

Strategies of Translating Children's Literature in the Croatian Translations of "Gulliver's Travels" by Jonathan Swift

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Sveučilište J.J. Strossmayera u Osijeku

Filozofski fakultet Osijek

Sveučilišni diplomski dvopredmetni studij engleskog jezika i književnosti i
mađarskog jezika i književnosti

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Mentor: izv. prof. dr. sc. Goran Schmidt

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ABSTRACT

This paper focuses on the complex challenges of translating children's literature, a genre that requires a great deal of imagination, creativity and simplicity, by examining the Croatian translations of Jonathan Swift's *Gulliver's Travels*. The study addresses the complexities involved in translating some of the book's words, sentences, passages, phraseological units, and satirical elements, that are essential to Swift's work. The emphasis is on examining the effectiveness of various translation strategies, including equivalence, modulation, transposition, and more, in preserving the original meaning and tone, without making it more or less difficult to read than the original.

The analysis further reveals the translators' approaches to maintaining the satirical and moral undertones that are essential to *Gulliver's Travels*. In order to give a thorough understanding of the challenges and translation techniques, three different translations, spanning from 1993 to 2015, are utilized. The conclusion of this paper is based on the analysis that was conducted, provides an overview of the methods and strategies commonly used by translators, differences and similarities from all of the translations from different periods, and finally, the level of success in producing effective translations for children.

Key words: children's literature, translation strategies, Jonathan Swift, *Gulliver's Travels*, Croatian translations.

SAŽETAK

Ovaj rad bavi se složenim izazovima prevođenja dječje književnosti, žanra koji zahtijeva iznimnu količinu mašte, kreativnosti i jednostavnosti, analizom hrvatskih prijevoda Gulliverovih putovanja, autora Jonathana Swifta. Istraživanje pojašnjava prijevod pojedinih složenih riječi, rečenica, odlomaka, frazeoloških jedinica i satiričnih elemenata, koji su vrlo bitni u Swiftovom djelu. Naglašava se djelotvornost različitih prevoditeljskih strategija koje uključuju ekvivalenciju, modulaciju, transpoziciju i ostale, u očuvanju izvornog značenja i tona bez da čitanje bude teže ili lakše od originala.

Nadalje, analiza otkriva kako prevoditelji održavaju satirične i moralne tonove koji su bitni za Gulliverova putovanja. Kako bi se pružio detaljan uvid u izazove i tehnike prevođenja, uspoređuju se tri različita prijevoda iz 1993., 2002. i 2015. godine. Zaključak ovog rada temelji se na provedenoj analizi koja pruža pregled metoda i strategija koje prevoditelji obično koriste, razlika i sličnosti svih prijevoda iz različitih razdoblja, i konačno, uspješnost konačnog prijevoda za djecu.

Ključne riječi: dječja književnost, strategije prevođenja, Jonathan Swift, Gulliverova putovanja, hrvatski prijevod.

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1. Introduction

Translating children's literature has a certain set of challenges which require translators to adapt a text in a way that is suitable to young audiences. The reason why translating children's literature is so important is because it plays a pivotal role in the emotional and cognitive development of children.

This paper aims to discuss the topic of translating various phraseological units, satirical elements, and passages in children's literature, more specifically, in Jonathan Swift's *Gulliver's Travels*. Although it was originally written to be a part of adult literature, it has become a significant part of children's literature. This thesis will outline the challenges and commonly used techniques in this process, and give insight into literary translation – a genre that requires a great deal of imagination, creativity and simplicity when translating. The paper consists of two parts, a theoretical and a practical part.

The theoretical part is segmented into four chapters. The first chapter provides an introduction into children's literature, explaining its history and development, genres and main features. This chapter also delves into the norms and purposes of children's literature and the values that are commonly emphasized.

The second chapter provides an introduction into specific aspects of translation relevant to children's literature. It gives insight into some key differences between translating children's literature and adult literature as well as some translation patterns and purposes of children's literature. Since every translation requires text adaptation and word manipulation, certain translation techniques that assist translators in the translation process are also explained.

The third chapter addresses and explains the translation strategies that are used in the analysis part of the thesis and it includes borrowing, calque, literal translation, transposition, modulation, equivalence, and adaptation. It also discusses how translators maintain the tone and style of the text while ensuring that the text remains suitable, engaging and understandable for children.

The final chapter of the theoretical part focuses the position of *Gulliver's Travels* in children's literature, its adaptation and simplification, and the role it plays within children's literature. The three editions of translations are briefly explained, highlighting the nuances made by translators over different time periods.

The analysis of Gulliver's Travels and its translations involves a comparative examination of certain sentences and passages which show examples of different translation strategies such as borrowing, literal translations, equivalence, and more. By identifying these translation strategies, the analysis shows the translators' approaches to keeping and faithfully conveying humour, irony and satire of the original work.

2. Children's literature

2.1. Defining Children's Literature

Because of the complexity and various characteristics of this literary genre, there are various definitions of what *children's literature* actually is. The reason behind this are diverse age groups, the evolving concept and perception of childhood, varied purposes (entertainment, education), cultural and historical contexts, literary styles and formats, reader response, and many more. According to Hunt (2015:15):

“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. But is a children’s book a book written by children, or for children? And, crucially: what does it mean to write a book ‘for’ children? If it is a book written ‘for’ children, is it then still a children’s book if it is (only) read by adults? What of ‘adult’ books read also by children—are they ‘children’s literature’?”

Due to all of the unanswered questions regarding this interesting literary field, it is a topic of many studies today. It is a fluid genre whose meanings are reinvented constantly. Several books that were originally written for adults have become popular within children and vice versa. Books like Alice’s Adventures in Wonderland, The Little Prince, Winnie-the-Pooh, Harry Potter, The Chronicles of Narnia, and Charlotte’s Web.

In Peter Hunt’s edition of the book *Understanding Children’s Literature*, Lesnik-Oberstein defined it as “a category of books the existence of which absolutely depends on supposed relationships with a particular reading audience: children” (qtd. in Hunt, 1999:15). Another, perhaps slightly simplified definition, would be by Schneider (2016) who suggests that children’s literature consists of books read by children and written for/about children.

Many authors agree that it is difficult to set concrete boundaries between children’s and adult’s literature. There are many connections between children’s literature and adult literature.

Children's books contain hidden elements intended for adults like metaphor, symbols, themes such as love, bravery, friendship, and family, archetype characters like heroes and villains.

Here, Thomson-Wohlgemuth poses some interesting questions:

“Should a definition be linked to the difference between a “good” or “bad” children’s book? But what then is the definition of “good”? Is it what publishers or adults see as “good”? Or what the system deems to be at the top of the literary scale and at the bottom? Is a book only suitable when the child gains something from reading it? Or when the child finds it enjoyable? What then is a definition of a child? Which age group is to be considered? Childhood images change over time – which of these images is to be applied in the definition?” (Thomson-Wohlgemuth, 1998:5)

All of these questions highlight the difficulty that is involved in defining children’s literature. Because of this, the lines between children’s and adult’s literature are still very blurry. The boundaries are subject to change and depend on the cultural and social context as well as time, as it adapts to new understandings opinions and needs of young readers. This means that what is classified as children’s literature today might not be the same in the future.

2.2. History and Development

Children’s literature has substantially evolved over time and it reflects new viewpoints on childhood and education. Throughout history, stories and books were mostly used to pass on moral and religious guidance and teachings. Historically, children and childhood were not seen as they are today – a crucial period for character formation and development of values essential for adulthood. They were seen like small adults and there was little effort to recognize their individual needs. Hence, books for children were written infrequently. More entertaining literature for young readers started getting published in the 17th and 18th century, like John Bunyan’s *The Pilgrim’s Progress* (1678), which had an impact on later writers (Waller, 2005).

The development and recognition of childhood as a separate and important phase of life began to change in the 19th century:

"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, 1986:7).

Children were no longer expected to adopt adult roles prematurely, but were allowed to be children, and were, therefore, allowed to be innocent, playful, curious, creative, which eventually led to a flood in the production of children's literature:

"...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, 1986:3).

In her book, Thomson-Wohlgemuth (1998:18) cites Baumgärtner, who identifies four reasons for the development of Children's Literature as an independent genre:

1. compulsory school attendance for all children; people learned to read;
2. "reading revolution"; reading for pleasure;
3. interest in educational and pedagogical matters begins to grow within the middle class;
4. the idea of childhood is seen as a distinct phase of life; differentiating children from other age groups

Thomson-Wohlgemuth (1998:19) also writes that "Another reason may be the influence of Jean-Jacques Rousseau (1712-1778), an educationalist advocating new ideas which ideas were generally well received". His theories promoted an awareness of children's needs and traits, which solidified the foundation for children's literature as a separate genre.

