A Comparative Analysis of English and Croatian Translation of "Der Froschkönig oder der eiserne Heinrich" by Jakob and Wilhelm Grimm

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A COMPARATIVE ANALYSIS OF ENGLISH AND CROATIAN TRANSLATIONS OF *DER FROSCHKÖNIG ODER DER EISERNE HEINRICH* BY JACOB AND WILHELM GRIMM

Submitted in partial fulfilment of the requirements for the B.A. in English Language and Literature and German Language and Literature at the University of Rijeka

Supervisor:

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September 2019

Možda nećemo, kao Novalis, romantično i patetično vjerovati, da ako ljubavlju nadvladamo sebe, nadvladamo time i samu prirodu, niti ako 'uspijemo da zavolimo zlo' da ćemo ga time ukrotiti i preobraziti, ali čitajući bajke otkrit ćemo, možda i s iznenađenjem, da unatoč čitavom našem znanstvenom odgoju, u nama negdje duboko živi još uvijek priprosta, otvorena, lakovjerna, gladna dobročiniteljica u duši – vjera u čudo.

Antun Šoljan

ABSTRACT

The purpose of this paper is to investigate translational methodology employed in the English and the Croatian translation of the German fairy tale *Der Froschkönig oder der eiserne Heinrich* by Jacob and Wilhelm Grimm. The material of the thesis comprises two component parts: the first integrant presents a general theoretical overview of the cultural context surrounding Grimm Brothers' artistic pursuit, of the *Gattung* emanating from it, of literary translation and the style therein, with particular emphasis on children's literature and its translation. The second section of the paper, its nucleus, offers a comparative analysis of translation techniques utilized by D. L. Ashliman and Josip Tabak in their translations. Careful exploration thereof will be carried out on morphological, syntactic, semantic and pragmatic levels of language and anchored to John Catford's, Andrew Chesterman's, Eugene Nida's, Jean-Paul Vinay's and Jean Darbelnet's postulations. The thesis is envisaged as a brief, convenient compendium of practical examples and valuable information about a task as challenging as translating for children.

ACKNOWLEDGEMENTS

While volunteering as an English teacher at the children's section of the Public Library "Petar Preradović" Bjelovar in 2017, my little "wards" and I spent a considerable amount of time perusing English and Croatian versions of children's stories written by Jacob and Wilhelm Grimm. As a student of English and German language and literature, I have tried my hand at translating various texts, however not a single one being a literature excerpt. The aforementioned episode of my life was thus the first one where I had to meet the exciting challenge of being not only a tutor but also a literary translator/interpreter. That experience has been more than valuable, for it has opened my eyes to the remarkable degree of artistry one has to possess in order to translate children's literature.

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1. INTRODUCTION

The primary concern of this BA thesis is to advance my understanding of literary translation methods by exploring the ones used in the English and the Croatian translations of Grimm Brothers' *Der Froschkönig oder der eiserne Heinrich*. The Grimms' *Children's and Household Tales* were compiled, translated into English and classified by D. L. Ashliman. One of the pre-eminent Croatian translators, Josip Tabak, introduced Grimm Brothers' literary heritage, *Bajke i priče,* to the target audience.

As the world is becoming increasingly globalized, there is a growing demand for translation. Children's literature translation is gaining prominence, which is attended by the necessity to investigate the nature and the issues of such an academic field. The main contribution of this thesis is a multilingual comparative analysis of the fairy tale *Der Froschkönig oder der eiserne Heinrich* in German, English and Croatian. The practical part of the paper concentrates on the linguistic analysis of the given fairy tales, the problematics of terminology and difficulties translators ought to surmount when translating *Märchen*. Strategies and procedures to be delineated in this case study will hopefully redound to the benefit of translator community and aficionados of translatology.

The organization of the theoretical part is as follows. Chapter 2 introduces Jacob and Wilhelm Grimm's enterprise; the second section thereof covers the essential features of the *Gattung* Grimm. Chapter 3 provides a brief description of literary translation and style. Chapters 4 and 5 highlight children's literature and its translation. I shall be governed by John Catford's translation shifts, Andrew Chesterman's pragmatic strategies, Jean-Paul Vinay's and Jean Darbelnet's translation procedures and Eugene Nida's principles of correspondence.

2. JACOB AND WILHELM GRIMM'S ENTERPRISE

Jacob and Wilhelm Grimm, the two brothers from Kassel, published the first volume of their collection of German folktales, *Kinder- und Hausmärchen* (English: *Grimms' Fairy Tales,* literally: *Children's and Household Tales*), in 1812. New stories had been added throughout the following years until the substantial amount of 200 fairy tales and 10 legends was reached in the seventh edition from 1857. The fairy tales authored by the brothers have been widely translated; being rendered into more than 100 languages, they belong to the body of literature that has entered the canon of classic fairy tales. The endeavor that the Grimms undertook – cherishing and preserving German folk traditions, i. e. having them recorded for succeeding generations – soon became recognized as an artistic and cultural treasure of lasting value that shall be in the hands of all mankind. These tales continue to be a fertile source of ideas for sculptors, writers, painters and film and stage directors worldwide (cf. Dundon, 2018 and Schlömer, 2019).

At the opening stages of their enterprise, Jacob and Wilhelm Grimm compiled a list of folk tales[1] of cultural and historical importance and of philological interest for the adult readership rather than deeming themselves children's authors. The two primarily attempted to keep the German oral lore and folk traditions alive, i. e. to conserve them for posterity for all future times by capturing and documenting the body of culture in a piece of literature. Karen Seago states that "the tales transcend the fragmentation of contemporary Germany because there are no local references. According to Wilhelm, the *Märchen* are removed from the actual world and their essence expresses something uniquely German." (Seago 2001: 172)

[1] In her book *The Hard Facts of the Grimms' Fairy Tales: Expanded Edition*, Maria Tatar draws a distinction between the following genres: "On the one hand, *folktale* refers to oral narratives that circulate among the folk; on the other it designates a specific set of tales, namely oral narratives that take place among the folk, that is, in a realistic setting with naturalistic details. [...] The term *fairy tale*, by contrast, has been associated with both oral and literary traditions but is above all reserved for narratives set in a fictional world where preternatural events and supernatural intervention are taken wholly for granted. A fairy tale can thus belong to the category of folktales, but it stands in contrast to the folk tale, which is sharply biased in favor of earthly realism." (Tatar 2019: 33)

The brothers had more than 50 collaborators, who were, just like them, cultivated and accorded considerable social prestige. The entire literary crew drew on various literary sources, as stated in Jacob Grimm's letter addressed to Clemens Brentano:

> "We are going to start by collecting all the oral tales from the entire German fatherland and only wish that we do not misconstrue the general and extensive sense of the matter by the manner in which we are approaching it. We are thus going to collect each and every tradition and tale of the common man whether the contents be sad or humorous, didactic or amusing, no matter what the time period is, whether they have been composed in the simplest prose or set in rhyme. . . ." (qtd. in Zipes 2015: 9-10)

Moreover, Jack Zipes claims the collection should not be reduced to the term *fairy tale* solely, for it encompasses "animal tales, legends, tall tales, nonsense stories, fables, anecdotes, religious legends, and, of course, magic tales (Zaubermärchen), which are clearly related to the great European tradition of fairy tales that can be traced back to ancient Greece and Rome and beyond." (Zipes 2015: 5)

