usage of a phraseological unit with an approximate meaning, but the same effect as the original would have been achieved.

7.2.5. Paraphrase

"*Smijati se u sav glas*" = very loudly

> "*Pošao Jaglenac za medvjedicom pa gleda časak, kako se one valjaju i kezmaju — gleda on, a onda se samo nasmije u sav glas*" (Brlić Mažuranić, 49).

"Laut auflachen"

> "*Jaglenac trippelte der Bärin nah und schaute ein Weilchen zu, wie jene sich umeinanderwälzten und balgten – schaute zu – und dann lacht es laut auf*" (Brlić Mažuranić (1984), 136).

Due to a lack of equivalent, the translator used the strategy of paraphrase.

"*Pasti na um*"= to remember something

> "*Sad istom pade na um Relji, po što je išao u Kitež-planinu*" (Brlić Mažuranić, 60).

"Beifallen"

> "*Nun erst fiel es Relja bei, warum er ins Kitaugebirge gezogen war*" (Brlić Mažuranić (1984), 176).

"Beifallen"is a paraphrase of the Croatian phraseological unit. A possible solution could have been the expression "jemandem in den Sinn kommen", which means "to come to mind" (Duden, own translation). In that case a partial equivalent would have been achieved, since the Croatian phraseological unit and the German phraseological unit would not have been the same in terms of form, but they would have been a match in terms of meaning.

"*Pod stare dane*" = in old age

> "*te kneginja, koja tada bijaše već ostarjela, doživi tako pod stare dane veliku radost*" (Brlić Mažuranić, 62).

"In ihrem Alter"

> "*und die Fürstin, die nun schon bei Jahren war, erlebte in ihrem Alter noch große Freuden*" (Brlić Mažuranić (1984), 182).

The translator used a paraphase. A possible solution could have been to use "hohes Alter", which means "to become very old" (Duden, own translation).

7.2.6. Translation by a Phraseological Unit Expressing Approximate Meaning

"*I nikom ništa*" = it's not important, water under the bridge

> "*postala bi djevojka opet gujom, utekla bi u panj i nikomu ništa*" (Brlić Mažuranić, 36).

"Und damit gut"

> "*so wäre das Mädchen wieder zu Schlange geworden, mir nichts, dir nichts in den Baumstamm zurückgeschlüpft, und damit gut*" (Brlić Mažuranić (1984), 90).

"Und damit gut" means "to put a stop to something" (Redensarten-Index, own translation). The meanings do not match up completely, but it can be understood in the same way as the source language phraseological unit given the context.

8. Conclusion of the Bilingual Analysis of the Strategies Used

The performed analysis of the strategies used shows the following data:

English translation		**German translation**	
Translation by a full equivalent	**4**	Translation by a full equivalent	**7**
Translation by a partial equivalent	**10**	Translation by a partial equivalent	**10**
Translation by a zero equivalent	**7**	Translation by a zero equivalent	**6**
Literal translation	**2**	Literal translation	**3**
Paraphrase	**6**	Paraphrase	**3**
Using a PU with an approximate meaning	**1**	Using a PU with an approximate meaning	**1**

The table above reveals, as anticipated, that the strategy of translation by a full equivalent is the most difficult one to apply when it comes to translating phraseological units. The most commonly used strategy was, as predicted in the beginning, the strategy of translation by a partial equivalent, followed by the strategy of translation by a zero equivalent, which is not surprising given the fact that phraseological units are mostly culture-specific and that in the process of translating them it is in most cases very hard to find an optimal solution, sometimes even impossible, which is why translators opt for a paraphrase, a literal translation or an approximate solution as evident from the obtained data. Apart from the obvious similarities when it comes to translating phraseological units in general, the analysis clearly shows that the degree of potential obstacles in the process of translating phraseological units will to a great extend depend on how closely related the source and the target languages are.

Looking at data obtained from the analysis of the English translation it is visible that the translator was rarely able to apply the strategy of translation by a full equivalent. In most cases the translator used the strategy of translation by a partial equivalent. The second most commonly used strategy was the strategy of translation by a zero equivalent, by means of which the translator introduced her own creative solutions in cases where no corresponding solution could be found. Besides improvisation in such cases the translator often used the strategy of paraphrase. The reason behind these analysis results may lie in the fact that, although a coresponding equivalent exists, the translator did not have enough time to do a thorough research to find it, but also in the fact that

translating literature requires not simply the transference of the message, but also of the style of the literary piece. The translator has to be able to come up with creative solutions, due to the poetic freedom of the authors, which is especially the case with the writing style of Ivana Brlić-Mažuranić, whose work is permeated with tradition, old times, mythology and cultural values. Taking all into consideration, it can be said that the English translator ultimately performed her work successfully.

Looking at data obtained from the analysis of the German translation it is visible that the most commonly used strategy by the translator was, just like in the case of the English translation, the strategy of translation by a partial equivalent. The second most commonly used strategy was the strategy of translation by a full equivalent, which suggests that the cultural and linguistic gap between Croatian and German is smaller than it is the case with Croatian and English. The usage of the strategy of translation by a zero equivalent as the third most commonly used strategy, followed by the strategy of paraphrase and literal translation indicates that the German translator also had to improvise in certain situations and that the trickiest parts were yet again transferring Ivana's unique style and finding solutions for the phraseological units which are characteristic for the Croatian culture and tradition. Taking all into consideration, the German translator ultimately performed her work successfully as well.