2.3. Genres and Main Features of Children's Literature

Children's literature includes many different genres. Each genre helps children of various ages and interests to grow and learn in unique ways. Zhao and Jiang (2013) make an important notion that children's literature always has dual relationships such as hero and villain, truth and lies, and conquer and failure. Another key feature is cultural specificity, crucial for education and entertainment. Children's literature is a vital source of knowledge both in school and at home. By reading, children explore the depth of the duality between, for example, the good and the bad, the hero and the villain, and it plays a major role in their educational and emotional development. Due to this major impact that books have on children,

it is crucial that the language is also clear and simple. Zhao and Jiang (2013) mentioned that children's literature is characterized by accuracy, simplicity, vividness and rhyme because otherwise it would be difficult to comprehend and it could be ambiguous. Chunhua (2014) also agrees that the language of children's literature is very vivid and simple; vivid because children need a direct and specific style, which can be achieved by using rhetorical devices, and simple because it makes it easier to understand the message and develop their expressive ability. Given that children's attention spans are considerably shorter than those of adults, elements such as complicated words, unrelatable content, and formal or monotonous language can be problematic to children and can make them uninterested in reading the book. While on the other hand, elements such as rhyme or wordplay can capture their interest.

Another element worth mentioning is the Relevance Theory. Introduced by Sperber and Wilson in 1986, the Relevance Theory focuses on how communication strives to deliver maximum information with minimal effort (Zhao and Jiang 2013). This theory is crucial for understanding how messages are interpreted and how context influences comprehension. In children's literature, The Relevance Theory ensures that the stories are engaging, intelligible, accessible, and stimulating by considering what they already know and how they process information.

3. Translation of Children's Literature

Over time, translation studies has progressed significantly, and yet, the translation of children's literature fails to keep pace. It needs special attention because of the uniqueness of its audience and the disparate reading levels and cognitive capacities. That means that the translation needs to be accurate and also adapted to the psychological and developmental needs of young readers. The goal is to achieve Functional Equivalence, meaning that children should be able to understand and value the translated text similarly to how the original was by its readers (Nida, 1993). This is an ideal approach for translating children's literature effectively because it offers flexibility, cultural appropriateness, and resonance.

3.1. Differences in Translating Children's Literature Versus Adult Literature

Even though both, adults' and children's literature translation, have specific problems of their own, there are features of Children's Literature that are still debated through numerous publications and they are:

- The communicative nature of ChL
- The handling of disculturality and secondary conculturality
- The level of adjustment to the TC
- The demands of the intermediary groups
- The status of the translator of ChL (Thomson-Wohlgemuth, 1998:36)

As Thomson-Wohlgemuth (1998:36) put it "In ChL, the weighting of some aspects is different to its treatment in AdL, such as knowledge and experience, stage of emotional development, asymmetry, influence of intermediary groups and pedagogical considerations". All of these things need to be carefully taken into consideration because of the lower level of understanding that children possess at a young age. Emotions and experiences need to be addressed accordingly for their emotional maturity. Asymmetry refers to the imbalance, or the huge mental gap, between the writer and the reader. Parents, teachers, and librarians are the intermediary groups which often guide and mediate what children read. Finally, pedagogical considerations represent the dual purpose of Children's Literature, which is to entertain and to teach.

In conclusion, a Children's Literature translator has to find a perfect balance between the two mentalities that are in play when writing and reading these books, because children are not able to interpret the nuances and complexities that adults might understand. The translator must simplify the language without losing the essence of the story, which, at first glance, sounds as an easy task – to simplify a text – but here, the translator has to meet even more demands than a translator for Adult Literature.

3.2. Translation Patterns and Purposes of Children's Literature

Scholars like Oittinen and Tabbert have examined how translating for children can reveal translation universals – recurring patterns across languages, assumed to be visible more clearly in children's literature than adult literature. Čermáková (2018:119) suggests that this search for translation universals has turned children's literature into a “playfield” for scholars.

Thomson-Wohlgemuth (1998:37) also points out the following:

“In contrast to AdL, ChL must constantly consider how far its readers can digest the experience of foreign cultures and their peculiarities. This struggle between consideration for the original and regard for the intended readers is a fundamental concern, but a greater one in ChL than in AdL”.

Although maintaining a balance between staying true to the original text and making it accessible to the reader in the target language is important in all literature, this task is especially difficult in children's literature. Translators of children's literature are often encouraged to adapt the original text to align with the literary standards of the target country (Puurtinen 1994). The need for adaptation is evidently indisputable and it proves that translators are not just converting words from one language to another, but are also reshaping the text so it resonates more deeply with its audience, ensuring that the meaning is preserved and the message is clear.

As for the roles of Children's Literature translation, Van Coille and Verschueren (2006) point out several of them: didactic, cultural, psychological, cognitive, and academic. The didactic role involves teaching knowledge and societal values, beliefs and demeanour, creative thinking and vocabulary. So, it is safe to say that the didactic role goes beyond mere entertainment. It can help in shaping young minds, societal values, and enhance language skills. Culturally, literature serves as a lead to meeting diverse societies, characters and profiles, personality traits, acceptance, tolerance, patience and toughness. In other words: “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). Psychologically, it addresses emotional needs by providing relatable characters who help children’s self-awareness and coping ability (qtd. In Xeni, 7). The cognitive role is responsible for the development of independent thinking and problem-solving. It stimulates curiosity and critical thinking by incorporating global perspectives and different viewpoints. Lastly, the academic role calls attention to the significance of literary translators – whose work is, unfortunately, often underappreciated. Lathey (2010), in the title of his book, calls them *Invisible Storytellers*. That might be the most appropriate term to use because the work “behind the scenes” to make sure stories become accessible to a wider audience by bridging cultures, and language and maintaining authenticity so it can all feel seamless and natural to the reader.

3.3. Text Manipulation

Every translation demands a certain degree of text manipulation. It refers to all of the techniques and alterations translators use to successfully translate a text and convey the right message from source language to target language. It is, of course, more than just word-for-word translation. O’Sullivan (2019) quotes several authors in his thesis and explains the categorization of manipulation strategies by Mieke Desmet and they include the following:

- Omission and deletion strategies are “linked to the ideological goal of transmitting appropriate values to children, as well as to the goal of making a text easier to understand for its young audience” (Desmet, qtd. in O’Sullivan 2019:20),
- Purification strategies serve to “bring translated texts in line with the values of the target culture by purging elements considered inappropriate” (Desmet, qtd. in O’Sullivan 2019:20),
- Substitution strategies to “provide children with easily intelligible texts” (Desmet, qtd. in O’Sullivan 2019:20),
- Explication and simplification strategies that, “on the macro-structural level affect genre affiliation, structure and organization in chapters, and on the micro-structural level take the form of using short sentences, substituting concrete for abstract language, weakening ironic elements and so on” (Desmet, qtd. in O’Sullivan 2019: 20).

These techniques are sometimes necessary “[f]or ethical reasons, some alterations may at times be necessary if a given work is to be published, be it only because children’s frames of reference about the real world and their rights in it are more limited. Children may for example have limited knowledge about their right not to be physically or sexually abused, and this will affect how they interpret violence and abuse directed at fictional children in books” (Alvstad, qtd. in O’Sullivan 2019:20).

On the other hand, some works not only permit, but require a certain level of adaptation (O’Sullivan, 2019). For example, idioms and phrases, names and titles, humor, and much more. Many idioms cannot directly translate from one language to another. A phrase like “It’s raining cats and dogs”, cannot be directly translated into Croatian language. Instead, a Croatian equivalent would be “Pada/Lije kao iz kabla”. The meaning and the impact of the original phrase are preserved and it is understandable and logical to the target audience. Another example would be the series title “Breaking Bad”. In Croatian it is translated as “Na putu prema dolje”, and it is logical because the series describe a character’s descent into the criminal world. Thomson-Wohlgemuth (1998:75) adds that “disagreement prevails in the literature” when discussing names.

“Kurultay is one of those advocating the approach of not localising names because they are representative of the cultural identity of the narration (1994:198)” (qtd. in Thomson-Wohlgemuth 1998:75).