However, the tales have undergone necessary adjustments. All the editions appearing between 1812 and 1857 were subject to alterations, as regards both the content and the writing style, i. e. diction, sentence structure and paragraph structure. The lion's share of the rescripting resulted from the continual, meticulous work-in-progress: the influx of new material for the tales along with the critical inputs were constantly leaving the door open to further modifications of the already existing works. Literature mavens denounced the acts of cruelty within the family circle, the portrayal of the devil and some expressions carrying sexual connotations. As such, the tales were inappropriate for children. The 1819 edition therefore, to a certain extent for marketing motives, introduced several transformations: the omission of the instances of domestic violence, the absence of erotic allusions (incest, premarital sex and pregnancy), the increased frequency of diminutive forms, the representation of gender and family roles in accordance with the then moral code and the prevalent Christian outlook[2]. In the preface to that second edition of their collection of tales, Wilhelm Grimm wrote:

[2] "Rolleke točno primjećuje da je prvi stadij rada braće Grimm oko pripovijedaka bio dalek od izvornoga usmenog repertoara i da bi zbirka 'jedva mogla naići na pozornost ili čak imati uspjeha da je u neizmijenjenu obliku donosila ono što su tada stvarno pripovijedali pučki slojevi kao navodni nosioci bajki' te da se za 'fragmentarne, proturječne, često i bestidne zapise u ono doba ne bi zanimali ni izdavači ni čitatelji' (str. 532). A i poslije, kad se repertoar pripovijedaka Grimmove zbirke primakao bliže pučkim izvorima, građa se i dalje filtrirala pripovjedačevim i zapisivačevim izborom priča koje će kazivati odnosno zapisati, izborom priča koje će se objaviti i njihovom konačnom obradbom." (Bošković-Stulli 1983: 96)

> "Dabei haben wir jeden für das Kinderalter nicht passenden Ausdruck in dieser neuen Auflage sorgfältig gelöscht. Sollte man dennoch einzuwenden haben, daß Eltern eins und das andere in Verlegenheit setze, und ihnen anstößig vorkomme, so daß sie das Buch Kindern nicht geradezu in die Hände geben wollten, so mag für einzelne Fälle die Sorge recht seyn, und dann von ihnen leicht ausgewählt werden; im Ganzen, das heißt, für einen gesunden Zustand, ist sie gewiß unnöthig." (Grimm 2016: 10)

Instead of creating merely an assemblage of recorded folktales, Grimm Brothers had every intention to formulate an *Erziehungsbuch* (educational manual), the contents of which had to be compatible with the nurturing tactics and the general code of etiquette of the day (cf. Blaha-Peillex 2008: 52).

That *Kinder- und Hausmärchen* is of outstanding merit suggests its nomination for and acceptance to UNESCO's Memory of the World Registry in 2005.

2. 1 THE *GATTUNG* GRIMM

There are some ubiquitous formal qualities of fairy and folk tales. Upon mentioning the genres, those authored by Grimm brothers may spring to mind. A feature highly conspicuous already at the beginning of a tale is its formulaic nature[3]. Readers are not presented with precise temporal and spatial information. Time leaps are created by introducing shifts from one season of the year to another and tales are set in unspecified areas of distant lands, e. g. castles, towers, cottages in the middle of forests. Were there explicit historical references, constraints arising from a firm narrative frame might be imposed on readers' imagination.

A single storyline plot places the hero in the foreground of attention, whereas the remainder (other figures and surrounding events) is backgrounded. The chain of events may be divided into four parts: exposition (introduction of the story, characters and setting and the conflict), rising action (incidents that create suspense and build toward the conflict), climax (the most intense point of the plot) and denouement (the final resolution of the intricacies of the plot). Repetitions serve to reinforce existing

[3] Tim Jennings and Leanne Ponder have listed some of the most frequent opening and closing lines found in fairy tales, such as: "A great while ago, when the world was full of wonders...", "In the olden times when wishing still helped…", "Many hundred years ago in a country across the sea, there lived...", "Even to this day.", "They grew to be very old, and lived happily all the days of their life.", "The end." (cf. Jennings & Ponder)

feelings or ideas and to commit certain elements to memory more easily. Fairy tales adopt a general scheme that depicts obstacles in the main character's path to happiness, which is achieved through the remarkable victory over malevolent forces (demons, witches, evil stepmothers and stepsisters, beasts...) or marrying into a rich (royal) family and living happily, long and prosper ever after. The conflict, which initially seemed to be insoluble, is settled through the intervention of supernatural forces (magic powers, magical creatures). The helpers are always at the hero's disposal; they pop up when the hero runs into trouble and vanish upon the fulfillment of their duty.

Characters are represented stereotypically and in a dualistic, black-and-white fashion, i. e. they are good or bad, guileless or sly, courageous or cowardly, bright or stupid, rich or poor, beautiful or ugly... The core of the didactic nature of tales lies within the triumph of good over evil. This aspect will be further touched upon in Chapter *Children's Literature*.

From the linguistic point of view, it is worth mentioning that the fairy tales are written in the past tense and teem with direct speech. The brothers also had a penchant for the usage of diminutives and archaic diction.

3. LITERARY TRANSLATION

The process of rendering a written work of artistic merit into another language entails lingual dexterity as well as the knowledge of cultural contexts. One of the essential requirements for a successful translation of a literary piece is the translator's cognizance of its meaning being an artistic arrangement of linguistic and nonlinguistic components: "Književnina je uronjena u kontekst intertekstualnih i književnopovijesnih silnica te se ne dade tumačiti kao svojevrsno ahistorijsko tvorivo." (Žagar-Šoštarić & Čuljat 2014: 93) Understanding of a work of literature can be deepened by knowing the ideological, moral, political and social climate within which its author lived and created, for these factors may cast light on the author's worldviews, motives and intentions. Written artistic works harbor not only fictional environments and events but may also be used as a vehicle for depicting the real ones.

Technical, legal, medical, etc. translations are characterized by their stiff, stilted and artificial lexicon where no experimentation with creative sentence constructions is welcome. Contrarily, literary translation calls for artistry: [Z]nanstveni prijevod uporabnih tekstova polazi od jezičnoga sustava, dok se u književnim prijevodima jezični sustav ne može smatrati polazištem prijevoda zbog književnoga, poetski modificiranoga jezika, koji se odlikuje visokim stupnjem individualnosti i originalnosti i odstupanjem od jezičnih norma." (Žagar-Šoštarić & Čuljat 2014: 97) Literary devices, which impart symbolic meaning to a text, are, beside the content and the style thereof, the crucial dimension of the literary composition that must be taken into consideration. In order to translate a piece properly, translators have to, before anything else, peruse it so as to understand its gist. The experience of a text being a subjective one means that literary translators face quite a challenge: they have to silence their self and own interpretation and manage to render the text, its meaning and its aesthetic appeal without interference.

To be able to distinguish between various meaningfully corresponding translation variations requires a total mastery of both languages that manifests itself in the form of understanding delicate nuances in meanings and knowing which connotations are attached to a specific word. When translating

a text from one language into another, translators should strive to render it in a way that "the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message" (Nida 1964: 159). To clarify, the impression that target language readers obtain from reading a translated text should be on a par with the impression that the source language text gave source language readers; translated texts should appear as if they were not a translation.

Literary translation is an arduous activity because the translator has to focus not only on producing the equivalence of response but also on maintaining the aesthetic appeal and the artistic value of a text translated, which emanate from a careful choice of vocabulary: "Književnost i u prijevodu treba ostati umjetnost, a ne puki proizvod na ciljnom jeziku." (Žagar-Šoštarić & Čuljat 2014: 96) What makes the nature of such a challenging process even more exacting is the absence of precisely defined methods of interpreting a literary text and rendering it into a target language. A vital prerequisite thereto is literary sensibility[4] and a thorough knowledge of literary theory, literary methodology and history of literature.