To conclude, both the English and the German translator tried to stay faithful to Ivana as much as possible in order not to lose the artistic spirit of the original work or to deviate from Ivana's style, which is what makes *Tales of Long Ago* one of a kind in the first place. Although some solutions are not the best ones, given all the above mentioned, the translators successfully fulfilled their task, they managed to translate the phraseological units in a way that seems natural and unnoticeable and ultimately produced a functional translation.

9. Conclusion

The goal of this paper was to shed light upon the process of translating phraseological units in the context of literature written for children. A bilingual analysis was performed in order to establish the most common obstacles and translation strategies when translators face the task of translating phraseological units, which are culture-bound and in a literary work often style-dependent. For the bilingual analysis *Tales of Long Ago,* a famous Croatian fairy tales collection, by Ivana Brlić Mažuranić was chosen, where English and German translations were compared, precisely the strategies of the translators, the differences and similarities of the translations. The results of the performed analysis showed that both the English and the German translator used strategies with the aim of mirroring Ivana's work as closely as possible. Since it is a literary work it is visible that, in case of a lack of an appropriate equivalent, they strived for creativity when deciding on a solution in order to preserve Ivana's style and the flavor of her work. The translators' approach clearly reveals that they wanted to stay faithful to the author without omitting or simplifying any aspect. Considering that the audience is children, their action indicates that they presumed that the author has already taken into account what is appropriate for her audience and that the translators translated the phraseological units accordingly, without undertaking any adjustments. Taking into consideration the cultural knowledge and the dose of creativity that is required to translate this type of work, the translators managed to successfully produce an effective translation of the fairy tales and to preserve their essence and artistic beauty.

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11. Appendix

A Table of Phraseological Units Used in the Analysis

Croatian	**English**	**German**	**Fairy Tale**
Ne vjerovati svojim očima	Not believe one's eyes	Seinen Augen nicht trauen	Little Brother Primrose and Sister Lavender
Anđeo čuvar	Guardian angel	Schutzengel	Little Brother Primrose and Sister Lavender
Crno kao noć	Black as night	Schwarz wie die Nacht	Little Brother Primrose and Sister Lavender
Vidjeti što na svoje oči	See sth with your own eyes	Etwas mit eigenen Augen sehen	Stribor's Forest
Sam bog zna	Heaven alone knows	Weiß Gott	Reygoch
Bog te pita	God knows	Der Himmel mag wissen	Reygoch
Amo tamo	To and fro	Hin und her	Reygoch
Glava je komu u torbi	A narrow escape	An einem Härchen hängen	Little Brother Primrose and Sister Lavender
Pukne komu srce	Break sb's heart	Das Herz will einem zerspringen	Fisher Plunk and his Wife
Oprostiti se sa životom	Be all up (with somebody)	Vom Leben scheiden	Fisher Plunk and his Wife
Dozvati se pameti	Come to one's senses	Jemandem kommt der Verstand wieder	Fisher Plunk and his Wife
Kratiti komu vrijeme	Wile something away	Jemandem die Zeit verkürzen	Fisher Plunk and his Wife
Nikom ništa	No harm done	und damit gut	Stribor's Forest
Uvrtiti sebi u glavu	Fall a-thinking	Sich etwas in den Kopf setzen	Fisher Plunk and his Wife
Mutiti se komu pred očima	Mist rises before one's eyes	Jemandem trübt sich vor den Augen	Little Brother Primrose and Sister Lavender
Igra komu srce	Sing for joy	Das Herz hüpft jemandem vor Freude	Fisher Plunk and his Wife
Ujesti koga za srce	Sting to the heart	Jemandem einen Stich (ins Herz) geben	Fisher Plunk and his Wife
Pucati od smijeha	Split with laughter	Vor Lachen zerplatzen	Stribor's Forest

Izgubiti pamet	Dull one's wits	Jemandem den Verstand verwirren	Reygoch
U tili čas	In a little while	Im Nu	Little Brother Primrose and Sister Lavender
Pod stare dane	In her old age	In ihrem Alter	Little Brother Primrose and Sister Lavender
Sreću proigrati	To turn away one's luck	Sein Glück verscherzen	Fisher Plunk and his Wife
I kamen bi proplakao	A stone would have wept	Etwas könnte einen Stein erbarmen	Little Brother Primrose and Sister Lavender
Crne misli	Black thoughts	Schwarze Gedanken hegen	Little Brother Primrose and Sister Lavender
Živjeti u slasti i lasti	To live in luxury and comfort	In Saus und Braus leben	Fisher Plunk and his Wife
Muku mučiti	To be in grievous trouble	Qualen quälen	Fisher Plunk and his Wife
Plakati kao ljuta godina	Sobbed and cried like mad	Weinen wie das böse Jahr	Little Brother Primrose and Sister Lavender
Smijati se u sav glas	Laugh aloud	Laut auflachen	Little Brother Primrose and Sister Lavender
Pasti na um	Did remember	Beifallen	Little Brother Primrose and Sister Lavender
Skamenuti se od čuda	Dumbfounded with astonishment	Vor Staunen zu Stein werden	Stribor's Forest