“Bravo-Villasante (1978:48) partly agrees with him in the case of proper names; however, she advocates a change of names that might be difficult to pronounce” (qtd. in Thomson-Wohlgemuth 1998:75).

“Others are firmly in favour of the translation of descriptive names (e.g. Prinzessin Goldhaar) because they reveal a message necessary for understanding the text; while still more want to see change dependent on the degree of familiarity” (qtd. in Thomson-Wohlgemuth 1998:75)

4. Translation strategies

This chapter explores and explains some of the translation strategies that will be shown in the analysis part of the paper. Vinay and Darbelnet strived to analyse the changes and alternations that occur in translated texts, asserting that clear rules would enable translators to achieve consistent results in the translating process (Al-Hubaishi, 2023). They postulated seven procedures which they divided into two categories: direct translation and oblique translation (Al-Hubaishi, 2023). Direct translation includes borrowing, calque, and literal translation, while oblique translation includes transposition, modulation, equivalence, and adaptation. Applying this method of translation means to adopt words directly from the original text and use them in translation, words such as institutional, cultural or proper names (Al-Hubaishi, 2023). Both, direct and oblique translation procedures are explained in the following:

- a. borrowing – considered as one of the simplest procedures, this method involves taking a word from the source language and using it in the target language; it is most commonly used “when discussing a new technical process in the (TL) for which no terms exist, or when maintaining a word from the (SL) for stylistic purposes, in which the translator uses the foreign term to enrich the target text (TT)” (Vinay and Darbelnet, qtd. in Al-Hubaishi, 2023:84),
- b. calque – a type of borrowing which translates expressions literally, maintaining the structure of the original phrase; Vinay and Darbelnet (qtd. in Al-Hubaishi 2023:84) discern two types of calques – lexical (a word-for-word translation that results in a new term in target language) and structural (the structure of the sentence in target language mirrors the one in source language and it produces a new structure in the target language) (Vinay and Darbelnet, qtd. in Al-Hubaishi, 2023:84),
- c. literal translation – as the name suggests, it is “a word-for-word translation with no lexical word or structure alterations” (Vinay and Darbelnet, qtd. in Al-Hubaishi, 2023:84),
- d. transposition – this method can be described as “a change in word-class without a change in meaning” (Vinay and Darbelnet, qtd. in Al-Hubaishi, 2023:84); it can be a change, for example, from noun to verb, adjective to adverb, verb to noun, adverb to adjective, adjective to noun, noun to adjective,

- e. modulation – according to Vinay and Darbelnet (qtd. in Al-Hubaishi, 2023:85), it is “a variation of the form of the message, obtained by a change in the point of view”, which allows the translator “to achieve a degree of naturalness in their (TT) while maintaining the meaning and accuracy of the (ST)” (Al-Hubaishi, 2023:85),
- f. equivalence – suggests that “one and the same situation can be rendered by two texts using completely different stylistic and structural methods” (Vinay and Darbelnet 1995, qtd in Al-Hubaishi, 2023:85); in other words, it can be described as a method that “replicates the same situation as in the original, whilst using completely different wording” (Vinay and Darbelnet, qtd. in Al-Hubaishi, 2023:85),
- g. adaptation – is seen as one of the “most complex translation procedures” in which “the type of situation being referred to by the (SL) message is unknown in the (TL) culture” (Vinay and Darbelnet, qtd in Al-Hubaishi, 2023:85).

4.1. Translation techniques

Apart from the several strategies listed above, Vinay and Darbelnet also identify multiple translation techniques that, according to Molina and Albir (2002), complement these seven basic strategies. These additional techniques help translators by expanding the range of tools available to their translation process. However, it is important to note that, except for the compensation and inversion, these techniques are “classified as opposing pairs” (Molina and Albir, 2002:500) because of their dynamic and contrasting nature of translation choices. The techniques include the following:

- a. compensation – it represents “an item of information, or a stylistic effect from the ST that cannot be reproduced in the same place in the TT is introduced elsewhere in the TT” (Molina and Albir, 2002:500); in other words, compensation involves making up for a loss of meaning, style, or some other element by adding something similar in the translation; this technique is usually applies to maintain a degree of emotion, tone, or stylistic quality of the original text
- b. concentration vs. dissolution – Molina and Albir (2002:500) explained concentration as “a signified from the SL with fewer signifiers in the TL”, and

dissolution is used to disperse one idea or concept from the source language through multiple words or phrases in the target language,

- c. amplification vs. economy – amplification “occurs when the TL uses more signifiers to cover syntactic or lexical gaps” (Molina and Albir, 2002:500) and economy is the opposite, TL uses less details or elements than the SL,
- d. explicitation vs. implicitation – explicitation means “to introduce information from the ST that is implicit from the context or the situation” (Molina and Albir, 2002:500), and implicitation “to allow the situation to indicate information that is explicit in the ST”
- e. generalization vs. particularization – to generalize means to “translate a term for a more general one” (Molina and Albir, 2002:500), whereas, particularization is the complete opposite, a general or broad term from the source text is translated into a more specific or detailed term in the target language.
- f. inversion – means to “move a word or a phrase to another place in a sentence or a paragraph so that it reads naturally in the target language” (Molina and Albir, 2002:500)

In his work, O’Sullivan (2019), talks about a different set of manipulation strategies applied by children’s translators and lists the following:

- a. omission and deletion strategy– this strategy is used in order to achieve and produce an easy, readable and understandable text
- b. purification strategy – removes certain parts of the text that are considered inappropriate or unsuitable for the target culture
- c. substitution strategy – replaces words in the source text with easier words which make the target text more accessible and comprehensible for children
- d. explication strategy – includes “rewording or paratextual explanations”
- e. simplification strategy – on a macro-level, it means to change the structure of chapters and sections, and on a micro-level, to use shorter sentences, reduce irony, and replace complex language with simple terms

5. Jonathan Swift's *Gulliver's Travels* in Children's Literature

Written in 1726, Jonathan Swift's work *Gulliver's travels* was originally a satirical critique of humanity, targeting politics, society and human nature, but over the years it has been adapted into children's literature. Of course, some alterations had to be made for it to become a part of said literature. To build on the previously mentioned remark that children's minds, which are less developed than those of adults, have different perceptions on books, the first example of this is in the very title. "Travels as a children's text can be seen as essentially didactic and moralistic in tone, as opposed to the harsh, satirical voice of the original" (Kumar and Vigneshwaran, 2022:31). This shift reflects an understanding that children's literature aims to transmit certain moral values and lessons in a way that is creatively and cognitively pleasing for young readers. Even though *Gulliver's Travels* is a completely satirical work, it has many elements that create a fantastic story.

Also, satire is reduced in the children's translation to lower the "harshness" of the original message. Adapting the story and presenting it in a way that resonates with children, ensures that the core message of the book is still conveyed, but in a more didactic and moralistic way, making complex ideas more accessible to young minds. This means that the plot needs to be reinterpreted to some degree because themes such as political corruption, religious and societal flaws need to be softened or rephrased to emphasize the moral lessons.

Overall, adapting children's literature, especially a satirical work like *Gulliver's Travels*, involves balancing many aspects of language, preserving the story's spirit while making necessary adjustments that will foster a sense of curiosity and moral understanding in children.

The first Croatian translation of *Gulliver's Travels* occurred in 1881 (Pavić, Narančić Kovač, 2023), and since then, there have been over twenty translations and adaptations. The main feature in featured Croatian translations is sentence simplification. The original book, being that it is written for adult audience, is written in extremely complex and long sentences. The translations break down the sentences into simpler structures and some vocabulary is replaced with more familiar words.

The original translation of *Gulliver's Travels* by Iso Velikanović dates back to 1925. Reprints of the book were issued starting in 1956, all of which occurred after the translator's

death in 1940. The 1993 edition, the 15th revised edition, was revised and expanded by Josip Tabak, reflecting a time of significant socio-political changes in Croatia so it could be one of the reasons for the usage of more archaic language, vocabulary, and formal language, which are aligned with the literary norms of the 20th century. The tone and style of the translation indicate that this version is written for a more general audience, including both adults and younger audiences, and it has fewer footnotes than the other two translations from 2002 and 2015.

The 2002 edition, translated by Sanja Lovrenčić, is a first edition of the translation and it displays a clear shift towards an increased level of simplification; not just plain translation, but also explaining certain terms in the footnotes, numerous and frequent illustrations (twenty-four to be exact), and it also added some bolded words in the text to increase readability for children.