3. 1 STYLE IN LITERARY TRANSLATION

In his book *Cognitive Stylistics and the Translator,* Hasan Ghazala defines style as "a linguistic choice made on the basis of options available in language. It is the total options available in the syntactic, semantic, phonological and pragmatic systems." (Ghazala 2011: 37) In other words, style is the result of choosing a particular mode of expression among various alternative methods for conveying thoughts in words. Leech and Short claim that the term may refer to "the linguistic habits of a particular writer" (Leech & Short 2007: 10).

[4] Gianni Rodari uses a stone-water analogy to help us visualize how a particular word can trigger us to conjure up new images or sounds: "A STONE THROWN into a pond sets in motion concentric waves that spread out on the surface of the water, and their reverberation has an effect on the water lilies and reeds, the paper boat and the buoys of the fishermen…." (Ryan 2010: 5)

One can reckon that style shows a reflection of the writer's distinctive character on account of his/her locution, i. e. predilection for particular vocabulary items and the syntactic and morphological organization thereof. Translators, too, make choices while transferring idiosyncratic features of a literary style. Since the style arises from the choice, it is logical to conclude that that of a translator will be "palpable" in a TL text.

4. CHILDREN'S LITERATURE

There is no concise and definitive exact statement of the meaning of the genre due to the wide extent of the subject area and the inability to fully define the scope of meaning of the words "child" and "childhood", for the two terms could be defined from the point of view of a child and of an adult. In addition, it is the adults who fix legal age limits. In order to tackle the issue successfully, Riita Oittinen states: "I have avoided explicit definitions of these topics but prefer to 'define' them implicitly, according to whatever publishers or authors or translators *think* of as children. I see children's literature as literature read silently by children and aloud to children." (Oittinen 2000: 4) A definition that successfully narrows the extensive range of this particular type of literature is that by Göte Klingberg:

> "Literatur für Kinder und Jugendliche (von hier an einfach Kinderliteratur genannt) wird definiert nicht als diejenigen Bücher, die Jugend gelesen hat (von Kindern und Jugendlichen wird und wurde eine umfangreiche Literatur gelesen), sondern als diejenige Literatur, die für oder hauptsächlich für Kinder und Jugendliche veröffentlicht worden ist." (qtd. in O'Connell 2006: 16)

Children's literature is characterized by asymmetry – the four distinctive characteristics thereof are a disparity in age between its authors and their target readers, its dual audience, or *Mehrfachadressierung* associated with *Doppelsinn*, as put nicely by Hans-Heino Ewers, and its dual character.

Children's literature is predominantly written by adults. This aspect raises wider issues, namely these of authors' potential lack of sensitivity to children's reading interests and tendencies, and of them consequently producing works that receive the appreciation of literary pundits, educationalists and parental figures. Furthermore, it is the seniors who edit, publish, review and choose books for youngsters, the less competent partners in the dyad. The governing factor in the process is the adults' idea of younger generations' literary needs, interests and expectations[5]: "The decisive factor is, however, that it [a literary piece for children and the youth] corresponds to their [the adults'] ideas of

[5] A piece of information I found quite interesting is the one in Chapter 4, *Children's Literature and Literature for Children*, of Riita Oittinen's 2000 book *Translating for Children*; she writes: "It is very symptomatic that Lewis Carroll addressed his The Nursery 'Alice' 'to every mother.'" (Oittinen 2000: 69) In my opinion, that move is a rather canny instance of ingratiation.

reading material suitable for children and the youth. If that is the case, the adults are willing to recommend the text or forward it directly to children and the youth." (my translation of "Es ist vielmehr entscheidend, dass er deren grundlegenden Vorstellungen von geeigneter Kinder- und Jugendlektüre entspricht. Sollte dies der Fall sein, sind die Vermittler bereit, den Text zu empfehlen oder direkt an Kinder und Jugendliche weiterzuleiten[.]" (Ewers 2012a))

The genre being meant to be read out loud implies that those „works addressed to multiple audiences" (my translation of "mehrfach adressierte Werke" (Ewers 2012a)) are "metaphoric/allegorical poetry[6] with clearly separated messages for children and adults, i. e. works with an exoteric and an esoteric meaning layer" (my translation of "Bilddichtungen mit deutlich getrennten Botschaften für Kinder und Erwachsene, Werke also mit einer exoterischen und einer esoterischen Sinnebene" (Ewers 2012b)). In other words, children are likely to pay attention to the moral of a work made manifest, whereas adults appreciate the realms of disguised salutary lessons drawn from the instances of lapses in moral rectitude.

Tina Puurtinen draws our attention to another unique feature of the genre, i. e. its dual function: "Children's literature belongs simultaneously to the literary system and the social-educational system, i. e. it is not only read for entertainment, recreation and literary experience but also used as a tool for education and socialization." (qtd. in O'Connell 2006: 17) For the purposes of my paper, I will restrict myself to the dual function of fairy tales.

Reading experience allows children to travel the worlds of fantasy, which inspires their imagination and stimulates their creativity, thus fostering the admirable exploratory spirit. In practically all cases, clear, lively illustrations in full color dominate. They boost children's visual thinking, develop their imaginative faculties by helping them merge with the tale, i. e. see themselves as a character therein, and may facilitate retention.

[6] In his book *Fundamental Concepts of Children's Literature Research: Literary and Sociological Approaches,* Ewers himself uses the term *metaphoric/allegorical poetry* (cf. Ewers 2009: 166)

Young readers are made aware of the existence of evil forces in the world, but from the comfort of their homes. Some caregivers perceive harsh punishments antagonists suffer in the end as acts of gratuitous violence; however, Bruno Bettelheim in his book *The Uses of Enchantment: The Meaning and Importance of Fairy Tales* expounds a polarized view in favor thereof, since such conclusions allow children to draw clear morals from the failures of the vicious ones: "Adults often think that the cruel punishment of an evil person in fairytales upsets and scares children unnecessarily. Quite the opposite is true: such retribution reassures the child that the punishment fits the crime. [...] [B]ut the more severely those bad ones are dealt with, the more secure the child feels." (Bettelheim 2010: 141) On September 23, 2015, Claudia Mills, Emeritus Associate Professor of Philosophy and children's books author, held a discussion on didacticism and said: "'Watching characters come to important conclusions right in front of you can make morals in stories so powerful for readers. A moral has to be rich enough to resonate with adults too. We can't be afraid to share our most deeply-rooted truths with children.'" (Office of University Relations of Eastern Connecticut State University 2015) From my standpoint, it is the caregiver's responsibility to explain to the child that fairy tales abound with characters and events moved from the boundaries of reality, that incidents portrayed therein belong to the dim and distant, pre-enlightenment and pre-scientific past and to discuss the (un)acceptability of characters' actions and the consequences thereof. I know not a single person who thinks all stepmothers are evil, even though they have gained literary notoriety as one of the most frequent black-hearted villains. Books themselves do not rear children but are to be used as an indispensable tool in the nurture – grown-ups' input is vital.

The experience of reading a fairy tale is, as mentioned earlier, the one that unites the competent and the less competent partner. Reading out loud and exchanging views on the material encourages children's vocabulary growth and facilitates the development of their communicative skills. Additionally, tales introduce them to various ideas, customs, and social behaviors, consequently promoting "cultivation" from an early age.

Notwithstanding the genre's dual purpose (pleasure, didactic aims[7]), it has been occupying a marginal position within the hierarchy, which Eithne O'Connell attributes to the target audience being a select one: "the primary target audience is children and they and their literature, like women and women's literature, are treated in many cultural systems as, at worst, peripheral, and, at best, not really central to the concerns of 'high art' and culture" (O'Connell 2006: 18). I put this down to the concept of childhood as we today know it being relatively young. Compulsory schooling laws and laws prohibiting ruthless exploitation of children had not been introduced until the end of the 19th century and the beginning of the 20th century, respectively. Regarding childhood as a stage of life that is reserved for learning is a modernity coincidental with first-wave feminism. Besides, it was the religious establishment that had exercised a monopoly over (and thus established) the educational system up to the 18th century. Books for children centered on the instillation of strict Christian morals (ABC books of non-secular nature, hornbooks, primers), only to assume a more of a commercial and edifying character with the advent of British moralists (cf. Shavit 2009: 137). Betsy Gould Hearne similarly maintains that the structure of the standard literary hierarchy may be comparable to that of a patriarchal family, in which children's literature is of inferior rank and a sphere of low-status women's literature into the bargain: "The conventional literary system is, after all, very like the traditional family: adult male literature predominates, women's literature is secondary (and grudgingly recognized), while children's literature is not only at the bottom of the heap, but (worse) it is very much the province of women." (qtd. in O'Connell 2006: 18) Peter Hunt, Professor Emeritus in Children's Literature at Cardiff University, identifies further determinants of the aforementioned unenviable reputation of children's literature: "Forced to describe themselves in terms of established norms, children's books do not shape up very well: their narratives are often novellas rather than novels; their verse is doggerel rather than poetry; their drama is

[7] In the 1993 edition of her book *Off with their heads!: fairy tales and the culture of childhood,* Maria Tatar makes a distinction between two types of didactic tales. On the one hand cautionary tales "aim to mold behavior by illustrating in elaborate detail the dire consequences of deviant conduct." (Tatar 1993: 25) That is to say, warning tales put a damper on recalcitrance and nonconformity by recounting consequential cruel punishments characters suffered. Exemplary tales, on the other hand, liberate and exalt "dutiful obedience to the point of subservience and servitude" (Tatar 1993: 45). Characters who acquiescently endure their misery ultimately receive their meed of approbation.

improvisation rather than mediated text. As with other forms of literature, genre can degenerate rapidly into formula." (qtd. in O'Connell 2006: 19)

In my estimation, many fail to bear in mind what a weighty responsibility and an onerous task it is to produce works that evidently teach youngsters useful lessons while having them cloaked in seemingly innocent, banal plots and rhythmical compositions. With children being at the bottom of a (traditional) family hierarchy, it should come as no surprise that some underemphasize or, even worse, fail to acknowledge the edifying nature of that type of literature.

4. 1 TRANSLATION OF CHILDREN'S LITERATURE

Considering the marginal position children's literature holds within the literary polysystem, one may presume that translation thereof has not fared well either. Children's literature translators such as Göte Klingberg, Riita Oittinen and Zohar Shavit entertain divergent opinions of adaptation as one of the approaches to translation.[8] Since literary translation allows for artistic freedom in the process, *adaptation* – a method that entails departures from the original text in the form of domestication or foreignization, omissions or additions, simplification or explanation etc. – seems to be a term more appropriate than *translation,* for the latter underlines fidelity to the source language text. What follows is a description of the subcategories of adaptation with arguments both in favor of and against each.

Translators of children's literature ought to translate, i. e. *adapt* a piece in a way it is in keeping with its dual purpose of entertaining and development and its dual audience, which is achievable by assuming three roles: that of a listener, of a reader and of a painter/storyteller (cf. Vankova 2013). Firstly, the translator has to "listen" to and acquaint himself with the culture he is translating. A fine example therefor is the translation of onomatopoeia; onomatopoetic words are conducive to a more cheerful, picturesque narration and serve edification if the child has not heard the sound an animal or an

[8] Klingberg and Shavit reprobate adaptation and advocate unabridged translations, for these are in their opinions a token of respect for the author and the original and the young readers' knowledge and cognitive abilities, whereas Riita Oittinen views adaptation as an integral part of the translation process (cf. Oittinen 2000: 84 – 99).

object produces. The translator's second task is paying attention to the rhythmic fluctuation of the piece – dialogues and ditties have to be capable of being read aloud vividly, as fine and euphonious streams. Last but not least, translators have to paint a clear, accurate picture of the narrative situation by meticulously combing through translation alternatives, ultimately opting for the most suitable colorful equivalent.

One of the standard practices followed by translators of children's literature is the domestication vs. foreignization dichotomy[9] (cf. Oittinen 2000). Domestication or "cultural context adaptation" refers to the acculturation of culture-bound source text elements – names, locales, historical figures, ceremonial occasions, religious convictions – to the target language. Foreignization, on the other hand, applies to the retention of alien culture components. Domestication, governed by adults' ideas of children's reading and cognitive abilities, is frequently chosen because the foreign and the unknown may be felt as confusing, interfering with the even flow of the familiar, and discouraging. However, this consideration deserves a second thought. Toddlers discover something new from their own culture every day, which means they would not necessarily regard the foreign as non-native. In addition, the influx of the foreign may smooth the path of stepping out of one's own cultural frame of reference. Present-day children are growing up in a global village, which implies that the wide-ranging exposure to media enables them earlier foreign language and knowledge acquisition, automatically raising their awareness of and eliciting positive responses to the otherness in the non-immediate environment.

Another strategy of translation manipulation is the addition vs. deletion dichotomy (cf. Oittinen 2000), which is conditioned by not only adults' impression of young readers' faculties but also what they perceive as conforming to socially acceptable standards of conduct. Omission is a requisite in cases of redundancy or convoluted constructions, but translators usually omit taboo subjects like sexual

[9] Lawrence Venuti introduced the terms *domestication* and *foreignization* into TS in 1995. The former is defined as "an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home" (Venuti 1995: 20), and the latter as "an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad" (Venuti 1995: 20).

relations, bodily waste, violence and torture.[10] Added material should make for higher intelligibility of the work by supplying the readers with pieces of information as "previous events, context, or historical background, and thus have the function of explanation and embedding" (Sharma 2015: 5). These two approaches can have serious consequences, for the translator's freedom can easily blur the lines between adaptation and gross interference.

The by-product of omission can be oversimplification, which may then be detrimental to the elegant literary style and consequently depriving children of learning sophisticated expressions that are rarely utilized on a daily basis. Explanations in the form of footnotes, helpful as though they may be, can undermine the fluidity of a fairy tale.

Thus far, this thesis has attempted to provide a coherent theoretical framework underpinning the study. The chapter that follows moves on to dissect D. L. Ashliman's and Josip Tabak's translation strategies from a linguistic perspective and to provide my commentary thereon.

[10] Riita Oittinen illustrates this point with the example drawn from an abridged Finnish translation of Jonathan Swift's *Gulliver's Travels*: "In Swift's original story, Gulliver occasionally had trouble with urinating due to his size. […] In the original, Gulliver extinguishes the fire by urinating on it; in the Finnish shortened version the urine has been replaced with a pond of water and Gulliver's big shoe: Gulliver picks up his shoe, fills it with water, and pours the water on the fire." (Oittinen 2000: 92-93)

5. TRANSLATION ANALYSIS: *DER FROSCHKÖNIG ODER DER EISERNE HEINRICH* BY JACOB AND WILHELM GRIMM

In the following pages of the thesis, I will give a comprehensive analysis of D. L. Ashliman's and Josip Tabak's translations of the fairy tale *Der Froschkönig oder der eiserne Heinrich*, which has been carried out on several linguistic levels. Last but not least, I will put forward my constructive suggestions concerning particular word choices in the English translation.