The 2015 edition, while retaining the style of the original translation, was methodically edited by Ana Mesić. It simplifies certain sentence constructions and includes various illustrations and explanatory notes to make the text more accessible.

6. Translation Analysis of Gulliver's Travels

This chapter examines the different approaches and translation strategies that are used in three different Croatian translations of Gulliver's Travels published in 1993, 2002 and 2015. The primary objective of this analysis is to analyse translation strategies used across these translations, with the aim of identifying which are most prevalent and how they address the inherent challenges of the original. Initially, the original English text was reviewed to pinpoint sentences, expressions and words which were anticipated to present difficulties in translation, or, at least required some degree of critical and creative thinking. These potentially problematic passages were written down for subsequent comparative analysis. This chapter aims to show how Jonathan Swift's work is adapted into Croatian and which strategies most effectively captured the essence of Gulliver's Travels. Translation techniques will be briefly discussed in a few examples because the main focus of the thesis is on translation strategies.

6.1. Borrowing

1. "I called her my *Glumdalclitch*, or little nurse;..."

1993.

Zvao sam je svojom *Glumdalclitch*, ili malom dadiljom:...

2002.

Zvao sam je *Glumdalclitch*, ili "malom zaštitnicom"...

2015.

Zvao sam je svojom *Glumdalclitch*, ili malom dadiljom...

The term *Glumdalclitch* is borrowed in all three translations, moreover, the term nurse is adapted to better reflect the character's function in the context of the story by using "dadilja" or "zaštitnica".

2. After much debate, they concluded unanimously, that I was only *relplum scalcath*, which is interpreted literally *lusus naturae*; a determination exactly agreeable to the modern philosophy of Europe,"

1993.

Nakon silne debate zaključio je jednostavno da sam jedino *replum scalcath*, doslovce prevedeno *lusus naturae*.

2002.

Nakon dugačke rasprave zaključili su *replum scalcath*, što se doslovno može prevesti kao *lusus naturae*, igra prirode; pojam toliko drag suvremenoj europskoj filozofiji

2015.

Nakon silne debate zaključio je jednostavno da sam jedino *replum scalcath*, doslovce prevedeno *lusus naturae*.

In this instance, it is noticeable that the second part of the original sentence “a determination exactly...” is missing. The translator used the translation technique omission, where he left out the part that is further explaining the words “*lusus naturae*”. One of the possible reasons for this is that the translator found it unnecessary and this was a strategy to simplify the text.

3. “Imprimis: In the right coat-pocket of the great manmountain’ (for so I interpret the words *quinbus flestrin*,)”

1993.

Imprimis, u desnom džepu na kaputu goleme Planine od čovjeka ili Gorostasa (jer tako ja prevodim riječi *quinbus flestrin*)

2002.

IMPRIMIS: u desnom džepu kaputa gospodina Velikog Čovjeka Brda (jer tako sam preveo riječi *Quinbus Flestrin*)

2015.

Imprimis, u desnom džepu na kaputu goleme Planine od čovjeka ili Gorostasa (jer tako ja prevodim riječi *quinbus flestrin*)

Other than the borrowed expression “Quinbus Flestrin”, the 1993 and 2015 translations explain the term “manmountain” in two terms – Planina od čovjeka and Gorostas.

4. “While he was thus reasoning and resolving with himself, a *sardral*, or gentleman-usher, came from court, commanding my master to carry me immediately thither for the diversion of the queen and her ladies.”

1993.

Dok je on tako premišljao i odlučivao u sebi, došao iz dvora jedan *slardral*, ceremonijar, i naložio mojemu gospodaru da me odmah onamo odnese za zabavu kraljici i njenim damama.

2002

Baš dok je tako u sebi premišljao i odlučivao, došao je s dvora *slardral*, ili carski meštar ceremonija, i zapovijedio mojemu gospodaru neka me smjesta onamo odnese za zabavu carici i njezinim damama.

2015

Dok je on tako premišljao i odlučivao u sebi, došao iz dvora jedan *slardral*, ceremonijar, i naložio mojemu gospodaru da me odmah odnese onamo za zabavu kraljici i njezinim damama.

The 2002 translation adds the explanation of the term “*slardral*” as carski meštar ceremonija which, stylistically, sounds more formal than *ceremonijar*, but, *ceremonijar* might be slightly more difficult for children to understand.

5. “...who told me, that in the middle, at high-water, it was seventy *glumgluffs* deep, which is about six feet of European measure;...”

1993

...te mi rekoše da je kanal za plime dubok u sredini sedamdeset *glumgluffa*, to jest otprilike šest stopa po evropskoj mjeri

2002

... te su mi rekli da je u sredini za plime voda duboka sedamdeset *glumgluffa*, što je oko šest stopa po europskim mjerama

2015

...te mi rekoše da je sredina kanala za plime duboka sedamdeset *glumgluffa*, to jest otprilike šest stopa po evropskoj mjeri

6. “This great prince received me at my landing with all possible encomiums, and created me a *nardac* upon the spot, which is the highest title of honour among them.”

1993

Kad sam izašao na kopno, veliki me vladar taj dočekaao sa svakom hvalom što može da bude, i odmah me imenovao *nardacom*, a to je najviša čast u njih.

2002

Kad sam izašao iz mora, taj veliki vladar dočekaao me sa svim mogućim pohvalama te me odmah proglasio *Nardacom*, što je najviši njihov počasni naslov

2015

Kad sam izašao na kopno, veliki me vladar dočekaao sa svim pohvalama i odmah me imenovao *nardacom*, a to je najviša čast u njih.

7. “I heard the word *Burglum* repeated incessantly: several of the emperor’s court, making their way through the crowd...”

1993

Čujem kako se neprestano ponavlja riječ *burglum*; nekoji se carevi dvorani progurali kroza svjetinu...

2002

Čuo sam da neprestano ponavljaju riječ *burglum*. Nekolicina ljudi s carskoga dvora progurala se kroz gomilu...

2015

Čujem kako se neprestano ponavlja riječ *burglum*; neki se carevi dvorani progurali kroza svjetinu...

The borrowed term “burglum” remained in all three translations and there are some slight grammatical and stylistic changes as well (nekoji-Nekolicina-neki; carevi-ljudi s carskoga Dvora; kroza svjetinu-kroz gomilu).

8. “I had, the evening before, drunk plentifully of a most delicious wine called *glimigrim*, (the Blefuscudians call it *flunec*, but ours is esteemed the better sort,) which is very diuretic.”

1993

Bio sam se te večeri obilno napio vrlo slasna vina, koje se zove *glimigrim* (Blefuščani ga zovu *flunec*, ali naše se vino smatra boljim), a vrlo je diuretsko.

2002

Večer ranije bio sam popio veću količinu iznimno dobrog vina po imenu *glimigrim* (Blefuščani ga zovu *flunec*, no naša je vrsta na većoj cijeni), koje osobito tjera na mokrenje.

2015

Bio sam se te večeri obilno napio vrlo slasna vina koje se zove *glimigrim* (Blefuščani ga zovu *flunec*, ali naše se vino smatra boljim), a vrlo je diuretsko.

The 2002 translation adds the explanation of the word “diuretic” – koje osobito tjera na mokrenje – which makes it easier to understand.

9. “It now began to be known and talked of in the neighbourhood, that my master had found a strange animal in the field, about the bigness of a *splacknuck*...”

1993

Stali sada doznavati i govoriti po susjedstvu da je moj domaćin našao u polju čudnu životinju, onoliko kolik je popriliči *splacknuck*...

2002

Sad se već po susjedstvu pročulo i pričalo da je moj gospodar pronašao u polju čudnu životinju, veliku otprilike kao *splacknuck*...

2015

Stali sada doznavati i govoriti po susjedstvu da je moj domaćin našao u polju čudnu životinju, onoliko koliki je popriliči *splacknuck*...

10. "...and making some necessary preparations, he hired the *grultrud*, or crier, to give notice through the town of a strange creature to be seen at the sign of the Green Eagle."

1993

...neke potrebne priprave, najmilo *grultruda*, telala ili izvikivača, neka po gradu objavi da se kod "Zelenog Orla" može vidjeti neobično stvorenje...

2002

...i nekih nužnih priprema, unajmio je *grultruda*, ili izvikivača, da razglasi po gradu vijest ga se kod Zelenog orla može vidjeti čudno biće...

2015

...i posvršavao neke potrebne priprave, unajmio *grultruda*, telala ili izvikivača, neka po gradu objavi da se kod "Zelenog orla" može vidjeti neobično stvorenje...