5. 1 MORPHOSYNTACTIC LEVEL

John Catford's translation shifts underpin the morphosyntactic analysis (cf. Catford 1965). He distinguishes between *level shifts* and *category shifts*. The former refers to "a SL item at one linguistic level ha[ving] a TL translation equivalent at a different level" (Catford 1965: 73), i.e. a shift from grammar to lexis, while the latter encompasses *structure shifts,* i.e. changes in the word order, *class shifts,* i.e. changes in the word class, *unit shifts,* i.e. changes in word rank, and finally *intra-system shifts* or changes within the word itself (cf. Catford 1965: 73 – 82).

I. LEVEL SHIFTS

GERMAN	ENGLISH	CROATIAN	COMMENTARY
die Sonne selber, die doch ***so vieles gesehen hat***	*the sun itself, who, indeed,* ***has seen so much***	***se nagledalo*** *ljepote*	Croatian has **no aspect** equivalent to that of the German *Perfekt* and the English present perfect tense (up to now), but it is **subsumed under the meaning component** *vidjeti mnogo događaja* of the verb *nagledati se*.
wenn ich dein Spielwerk wieder ***heraufhole***	*if I* ***bring back*** *your plaything*	*ako ti sa dna* ***iz****vadim igračku*	German and Croatian verbs are **prefixed by *herauf-/iz***, the equivalent of which is the English **phrasal verb *bring back***.

***hinab**sinken*	*dive **to the bottom***	*uroni **u dubinu***	Translation equivalents of the German **prefix *hinab-*** (downward) are the **preposition *to/u*** expressing motion in a particular direction combined with the noun *bottom/dubina.*
*ich habe mich **satt**gegessen*	*I have eaten **all** I want*	*najedoh se **dosita***	German – **prefix *satt-*;** English – **pronoun *all*;** Croatian – **adverb *dosita***
*der treue Heinrich hob beide **hinein***	*Faithful Heinrich lifted them both **inside***	*vjerni im Henrik pomože oboma **u** kočiju*	German – **prefix *hinein-*;** English – **adverb *inside*;** Croatian – **preposition *u***

II. CATEGORY SHIFTS

i. STRUCTURE SHIFTS

GERMAN	ENGLISH	CROATIAN	COMMENTARY
Da warf sie die Tür hastig zu, setzte sich wieder an den Tisch, ***und es war ihr ganz Angst.***	***Frightened**, she slammed the door shut and returned to the table.*	*Kraljevna brže - bolje zalupi vratima i vrati se za stol,* ***ali sva u strahu.***	The nature of the English language requires that **the verbal adjective *frightened* acting as a non-finite clause** be put in the **initial** position. Croatian translation shows no changes in the word order.
Wer dir geholfen hat**, als du **in der Not warst**, den sollst du hernach **nicht verachten.	*You **should not despise someone who has helped** you **in time of need**.*	***Nije red** da **onoga tko ti je u nevolji pomogao,** poslije **prezireš**.*	Were there **inversion** in the English translation, too, the level of **formality** would be substantially **increased**.
Nun wirst du Ruhe haben, du garstiger Frosch.	*Now you will have your peace, you disgusting frog.*	*Eto ti na,* ***gadna žabo**, valjda ćeš **se sada umiriti!***	The **English** translation is **more literal**. There is a **shift** only from German into **Croatian**.

ii. CLASS SHIFTS

GERMAN	ENGLISH	CROATIAN	COMMENTARY
dessen Töchter waren alle ***schön***	*whose daughters were all* ***beautiful***	*čije kćeri bijahu sve* ***ljepojke***	German – **adjective**; English – **adjective**; Croatian – **noun**
Nahe bei *dem Schlosse* ***des Königs***	***in the vicinity of*** *the* ***king's*** *castle*	***za*** ***kraljevskim*** *dvorima*	German – **compound preposition**; English – **noun**; Croatian – **adverb** German – **noun, the genitive case**; English – **noun, possessive s**; Croatian – **adjective**
Und schon ***klopfte es*** *zum zweitenmal*	*there* ***came a*** *second* ***knock*** *at the door*	*Dotle se i drugi put* ***začulo kucanje***	German – **verb with obligatory *es***[11]; English – **empty verb + noun**; Croatian – **verbal noun (*besubjektna rečenica* [impersonal sentence])**[12]
Da ward sie erst ***bitterböse***	*With that she became* ***bitterly angry***	***Rasrdi se*** *na to kraljevna*	German – **adjective, elativ** English – **adverb + adjective**; Croatian – **verb** The **equivalent of the semantic function** of the **absolute superlative** is **the adverb *bitterly*** acting as a modifier, and **the verb *rasrditi se***, which carries **the connotations of wrath and working oneself into a frenzy**.
und ***hinten*** *stand der Diener*	***at the rear*** *stood*	*a kočiji* ***straga*** *stoji*	German – **adverb**; English – **preposition + noun**; Croatian – **adverb**
als sein Herr ***war*** *in einen Frosch* ***verwandelt worden***	*his master's* ***transformation*** *into a frog*	*kad mu je ono gospodar* ***bio pretvoren*** *u žabu*	German – **verb**; English – **noun**; Croatian – **verb**
und war ***voller Freude*** *über* ***die Erlösung***	*He was* ***filled with joy*** *over* ***the redemption***	*sav* ***sretan i presretan*** *što mu* ***se*** *gospodar napokon* ***izbavio***	German – **preposition + noun**; English – **verb + noun**; Croatian – **adjective** German – **noun**; English – **noun**; Croatian – **verb**

[11] In the context of impersonal verbs, the pronoun *es* (it) has a grammatical rather than a lexical function of the subject.

[12] According to Marica Čilaš, "[b]esubjektne su rečenice one jednostavne rečenice u kojima nije realizirana subjektna pozicija" (Čilaš 2005).

noch einmal ***krachte es*** *auf dem Weg*	*once again the prince heard* ***a cracking sound***	***prasnulo je*** *još jednom*	German – **verb + obligatory *es***; English – **adjective + noun**; Croatian – **verb (*besubjektna rečenica*** [impersonal sentence]**)**

iii. UNIT SHIFTS

GERMAN	ENGLISH	CROATIAN	COMMENTARY
Sooft *sie ihr in Gesicht schien*	***every time*** *it shone upon her face*	***svaki put iznova*** *divilo*	German – **word**; English – **phrase**; Croatian – **phrase**
Ich kann wohl ***Rat schaffen***	*I can* ***help*** *you*	*ja ću ti* ***u pomoć priskočiti***	German – **phrase**; English – **word**; Croatian – **phrase**
Da warf sie die Tür hastig zu, setzte sich wieder an den Tisch, ***und es war ihr ganz Angst.***	***Frightened****, she slammed the door shut and returned to the table.*	*Kraljevna brže - bolje zalupi vratima i vrati se za stol, ali sva* ***u strahu.***	German – **sentence**; English – **word**; Croatian – **phrase**
Was du versprochen hast*, das mußt du auch halten*	***What you have promised****, you must keep.*	***Obećanje*** *valja i držati*	German – **clause**; English – **clause**; Croatian – **word**
Wer dir geholfen hat, ***als du in der Not warst***	*someone who has helped you* ***in time of need***	*onoga tko ti je* ***u nevolji*** pomogao	German – **clause**; English – **phrase**; Croatian – **phrase**