The borrowed term "grultrud" is further explained by adding "telala ili izvikivača" in all three translations.

6.2. Equivalence

1. They have had the art of printing, as well as the Chinese, *time out of mind*:..."

1993

Znali su tiskarsku umjetnost od *pamtivijeka*, kao i Kitajci:...

2002

U toj je zemlji, kao i u Kini, umijeće tiska *poznato od pradavnih vremena*.

2015

Znali su tiskarsku umjetnost od *pamtivijeka*, kao i Kitajci

All three versions of translations are equivalent idiomatic expressions which maintain the meaning of the original text. The 2002 translation uses slightly more literal phrasing, but all resemble something that lasted for a very long time.

2. “At last, *I fixed upon a resolution*, for which it is probable I may incur some censure, and not unjustly”

1993

Naposlijetku sam *stvorio odluku* koja će mi se valjda pokuditi, i neće se pokuditi krivo;...

2002

Napokon sam *stvorio odluku* zbog koje će me neki možda kuditi, i ne bez razloga;...

2015

Naposlijetku sam *donio odluku* zbog koje valjda zaslužujem pokudu i to neće biti krivo;...

3. “He was then *past his prime*, being twenty-eight years and three quarters old,...”

1993

Nije onda bio više u naponu mladosti, bilo mu je dvadeset i osam godina i tri četvrtine,...

2002

Nije više bio u prvoj mladosti, jer tada mu je bilo dvadeset osam godina i tri četvrtine,...

2015

Nije bio više u naponu mladosti, bilo mu je dvadeset osam godina i tri četvrtine,...

The term “past his prime” resembles something or someone that is no longer in the peak period of their life, suggesting they have moved beyond their best years. The Croatian translations capture the same nuance of someone no longer being very young.

4. “*When this adventure was at an end*, I came back out of my house,...”

1993

Kada se završila ta dogodovština, vratim se iz svoje kuće...

2002

Kad je taj posao bio dovršen, izašao sam opet iz kuće...

2015

Kada je završila ta dogodovština, iziđem iz svoje kuće...

The word “dogodovština” captures the tone of the original word “adventure” slightly better because it is more informal. Adventure suggests something exciting, eventful and fun, and the 2002 translation sounds more formal and it loses the sense of excitement of the original.

5. “...surprised at so much wit and good sense in so *diminutive an animal*.”

1993

... ali se začudila tolikoj domišljatosti i razboru u tako *maljucnu stvoru*.

2002

... no bila je iznenađena tolikom domišljatošću i zdravim razumom u tako sićušnoj životinji.

2015

... ali se začudila tolikoj domišljatosti i razboru u tako *maljucnu stvoru*.

The term “maljucni” adds an extra layer of meaning because it might suggest something cute and insignificant rather than just little.

6. “...which hole I shut at pleasure with a board that drew *backward and forward* through a groove”

1993

...tu sam rupu po volji zatvarao daskom koja se *amo-tamo* micala po žljebiću.

2002

...a taj sam otvor po volji zatvarao daskom koja je klisila naprijed-natrag po žlijebu.

2015

...tu sam rupu po volji zatvarao daskom koja se *amo-tamo* micala po žljebiću.

Equivalence occurs only in the first and third translation. The second translation opted for literal translation.

7. “The ship *wore* bravely.”

1993

Brod je junački *istrajao*.

2002

Brod se dobro *držao*.

2015

Brod je junački *istrajao*.

All translations capture the resilience and bravery in difficult conditions and they reflect the struggle that is implied in the original text.

8. “My father had *a small estate* in Nottinghamshire:”

1993

Otac mi je imao *dobarce* u Nottinghamshiru,...

2002

Moj je otac imao malen posjed u Nottinghamshireu;...

2015

Otac mi imao *dobarce* u Nottinghamshireu,...

Equivalence only occurs in the first and third translation. They carry the same meaning as “small estate” and add a more local and culturally specific nuance which is often related to a small family-owned piece of land.

9. “*The king was struck with horror* at the description I had given of those terrible engines, and the proposal I had made.”

1993

Kralja spopala strava od mojega opisa tih grozovitih sprava i od moje ponude.

2002

Car se užasnulo nad mojim opisom strašnih naprava i prijedlogom što sam ga iznio.

2015

Kralja spopala strava od mojega opisa tih grozovitih sprava i od moje ponude.

10. “*It was my good fortune, that no ill accident happened in these entertainments;*”

1993

Sva sreća moja što se u tim zabavama nije dogodila nikakva nezgoda,...

2002

Imao sam sreće da se za vrijeme ovih vježba nije dogodila nijedna nezgoda.

2015

Sva je sreća što se u tim zabavama nije dogodila nikakva nezgoda,...

11. “*The emperor had a mind one day to entertain me with several of the country shows, wherein they exceed all nations I have known, both for dexterity and magnificence.*”

1993

Jednoga dana *smislio* car da me zabavi sa nekoliko domaćih priredaba, u kojima oni vještinom i sjajem natkriljuju sve narode koje sam znao.

2002

Jednoga je dana caru *palo na pamet* da me zabavi njihovim domaćim vještinama u kojima oni, i spretnošću i sjajem, nadilaze sve narode što sam ih upoznao.

2015

Jednoga dana *smislio* car kako da me zabavi s nekoliko domaćih priredaba u kojima oni vještinom i sjajem natkriljuju sve narode koje sam znao.

6.3. Literal Translation

1. *“His voice was shrill, but very clear and articulate...”*

1993

Glas mu je bio cikutljiv, no vrlo jasan i razgovijetan...

2002

Glas mu je bio visok, no vrlo čist i razgovijetan

2015

Glas mu je bio ciktav, no vrlo jasan i razgovijetan...

The word “shrill” resembles a high-pitched and piercing voice or sound, and it carries a negative connotation. The second translation “visok” has more of a neutral tone and is a subtle change in meaning.

2. *“I took them all in my right hand, put five of them into my coat-pocket; and as to the sixth, I made a countenance as if I would eat him alive.”*

1993

Ja ih sve uhvatio u desnu ruku, petoricu turio u džep kaputa, a što se tiče šestoga, ja se pričinio kao da ću ga živa pojesti.

2002

Uzeo sam ih sve u desnu ruku, petoricu strpao u džep, a zatim razvukao lice kao da ću šestoga živog pojesti.

2015

Ja ih sve uhvatio u desnu ruku, petoricu metnuo u džep kaputa, a što se tiče šestoga, pričinih se kao da ću ga živa pojesti.

The 1993 translation used a more colloquial verb “turio” and the 2002 version used “strpao” and “razvukao lice”, and the 2015 translation. The third translation is the closest to a literal translation, using less idiomatic or colloquial expressions.

3. “I delivered up both my pistols in the same manner as I had done my scimitar, and then my pouch of powder and bullets”

1993

Predao sam oba pištolja isto onako kako sam dao sablju, a onda kesu s pušanim prahom i tanad;

2002

Predao sam mu oba pištolja na isti način kao sablju, a zatim i vrećicu s prahom i mecima.

2015

Predao sam oba pištolja na jednak način kako sam dao sablju, a onda kesu s pušanim prahom i tanad;

The translation of “in the same manner” in the 1993 version is slightly more colloquial than the other two translations, which are more straightforward equivalents to the English text. Translations “tanad” and “meci” are also literal translations of “bullets”, but the 1993 and 2015 are more archaic.

4. “I took out my small perspective glass, and viewed the enemy’s fleet at anchor, consisting of about fifty men of war.”

1993

Izvadio svoj mali dalekozor i razgledao usidrenu neprijateljsku mornaricu, koja se sastojala od pedesetak ratnih brodova...

2002

Izvukao svoj mali džepni dalekozor i razgledao usidrenu neprijateljsku mornaricu, koja se sastojala od pedesetak ratnih brodova

2015

Izvadio svoj mali dalekozor i razgledao usidrenu neprijateljsku mornaricu koja se sastojala od pedesetak ratnih brodova

The 2002 version opted for a slight addition of “džepni”, but it can serve as a simplification of the original term and it makes the translation easier for young readers.

5. “They had seen me cut the cables, and thought my design was only to let the ships run adrift or fall foul on each other:”

1993

Vidjeli su kako presijecam konope, ali su mislili da kanim jedino pustiti brodove neka plove nasumce, ili neka se sudaraju;...

2002

Vidjeli su kako režem konopce, pa su mislili da namjeravam *preпустiti brodove strujama* ili ih ostaviti da se sudaraju.