iv. INTRA-SYSTEM SHIFTS

Number

GERMAN	ENGLISH	CROATIAN	COMMENTARY
*in den alten **Zeiten***	*in olden **times***	*u davno **doba***	German – **plural**; English – **plural**; Croatian – **singular** The Croatian ***doba*** is a word more pertaining to the genre than *vrijeme*, and it **seems to cover a wider period of time** than its synonym.
*Nahe bei dem **Schlosse** des Königs*	*in the vicinity of the king's **castle***	*za kraljevskim **dvorima***	German – **singular**; English – **singular**; Croatian – **plural** The Croatian ***dvori*** is a more aesthetic word than *dvorac*, and it seems to denote **a more spacious edifice** than its synonym.
*nicht in ihr **Händchen** fiel*	*did not fall into her **hands***	*joj se zlatna lopta nije vratila u **ručicu***	German – **singular**; English – **plural**; Croatian – **singular**
*meine **Kleider**, meine **Perlen***	*my **clothes**, my **pearls***	*moje **ruho**, moj **biser***	German – **plural**; English – **plural**; Croatian – **singular**
*warf ihn aus allen **Kräften** wider die Wand*	*threw him against the wall with all her **might***	*te **i**z sve **snage** njome tresnu o zid*	German – **plural**; English – **singular**; Croatian – **singular**

Articles

GERMAN	ENGLISH	CROATIAN	COMMENTARY
*unter einer alten Linde war **ein** Brunnen*	*beneath an old linden tree, there was **a** well*	*pod starom lipom, nalazio se **dubok** studenac*	**Croatian** has **no articles**. However, **the unmarked form of adjectives** can be seen as the equivalent of the indefinite article found in German and English.

*steht etwa **ein** Riese vor der Tür*	*is there **a** giant outside the door*	*je li to **kakav** div pred vratima*	**Croatian** has **no articles**. However, ***kakav*** can be translated as *some kind of a* or *of a sort*, thus being **the equivalent** of the indefinite article found in German and English.
***Der** treue Heinrich*	*Faithful Heinrich*	*A **taj** vjerni Henrik*	**In English**, **names** are, as a rule, **not accompanied by the articles.** Croatian has no articles. However, **the Croatian demonstrative *taj*** is seen as **the equivalent of the German definite article**.

Diminutives

GERMAN	ENGLISH	CROATIAN	COMMENTARY
*nicht in ihr **Händchen** fiel*	*did not fall into her **hands***	*joj se zlatna lopta nije vratila u **ručicu***	**English** – **productive diminutive derivation** – **not as developed** as in German and Croatian
Tischlein, Tellerlein, Becherlein, Bettlein	***table, plate, cup, bed***	***stol, tanjur, pehar, postelja***	English – productive diminutive derivation – not as developed as in German and Croatian; **Croatian – fully developed productive diminutive derivation**, but **not employed** in this case
*Über ein **Weilchen***	*a **short time** later*	***časak**-dva*	English – productive diminutive derivation – not as developed as in German and Croatian However, ***short*** serves as the **equivalent** thereof.
*nun trag mich in dein **Kämmerlein** und mach dein seiden **Bettlein** zurecht*	*Now carry me to your **room** and make your bed*	*prenesi me sada u svoju **sobicu** i pripremi svilenu **posteljicu***	English – productive diminutive derivation – not as developed as in German and Croatian Also an option: ***roomlet***

Voice

GERMAN	ENGLISH	CROATIAN	COMMENTARY
*er **wäre** von einer bösen Hexe **verwünscht worden***	*he **had been enchanted by** a wicked witch*	*ga **je začarala** opaka vještica*	German – **passive voice**; English – **passive voice**; Croatian – **active voice**
*mit acht weißen Pferden **bespannt***	*a carriage pulled up, **drawn by** eight horses*	*u kočiju **upregnuto** osam konja bijelih bjelcatih*	German – **passive voice**; English – **passive voice**; Croatian – **passive voice**
***gingen** in goldenen Ketten*	***were outfitted with** chains of gold*	***urešeni su** lančićima od samoga zlata*	German – **active voice**; English – **passive voice**; Croatian – **passive voice**

Gender

GERMAN	CROATIAN	GERMAN	COMMENTARY
*so ging **das Königskind** hinaus*	***the princess** would go out*	***kraljevna** bi odšetala*	German – **neute**r; English – **feminine**; Croatian – **feminine**
*da erblickte sie **einen Frosch***	*and saw a frog*	*te opazi **žabu***	German – **masculine** (**correspondence** between the grammatical and the natural gender); English – **neuter**, Croatian – **feminine** (**no correspondence** between the grammatical and the natural gender) Also an option: ***žabac*** > in order to **achieve correspondence** between the grammatical and the natural gender

Possessive pronouns

GERMAN	CROATIAN	COMMENTARY
*nicht in **ihr** Händchen fiel*	***joj** nije vratila u ručicu*	German – **possessive pronoun**; Croatian – **the dative case** of the pronoun *ona* (*njezinu* is implied; *njezinu ručicu* is a redundancy) Both **German and English** demonstrate **possessive determiners** being an **accompaniment to the noun**. Such constructions in **Croatian** are principally an example of **redundancy**.
*da fiel **meine** goldene Kugel ins Wasser*	*pala **mi** zlatna lopta u vodu*	German – **possessive pronoun** Croatian – **the dative case** of the pronoun *ja* (*moja* is implied)
*weil **sein** Herr erlöst und glücklich war*	*zato što **mu** gospodar bijaše izbavljen i sretan*	German – **possessive pronoun** Croatian – **the dative case** of the pronoun *on* (implies closeness)

The results obtained from the analytical procedures indicate an equal distribution of translation shifts when translating from German into English and into Croatian, although on different levels. English and German belonging to the Germanic branch of the Indo-European language family both, for example, have articles and possessive determiners as an accompaniment to nouns, state preference for the passive voice, and indicate a linguistically similar temporal structure. Notwithstanding these parallels, it is Croatian derivational morphology that is closer to the German.

5. 2. LEXICO – SEMANTIC LEVEL

The following part of the thesis moves on to describe in greater detail the paradigmatic relations, shifts of emphasis, emotional associations held by particular words and tricky issues requiring careful handling.

I. SYNONYMY

GERMAN	ENGLISH	CROATIAN	COMMENTARY
*so nahm sie eine goldene **Kugel***	*she would take a golden ball*	*uzela bi se igrati zlatnom **loptom***	English translation equivalent of the German word *Kugel* is *ball,* whereas in **Croatian**, one can draw a **distinction between *Kugel/kugla* and *Ball/lopta***. The former is of solid material and used as a decoration, and the latter is hollow and kicked /thrown/ hit in a **game**.
*und **weinte** immer lauter*	*she cried louder and louder*	***Jecala** je sve više i sve glasnije*	The German word ***weinen/to cry*** is translated into Croatian as ***jecati*** (schluchzen/to sob).
*du **schreist** ja*	*Your **crying***	***Jecaš i tužiš***	The German verb ***schreien*** can be translated into English as ***to scream, to shout, to cry out, to wail***. The Croatian verb ***jecati*** means *to sob,* and English equivalents of ***tužiti*** could be ***to lament, to bewail, to bemoan***.
*meinem Herzen,/Das da lag in großen/**Schmerzen***	*my heart,/That suffered such/great/**pain***	*srca što/je dugo **tugovalo**, teške/**boli bolovalo***	Both the German word ***Schmerzen*** and its direct equivalents ***pain*** and ***bol*** encompass **both physical and emotional pain**. The Croatian **near equivalent *tugovati***, a variant of *bolovati,* alludes to **deep dejection**.