2015

Vidjeli su kako presijecam konope, ali su mislili da kanim jedino pustiti brodove neka plove nasumce ili neka se sudaraju;...

6. “I had quite lost my stomach, and was almost reduced to a skeleton.”

1993

Sasvim mi nestalo trbuha i gotovo sam se bio pretvorio u kostur.

2002

Sasvim sam izgubio trbuh i gotovo se pretvorio u kostur

2015

Sasvim mi nestalo trbuha i gotovo sam se bio pretvorio u kostur.

In all three translations, the phrase “I had quite lost my stomach” mirrors the English idiom but it loses some nuance in Croatian, where it could have been translated more idiomatically to better reflect loss of appetite/weight. The phrase “almost reduced to a skeleton” is translated literally and accurately, maintaining the sense of severe weight loss.

7. “He is taller by almost the breadth of my nail, than any of his court.”

1993

Car je gotovo za širinu mojega nokta veći nego itko na njegovu dvoru

2002

Car je od svih ljudi na svojem dvoru viši gotovo za širinu mojega nokta

2015

Car je gotovo za širinu mojega nokta viši od bilo koga na svom dvoru;...

All translations added in the word “Car” in the beginning of the sentence because he is mentioned in the sentence prior to this one so it is likely added to provide clarity and context in the target text. The variations among the translations are minimal (word order and stylistic choices), but follow the literal translation.

6.4. Modulation

1. “*The learning of this people* is very defective, consisting only in morality, history, poetry, and mathematics, wherein they must be allowed to excel.”

1993

Znanost toga naroda vrlo je nepotpuna; sastoji se samo od moralke, povijesti pjesništva i matematike, ali se mora priznati da su u tom izvrsni.

2002

Znanja njegovog naroda prilično su nepotpuna jer obuhvaćaju samo ćudoređe, povijest, pjesništvo i matematiku, no valja priznati da su u tim područjima izvanredni.

2015

Znanost je toga naroda nepotpuna; sastoji se samo od moralke, povijesti, pjesništva i matematike, ali se mora priznati da su u tome izvrsni.

The translations change the perspective of the sentence and uses words which better suit the context and culture of target language. In addition, translators use the purification

technique to slightly change the negative tone from the word “defective” to a less negative one with “nepotpun”.

2. “The queen, *giving great allowance* for my defectiveness in speaking...”

1993

Kraljica je *bila vrlo obzirna* spram mojih nedostataka u jeziku...

2002

Carica je *pokazala veliko razumijevanje* za manjkavosti mojega govora...

2015

Kraljica je *bila veoma obzirna* prema mojim nedostacima u jeziku...

Using modulation in this example gives the translation a natural flow and adaptation to the target language.

3. “The Blefuscudians, *who had not the least imagination of what I intended*, were *at first* confounded with astonishment.”

1993

Blefušćani, *koji nisu ni sanjali što ja namjeravam* u *prvi se mah* zbunili od čuda.

2002

Blefušćani, *koji nisu ni slutili što kanim učiniti*, u *prvi mah* bili su potpuno zapanjeni.

2015

Blefušćani, *koji nisu ni sanjali što ja namjeravam*, u *prvi se mah* zbunili od čuda.

The first and third translation sounds more colloquial than the original, and it emphasizes the Blefuscudians’ ignorance more vividly, and “at first” is translated with a Croatian idiomatic equivalent “u prvi mah”.

4. “...made so strong an impression on my mind...”

1993

...toliko se silno dojmila moje duše...

2002

...ostavilo je na mene toliko snažan dojam...

2015

...toliko se silno dojmila moje duše...

The first and the third translation represent a perspective shift, and the second a semantic shift. This translation makes more sense in target language because they are more natural in Croatian and literal translation would not make the text understandable.

5. “...whereupon *my chains were immediately unlocked*, and *I was at full liberty*.”

1993

...nato mi odmah skinuli lance, i ja se našao u potpunosti slobodi.

2002

Odmah nakon toga skinuli su mi lance i bio sam sasvim slobodan

2015

...nato mi odmah skinuli lance, i ja se našao u potpunosti slobodi.

This is a more natural and idiomatic equivalent in Croatian. With these translations the meaning is preserved, but the form is more suitable for Croatian language and it fits more to the target language's more common expressions.

6. “*I presently knew* what they meant, and was *glad at heart* to receive this intelligence.”

1993

Vidio sam odmah što oni misle, te sam se od srca veselio što to doznajem.

2002

Odmah sam znao o čemu se radi i bilo mi je *od srca drago* što je stigla ta vijest.

2015

Shvatio sam odmah o čemu govore te sam se *od srca veselio* što to doznajem.

Here, also, the expressions and idioms used in the target text are more suitable and natural in Croatian.

7. “He began with *compliments on my liberty*; said ‘he might pretend to some merit in it;”

1993

Otpočeo je *čestitajući mi slobodu*; rekao mi da on prisvaja sebi nešto zasluge u tom;

2002

Počeo je *čestitajući mi na slobodi* te je rekao da bi i sebe tu mogao smatrati donekle zaslužnim;

2015

Otpočeo je *čestitajući mi na slobodi*; rekao mi da on prisvaja nešto zasluga u tome,

This translation sounds more natural and is more understandable in target language.

8. “But great *allowances should be given* to a king, who lives wholly secluded from the rest of the world,”

1993

Ali mnogo toga *se mora oprostiti* kralju koji živi sasvim odijeljen od drugog svijeta

2002

No, *treba imati mnogo razumijevanja* za cara koji živi potpuno izdvojen od ostalog svijeta

2015

Ali mnogo *se* toga *mora oprostiti* kralju koji živi sasvim odijeljen od drugoga svijeta

In the 1993 version “Allowances” becomes “forgive”, or “oprostiti”, and the passive structure “should be given” translates into a reflexive structure “se mora oprostiti” or impersonal form “treba imati”. These changes make the translations more fitting in the target language.

9. “...which they *pushed forward* in a sort of vehicles upon wheels, till I could reach them”

1993

...i oni mi to na nekim kolicima *dogurali nadohvat*.

2002

...a oni su sve to *gurali* na nekakvim kolicima dok mi ne bi bilo *nadohvat*

2015

...i oni mi to na nekim kolicima *dogurali nadohvat*.

Translations changed into active structures (1993, 2015) and continuous action (2002).

10. “My master, *pursuant to the advice of his friend*, carried me in a box the next market-day to the neighbouring town”

1993

Moj domaćin *poslušao prijateljev savjet*, te me prvoga sajamskog dana odnio u škatulji...

2002

Moj je gospodar *poslušao savjet svojega prijatelja* i sljedećeg me sajmenog dana u kutiji odnio...

2015

Moj domaćin *poslušao prijateljev savjet*, te me prvoga sajamskog dana odnio u škatulji...

Original changes from a prepositional phrase to an active statement in target language. This change imitates the target language better and makes it sound more familiar.

11. “My master, *finding how profitable I was likely to be*, resolved to carry me to the most considerable cities of the kingdom.”

1993

Kad je moj gospodar *vidio koliko bih mu ja mogao koristiti*, odluči da me odnese u najznatnije gradove u kraljevini.

2002

Kad je gospodar shvatio *od kolike bih mu mogao biti koristi*, odlučio je odvesti me u najveće gradove kraljevstva

2015

Kad je moj gospodar *uvidio koliko bih mu mogao koristiti*, odluči me nositi u najveće gradove u kraljevini.

12. ... ,I was bound apprentice to Mr. James Bates...

1993

... te odem, na nauk gospodinu Jamesu Batesu...

2002

...te odem na nauk gospodinu Jamesu Batesu...

2015

... te su me dali u nauk kod gospodina Jamesa Batesa...

Only the example from 2015 is modulation, the perspective shifts from passive to active.

13. *It was a custom introduced by this prince and his ministry (very different, as I have been assured, from the practice of former times,) that after the court had decreed any cruel execution,...*

1993

Taj vladar i njegovi ministri *bili su uobičajili* (sasvim drugačije, rekoše mi, nego što je bila navada za prijašnjih vremena) da nakon toga kad dvor odredi koje okrutno smaknuće...

2002

Taj vladar i njegovi ministri bili su uveli običaj (suprotan, kao što su me uvjeravali, običajima prošlih vremena) da, pošto dvor odredi neku okrutnu kaznu...

2015

Tom je vladaru i njegovim ministrima *prešlo u naviku* (sasvim drugačije, rekoše mi, nego što je bila navada u prijašnja vremena) da svaki put kad dvor odredi koje okrutno smaknuće...

Only the first and third examples are modulation, and while the example from 1993 is more archaic, the translator modernized the term to fit the spirit of the Croatian language.

14. "The diversions of the court of Lilliput described."

1993

Opisuju se zabave liliputskoga dvora.

2002

Opisuju se zabave na liliputskom dvoru.

2015

Opisuju se zabave liliputskoga dvora.

This shift from passive to active and the inversion used in the translation make it more natural in Croatian language.

6.5. Transposition

1. "I was under great difficulties between urgency and shame"

1993

Velika mi je neprilika između nužde i stida.

2002

Osjećao sam se razapetim između hitne potrebe i srama

2015

Velika mi je neprilika između nužde i stida.

Only the second example shows transposition.

2. “When *a great office is vacant*, either by death or disgrace (which often happens,)”

1993

Kad *se isprazni* koja visoka služba, bilo smrću bilo nemilošću (što se često događa)

2002

Kada zbog smrti ili zbog nemilosti neko važno mjesto ostane slobodno (što se događa često)

2015

Kad *se isprazni* koja visoka služba, bilo smrću bilo nemilošću (što se često događa)

This change from noun to verb sounds more natural in the target text and it blends in more in the spirit of the target language.

3. “He *desired I would stand* like a Colossus, with my legs *as far asunder as I conveniently could.*”

1993

Naložio mi da stanem kao kolos i *raskrečim noge* koliko god mogu.

2002

Zaželio je da stanem kao kolos i *raširim noge* koliko god mogu a da mi ne bude neudobno.

2015

Naložio mi da stanem kao kolos i *raskrečim noge* koliko god mogu.

In all examples the adverb “asunder” becomes the verb “raskrečim/raširim”. The second example gives an additional explanation (da mi ne bude neudobno).

4. “I was so *ill a judge* of things, that I could not discover the lenity and favour of this sentence, but conceived it (perhaps erroneously) rather to be rigorous than gentle.”

1993

...pa sam tako *slabo sudio* o tim stvarima, te nisam mogao da razaberem blagost i milost te presude, nego sam rasudio (možda pogrešno) da je presuda prije kruta nego blaga.

2002

...pa sam toliko *slabo* o svemu tome *sudio* da nisam mogao otkriti nikakve blagosti ni milosti u ovoj presudi, već mi se prije linila (možda pogrešno) surovom nego blagom.

2015

...pa sam stoga *slabo sudio* o tim stvarima te nisam mogao razabrati blagost i milost te presude, nego sam prosudio (možda pogrešno) da je presuda prije kruta nego blaga.

This translation is easier to understand in Croatian and it is easier to read than if it was translated literally.

5. “The first request I made, after I had obtained my liberty, was, that I might have *license to see* Mildendo, the metropolis”

1993

Kad mi je dana sloboda, bila mi je prva molba *neka mi se dopusti* da vidim Mildendo, prijestolnicu;

2002

Prvi zahtjev koji sam iznio pošto mi je vraćena sloboda bio je *da mi dopuste* pogledati grad Mildendo, prijestolnicu.

2015

Kad mi je dana sloboda, prva mi je molba bila *neka mi se dopusti* da vidim Mildendo, prijestolnicu;...

In this example, the noun “license” becomes a verb “neka mi se dopusti/da mi dopuste” - meaning to allow or to permit.

6. ...to say the truth, *a very offensive smell* came from their skins;...

1993

...jer da istinu kažem, koža im je veoma *neugodno zaudarala*.

2002

Jer, istinu govoreći, od njihove se kože širio vrlo neugodan miris.

2015

...jer istini za volju, koža im je vrlo *neugodno zaudarala*.

Here, only the first and third examples used transposition where the noun “smell” transformed to a verb “zaudarala” in the target text.

6.6. Calque

1. “We compute the Tramecksan, or *high heels*, to exceed us in number; but the power is wholly on our side.”

1993

Mi sudimo da tramecksan, ili pripadnici stranke *visoke pete*, nadmašuju nas brojem, ali sva je vlast u našim rukama.

2002

Pretpostavljamo da nas Tramecksan, ili pripadnici stranke visokih potpetica, brojčano nadmašuju, no vlast je u potpunosti u našim rukama.

2015

Mi sudimo da nas tramecksan, ili pripadnici stranke *visoke pete*, nadmašuju brojem, ali sva je vlast u našim rukama.

The first and third translation are calques.

There were no instances of adaptation in these translations. Other terms, such as “mile”, “pounds”, “shilling”, “gallon”, “yard”, or “pence”, are not adapted but translated literally, maintaining their original form with following translations: “milja”, “funta”, “šiling”, “pensa”, and more.

7. Translating Satire in Gulliver’s Travels

Satire is a unique challenge for all translators, and translating it requires more than just translation of words from source language to target language. The key is to maintain the humour and irony from the original text and balancing it with the author’s intent of criticizing a certain idea. Moreover, children’s literature requires even more because the final product needs to be accessible and appropriate for children. This chapter explains what translation strategies were used in specific passages where satire is present. In a similar nature to the previous analysis, the original passage will be put as an example, and there will be three different versions of translations and analyses below it.

- a. Satire of human pride and power - the war between Liliput and Blefuscu is described in the following paragraph

“It began upon the following occasion. *It is allowed on all hands (1), that the primitive way of breaking eggs, before we eat them, was upon the larger end (2);* but his present majesty’s grandfather, *while he was a boy (3),* going to eat an egg, and breaking it *according to the ancient practice (5), happened to cut one of his fingers (6).* Whereupon the emperor his father published an edict, commanding all his subjects, *upon great penalties (7),* to break *the smaller end of their eggs (8).* *The people so highly resented this law (9),* that our histories tell us, there have been six rebellions raised on that account; wherein one emperor *lost his life (10),* and another his crown.”

1993

“Otpočeo je ovakvom zgodom: *priznaje se svagdje (1), prvobitni je način da se jajetu, kad bi da ga jedeš, razbija tušika (2);* ali djed sadašnjega veličanstva, *dok je bio dječak (3),* htio jednom da pojede jaje, *po starinskom običaju (4),* dogodilo mu se da je posjekao prst; nato car, otac njegov, izdao edikt i naložio svojim podanicima, *pod prijetnjom velikih kazni (5),* da moraju jajima razbijati *vršiku (6).* *Tomu je zakonu silno zamjerio narod (7),* te nam pripovijeda naša historija da je zbog toga buknuo šest ustanaka; jedan je car u ustanku *izgubio život (8),* a drugi krunu.”

Equivalence (1), modulation (2), literal translation (3), literal translation (4), equivalence (5), modulation (6), modulation (7), literal translation (8).

2002

“Započeo je na sljedeći način. *Kao što je svakome poznato* (1), *prvobitni običaj je da, kad namjeravamo pojesti jaje, to jaje razbijemo udarajući ga po širem kraju* (2). No djed njegova sadašnjeg veličanstva, *kad je još bio dječak* (3), jednom je zgodom htio pojesti jaje i, *držeći se uobičajenoga načina* (4) razbijanja, slučajno je porezao prst. Zato je car, njegov otac, izdao proglas kojim naređuje svim svojim podanicima, *uz prijetnju velikim kaznama* (5), da razbijaju jaja *na užem kraju* (6). *Ljudi su se toliko opirali tome zakonu* (7) da naša povijest bilježi šest pobuna koje su buknule zbog njega; u njima je jedan car *izgubio život* (8), a drugi krunu.”

Equivalence (1), modulation (2), literal translation (3), equivalence (4), equivalence (5), literal translation (6), equivalence (7), literal translation (8).

2015

“Otpočeo je ovakvom zgodom: *kao što se svuda priznaje* (1), *prvotni je način da se jajetu, kad bi ga htio jesti, razbije tušika* (2), ali djed sadašnjega Njegova Veličanstva, *dok je bio dječak* (3), htjede jednom pojesti jaje, pa kad ga je razbijao *po starinskom običaju* (4), dogodilo mu se da je posjekao prst; nato car, njegov otac, izdao edikt i naložio svojim podanicima, *pod prijetnjom velikih kazni* (5), da moraju jajima razbijati *vršiku* (6). *Taj se zakon silno zamjerio narodu* (7) te nam naša historija pripovijeda da je zbog toga buknulo šest ustanaka; jedan je car u ustanku *izgubio život* (8), a drugi krunu.”