II. HYPONYMY/HYPERONYMY

GERMAN	ENGLISH	CROATIAN	COMMENTARY
*meine **Kleider***	*my **clothes***	*moje **ruho***	The English word ***clothes*** is **hyperonymous to** the German word ***Kleider*** (dresses). The Croatian ***ruho*** refers to both articles of **clothing in general** and **gowns**. **The former**, however, appears to be **its more common association**, which is why I have decided to put this example in this category.

III. CONNOTATIVE MEANINGS

GERMAN	ENGLISH	CROATIAN	COMMENTARY
*wenn nun der Tag **recht heiß** war*	***in the heat of the day***	*U koji bi dan **pritisla vrućina***	The Croatian verb ***pritisnuti*** carries the connotations of **oppression**.
*Da **fing** sie an zu weinen*	*Then she **began** to cry*	***Okrenula** kraljevna u plač*	In Croatian, there is **a common collocation *briznuti u plač*** (to break [out] in[to] tears). The verb implies the idea of suddenness. ***Okrenuti***, however, hints at **a mood swing**.
*der seinen dicken, häßlichen Kopf aus dem Wasser **streckte***	*who had stuck his thick, ugly head out of the water*	*što je iz vode **isturila** debelu i ružnu glavu na površje*	The Croatian verb ***isturiti*** **connotes unpleasantness** and a **repulsive appearance**, which is congruous with **the description of the frog's outward form** and **the princess' contemptuous attitude** towards it.
*ich soll dein **Geselle und Spielkamerad** sein*	*accept me as **a companion and playmate***	*pa da ti budem **drug** u igri i zabavi*	These translations are remarkable examples of **stylistic or connotative equivalence**: *Geselle/ companion/ drug* all trigger the same **associations – these of genuine, mutual affection and friendly warmth**.

*Was der einfältige Frosch **schwätzt**!*	*What is this stupid frog **trying to say**?*	*Što ta glupa žaba **brblja***	The verbs ***schwatzen*** and ***brbljati*** suggest **claptrap** – the princess dismisses **the frog's requests as a load of balderdash**. The **neutral. plain *trying to say*** bears no connotations thereof.
*und **sprang damit fort***	*and **ran off***	*te odmah s njome **odskakuta** odande*	***Odskakutati*** conveys the idea of **blithesome youth**. This jocund sounding word **suits the age** of both **the character** and **the readers**.
*Nun ist er draußen und **will** zu mir herein*	*But now he is just outside the door and **wants** to come in*	*A evo je sada pred vratima, **navrla** da uđe k meni*	The **Croatian** translation variant creates **the impression of relentless insistence**.
***Weißt du nicht**, was/gestern/Du zu mir gesagt/Bei dem kühlen/Wasserbrunnen?*	*Don't you **know** what/yesterday,/You said to me down/by the well?*	*zar ne/**mariš** što još jučer ti na/zdencu meni zbori?*	The Croatian verb ***mariti*** aims at the princess **having compunction about deceiving the frog**, which is in agreement with the **didactic role** of the genre.
*Was du versprochen hast, das **mußt du auch halten***	*What you have promised, **you must** keep*	*Obećanje **valja** i držati*	The Croatian verb ***valjati*** has strong connotations of **a moral duty**, which is in agreement with the **didactic role** of the genre.
***setzte** ihn in eine Ecke*	***set** him in a corner*	*i tu je **baci** u kut*	*Setzen/set* sound neutral, whereas ***baciti*** indicates **a harsh treatment**.
***warf** ihn aus allen Kräften wider die Wand*	***threw** him against the wall with all her might*	*te iz sve snage njome **tresnu** o zid*	The Croatian **carefree sounding** onomatopoetic verb ***tresnuti*** gives the unpleasant situation **an air of frivolity.**

IV. MATTERS OF CONCERN

GERMAN	ENGLISH	CROATIAN	COMMENTARY
*Der Froschkönig oder der **eiserne** Heinrich*	*The Frog King or **Iron** Heinrich*	***Ukleti Kraljević** i **Čelik-**Henrik*	Josip Tabak opts for **the conjunction *i*** (and), which is not synonymous with *oder/or/ili,* but makes no mistake nonetheless – ***Ukleti Kraljević* and *Čelik-Henrik* are two distinct characters**: the former being the bewitched prince, the latter being his faithful servant who girded his heart with iron bands. **Semantic issue** – *Eisen, iron, željezo; Stahl, steel, čelik* Steel is an alloy of iron. However, it is ***čelik* in Croatian** that is **associated with character strength and determination** (the servant remained true-hearted all the way through).
*so nahm sie eine goldene Kugel (…) und das war ihr liebstes **Spielwerk***	*It was her favorite **plaything***	*uzela bi se igrati zlatnom loptom, svojom najdražom **igračkom***	The primary meaning of ***Spielwerk*** is ***music box***. It is therefore essential to determine **the contextual meaning** thereof.
*Ach, du bist's, alter **Wasserpatscher***	*Oh, it's you, old **water-splasher***	***A**h, to si ti, staro **bućkalo***	The primary meaning of ***Wasserpatscher*** is ***Knabe**, der beständig im Wasser herumpatscht* (a boy who is constantly playing in the water, splashing it around). It is therefore essential to determine **the contextual meaning** thereof.
*Als Ihr eine **Fretsche**/ (Frosch) wast (wart)*	*When you were a frog*	*žabom ondje dok ste bili*	There are **three meaning possibilities of the word *Fretsche*** (cf. Berühmte Liebespaare: Die Prinzessin und der Froschkönig – Deutungen): a) it parallels the Hessian pronunciation of *Frettchen* (ferret) b) it may be a play on words – the prince is *frech* (cheeky) and *flink* (nimble) c) if one decides to look at etymology, one can find a clear correlation between *wrecche* (wretch) and *Recke* (warrior)

5. 3 PRAGMATIC LEVEL

Having discussed morphosyntax, the lexicon and semantics, this chapter examines the message of the fairy tale itself, using some of Andrew Chesterman's pragmatic strategies (cf. Schäffner & Wiesemann 2001: 30 – 31) as a point of reference. Lastly, I will touch upon onomatopoetic sounds in translation.

I. CULTURAL FILTERING

GERMAN	ENGLISH	CROATIAN	COMMENTARY
*Der Froschkönig oder der eiserne **Heinrich***	*The Frog King or Iron **Heinrich***	*Ukleti Kraljević i Čelik-**Henrik***	English – **foreignization** or retention of foreign elements; were I to translate the fairy tale, I would choose ***Henry*** to retain the even flow of the title. Croatian – **domestication**[13]

II. EXPLICITNESS CHANGE

GERMAN	ENGLISH	CROATIAN	COMMENTARY
Der Froschkönig oder der eiserne Heinrich	*The Frog King or Iron Heinrich*	***Ukleti Kraljević** i Čelik-Henrik*	Croatian – explicitation of **the element of the fairy tale plot**
*wenn nun der Tag recht heiß war, so ging **das Königskind** hinaus in den Wald*	*In the heat of the day **the princess** would go out into the forest*	*U koji bi dan pritisla vrućina, **kraljevna** bi odšetala u šumu*	German – **neuter gender** English and Croatian – **feminine gender**

[13] In his paper *Character names in translation,* Jan Van Coille's lists ten strategies translators can adopt: 1) non-translation, reproduction, copying, 2) non-translation plus additional information, 3) replacement of a personal name by a common noun, 4) phonetic or morphological adaptation to the target language, 5) replacement by a counterpart in the target language (exonym), 6) replacement by a more widely known name from the source culture or an internationally known name with the same function, 7) replacement by another name from the target language (substitution), 8) translation (of names with a particular connotation), 9) replacement by a name with another or additional connotation, 10) deletion (cf. Van Coille 2006: 125 – 129).