Equivalence (1), modulation (2), literal translation (3), literal translation (4), equivalence (5), modulation (6), modulation (7), literal translation (8).

It is worthy to mention that in the 2002 and 2015 translations, unlike in the 1993 version, some complicated words are explained in the footnotes (tušika – donji, zaobljeni dio jajeta; šotka, edikt – naredba; zakon; nalog vlasti; proglas, vršika – gornji, šiljasti dio jajeta)

b. Satire of corruption and bureaucracy

“*In choosing persons for all employments* (0), *they have more regard to* (1) good morals than to great abilities; for, *since government is necessary to mankind* (2), *they believe* (3), that *the common size of human understanding* (4) is fitted to some station or other (5); and that

Providence (6) never intended to make the management of public affairs a mystery to be comprehended only by a few persons (7) of sublime genius (8), of which there seldom are three born in an age (9): but they suppose truth, justice, temperance, and the like, to be in every man's power (10); the practice of which virtues, assisted by experience and a good intention, would qualify any man for the service of his country (11), except where a course of study is required (12)."

1993

"U odabiranju ljudi za sve službe (0) paze više na (1) čestito vladanje nego na velike sposobnosti; jer kad čovječanstvu treba vlade (2), sude oni (3), obična je mjera ljudskog razuma (4) podesna za bilo koje mjesto (5), a Providnost (6) nije nipošto naumila da rukovanje javnih posala učini nekom tajnom koju može razumjeti jedino nekoliko ljudi (7) visoka uma (8), kakvi se rijetko i trojica rađaju u stoljeću (9); nego oni sude da su istinitost, pravednost, umjerenost, i što je nalik, svakom čovjeku u vlasti (10); izvršivanje tih vrlina, pa još iskustvo i dobra namjera, osposobljuju svakoga za službu domovini (11), osim gdje treba nauke (12)."

Literal translation (0), equivalence (1), modulation (2), equivalence (3), transposition (4), equivalence (5), borrowing (6), literal translation (7), equivalence (8), equivalence (9), equivalence (10), (11), modulation (12).

2002

"Kad biraju ljude za različite poslove (0), Liliputanci više drže do (1) morala nego do velikih sposobnosti; oni vjeruju (3) da je prosječan ljudski razum (4) prikladan za većinu javnih služba (5) jer misle da je vlast ljudima nužna (2), pa stoga Priviđenje (6) nije namjeralo da ga mogu razumjeti samo malobrojne osobe (7) uzvišena uma (8), kakve se rijetko rađaju tri u stotinu godina (9). Misle da je u moći svakoga čovjeka (10) da se ponaša onako kako nalažu istinoljubivost, pravednost, umjerenost i slično, te da takvo ponašanje, uz nešto iskustva i dobrih namjera, svakome može dati dovoljno sposobnosti za državnu službu (11), osim ako ona zahtijeva neka posebna znanja (12)."

Modulation (0), equivalence (1), literal translation (2), literal translation (3), equivalence (4), modulation (5), borrowing (6), equivalence (7), equivalence (8), modulation (9), literal translation (10), equivalence (11), modulation (12).

Inversion also occurred in the second sentence of this paragraph.

2015

“U odabiru ljudi za svaku službu (0) paze više na (1) čestito vladanje nego na velike sposobnosti; jer kad čovječanstvu trebaju vlade (2), sude oni (3), obična je mjera ljudskoga razuma (4) pogodna za bilo koje mjesto (5), a providnost (6) nije nipošto naumila vođenje javnih poslova učiniti nekom tajnom koju može razumjeti jedino nekoliko ljudi (7) visoka uma (8), kakvih se rijetko i trojica rađaju u stoljeću (9), nego oni sude da su istinitost, pravednost i umjerenost, vrline koje trebaju resiti svakog čovjeka u vlasti (10), pa još iskustvo i dobra namjera dovoljni svakome za službu domovini (11) osim tamo gdje treba znanja (12).”

Literal translation (0), equivalence (1), modulation (2), equivalence (3), transposition (4), equivalence (5), borrowing (6), literal translation (7), equivalence (8), equivalence (9), equivalence (10), equivalence (11), modulation (12).

c. Satire of the European civilization, its wars and colonial ambitions

“The learning of this people (0) is very defective (1), consisting only in (2) morality, history, poetry, and mathematics, wherein they must be allowed to excel (3). But the last of these is wholly applied to what may be useful in life (4), to the improvement of agriculture, and all mechanical arts; so that among us, it would be little esteemed (5). And as to (6) ideas, entities, abstractions, and transcendentals, I could never drive the least conception into their heads (7).”

1993

“Znanost toga naroda (0) vrlo je nepotpuna (1); sastoji se (2) samo od moralne, povijesti, pjesništva i matematike, ali se mora priznati da su u tom izvrsni (3). No ova se posljednja upotrebljava samo za ono što može koristiti u životu (4), za usavršavanje ratarstva i sviju mehaničkih vještina, tako da bi se kod nas malo cijenila (5). A što se tiče (6) ideja, suština, apstrakcija i transcendentalnosti, o tome im nisam nikad mogao da utuvim u glave ni najmanji pojam (7).”

Modulation (0), modulation (1), literal translation (2), modulation (3), literal translation (4), literal translation (5), equivalence (6), modulation (7).

2002

“Znanja njegovog Naroda (0) prilično su nepotpuna (1) jer obuhvaćaju (2) samo ćudoređe, povijest, pjesništvo i matematiku, no valja priznati da su u tim područjima izvanredni (3). Ali matematiku primjenjuju samo na ono što u životu može biti korisno (4), na usavršavanje poljodjelstva i svih mehaničkih umijeća. Takva bi matematička znanost kod nas bila slabo na cijeni (5).”

Modulation (0), modulation (1), equivalence (2), modulation (3), literal translation (4), modulation (5).

The last sentence of the original text is completely omitted in this translation and clarification is added in the footnotes (ćudoređe – moral propisan pravom).

2015

“Znanost je toga Naroda (0) nepotpuna (1); sastoji se (2) samo od moralke, povijesti, pjesništva i matematike, ali se mora priznati da su u tome izvrsni (3). No ova se posljednja upotrebljava samo za ono što može koristiti u životu (4), za usavršavanje ratarstva i svih mehaničkih vještina, pa bi se kod nas malo cijnila (5). A što se tiče (6) ideja, biti, apstrakcija i transcendentalnosti, o tome im nikad nisam mogao utuviti u glave ni najmanji pojam (7).”

Modulation (0), modulation (1), literal translation (2), modulation (3), literal translation (4), literal translation (5), equivalence (6), modulation (7).

As evident in the analysis, the dominant strategies used are equivalence, modulation, and literal translation. These strategies aim to maintain and portray the satire from the original text. Each edition of the translation uses different phrasing to adapt the original text. For instance, the 1993 translation uses more literal translation, while the 2002 and 2015 translations use more modulation to convey the meaning of the original text and adapt it more to fit the Croatian syntax and idioms. Notably, the 2002 and 2015 editions also added illustrations and more footnotes to clarify further complex terms for children to comprehend.

8. Conclusion

The sophisticated process of translating children's literature, especially when adapting works such as Jonathan Swift's *Gulliver's Travels*, that were not initially intended for young readers, involves many complex challenges that require, or more specifically, demand, creativity and a profound understanding of the target audience. This paper presented a basic theoretical introduction into translation and translating children's literature, the crucial need to translate, not just the words themselves, but also adopt the content and culture to make it more engaging and age-appropriate for children.

Examination of the three Croatian translations from 1993, 2002 and 2015 illustrate the diverse approaches that translators adopt to meet the challenges they are faced with in the translation process. Translation strategies such as modulation, equivalence, literal translation were prominently used to help adjust the tone and style of the narrative to match children's cognitive and emotional abilities, as well as maturity. They helped in preserving the educational value children can get from reading this work; size and power, moral superiority and corruption, perspective and relativity...

Additionally, the different versions of Croatian translations also showcase the evolution of the Croatian language and translation practices over the years. The most prominent change that occurred was the language, grammar and sentence structure simplification which reflects the evolving linguistic and translation changes in children's literature and translation. The comparative analysis shows a gradual move towards clearer and simpler language which enhances readability and engagement for younger audiences.

In conclusion, translating children's literature is an art that requires a translator who combines linguistic precision with cultural sensitivity, pedagogical awareness, softening of words, and fidelity to the original text to create the best possible reading experience for a child.

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