*Die Königstochter folgte ihr mit den Augen nach, aber die Kugel **verschwand**, und der Brunnen war tief, so tief*	*but the ball disappeared, and the well was so deep*	*Kraljevna ostala gledajući za njom, ali koje li koristi: lopta bila i nestala, **potonula**, a zdenac dubok, dubok*	Croatian – it is made manifest that the ball fell into **a body of water**
*Sie hörte nicht darauf, eilte nach **Hause***	*She paid no attention to him, but instead hurried home*	*trčala dok nije stigla na **dvore***	Croatian – it is made explicit in what **type of a dwelling** the character resides
*da hüpfte der Frosch **herein***	*and the frog hopped in*	*a žaba odmah uskoči **u dvoranu***	Croatian – it is made explicit which **room the frog entered** (*dvorana* in this context refers to a large dining room)
*Da packte sie ihn mit zwei Fingern, trug ihn **hinauf** und setzte ihn in eine Ecke.*	*She picked him up with two fingers, carried him upstairs, and set him in a corner*	*Tada ona sa dva prsta primi žabu, odnese je **gore u sobicu** i tu je baci u kut.*	Croatian – it is made explicit that the princess took the frog in her **bower**, as visible in the next paragraphs

III. INFORMATION CHANGE

I. ADDITION

GERMAN	ENGLISH	CROATIAN	COMMENTARY
und in dem Walde unter einer alten Linde war ein Brunnen	*and in this forest, beneath an old linden tree, there was **a well***	*a u šumi, pod starom lipom, nalazio se **dubok** studenac*	Croatian – ***dubok***
Nun trug es sich einmal zu, daß die goldene Kugel der Königstochter nicht in ihr Händchen fiel	*Now one day it happened that the princess's golden ball did not fall into her hands*	*Dogodilo se jednom, **dok se tako igrala**, da joj se zlatna lopta nije vratila u ručicu ispruženu uvis*	Croatian – ***dok se tako igrala***
Da fing sie an zu weinen	*Then she began to cry*	*Okrenula kraljevna u plač, **suza suzu sustiže.***	Croatian – ***suza suzu sustiže***; creates the impression of a **despairing cry**
auch noch die goldene Krone, die ich trage	*and even the golden crown that I am wearing.*	*pa i zlatnu krunu što je nosim... **sve samo da mi vratiš moju zlatnu loptu***	Croatian – ***sve samo da mi vratiš moju zlatnu loptu***; reinforces the impression of **hopelessness**

hatte bald den armen Frosch vergessen, der wieder in seinen Brunnen hinabsteigen mußte	*and soon forgot the poor frog, who had to return again to his well*	*ondje je ubrzo zaboravila jadnu žabu, koja se, **žalosna,** morala vratiti u svoj studenac*	Croatian – ***žalosna*** emphasizes the frog was **chagrined** after the princess had double-crossed him
und der nun in ihrem schönen, reinen Bettlein schlafen sollte	*and yet he was supposed to sleep in her beautiful, clean bed.*	*a sada bi ta **gadura** još i da spava u njezinoj lijepoj i čistoj postelji*	Croatian – ***gadura*** intensifies the princess' **sense of disgust and loathing**
stellte sich wieder hinten auf	*and took his place at the rear*	*stade straga **da upravlja dugim uzdama***	Croatian – ***da upravlja dugim uzdama*** brings Heinrich's **role as a servant into focus**
Heinrich, der Wagen bricht! "Nein, Herr, der Wagen nicht	*Heinrich, the carriage is breaking apart."* *No, my lord, the carriage it's not*	*— Eto ti se kola lome!* ***A Henrik mu odgovori:*** *Nisu kola, gospodaru*	Croatian – ***A Henrik mu odgovori*** is a signal for the adult to **change the tone of voice and the color** to communicate **a conversation turn-taking**

II. OMISSION

GERMAN	ENGLISH	CROATIAN	COMMENTARY
Der Froschkönig *oder der eiserne Heinrich*	***The Frog King*** *or Iron Heinrich*	*Ukleti Kraljević i Čelik-Henrik*	The **Croatian** title alone provides us with **no information about the prince being bewitched** into a frog.
*es ist **kein Riese**, sondern ein garstiger Frosch*	*it is a disgusting frog.*	*nije div nego gadna žaba*	English – **no mention of a giant**
*Ach, **lieber** Vater*	*Oh, father dear*	*Ah, oče*	Croatian – **no term of endearment**; consistent with the then picture of an **authoritative, distant father**
*Bei dem **kühlen** Wasserbrunnen*	*down by the well*	*na zdencu*	Omission of the adjective in both translations.
*mach dein **seiden** Bettlein zurecht*	*and make your bed*	*pripremi svilenu posteljicu*	English – **omission of the adjective**; **silk** being a delicate type of cloth is **pertaining to the echelon** the princess occupies

III. VISIBILITY CHANGE

GERMAN	ENGLISH	CROATIAN	COMMENTARY
lebte ein König	*there lived a king*	*živio **vam** kralj*	Josip Tabak **indicates** his own **presence**, or that of the Brothers Grimm, by **speaking to the audience directly**.

IV. CHANGE OF SPEECH ACT

GERMAN	ENGLISH	CROATIAN	COMMENTARY
***Sei still** und weine nicht*	***Be still** and stop crying*	***Nemoj** se zbog toga žalostiti*	**The imperative form** of the verb in Croatian is **attenuated** by *Nemoj,* thus making the construction seem more of **a request rather than a command** (*Ne žalosti se)*.

V. ONOMATOPOEIA

That onomatopoetic forms of the same sound vary cross-linguistically shall be exemplified with the following:

GERMAN	ENGLISH	CROATIAN	COMMENTARY
*Der Wasser**patsch**er*	*water-**splasher***	*staro **buć**kalo*	German *patschen* – **to move through water** and produce **a clapping or a splashing sound** English *splash* – to produce a sound made by something **striking or falling into liquid** Croatian *buć* – a sound made by something **striking or falling into liquid**

Quak	***croak***	***kreket***	In all three languages, the sound is that produced by a **frog**.
plitsch platsch, plitsch platsch	***plip, plop, plip, plop***	***pljas, pljas***	In all three languages, the sound is a light one, that of **liquid** or of a small, **solid but pliable object hitting a surface.** **The plosive *p*** generally conveys the sound of water or solid and pliable objects hitting a surface.
*hörte der Königssohn, daß es hinter ihm **krachte***	*the prince heard **a crack** from behind*	*začu kraljević nekakav **prasak***	In all three languages, the sound is a loud one produced by something **breaking**.

One should strive to find an appropriate translation equivalent of an onomatopoetic sound, for they allow readers to delve deeper into the narrative. The scholar Helena Casas-Tost accordingly claims:

> "[C]oncerning pragmatics, as words which imitate a sound in the real world, onomatopoeias perform a referential function. But, in addition to referring to a sound, onomatopoeias are highly expressive words which also have tremendous allegorical potential because they can evoke images and arouse feelings in the recipient, thereby performing an expressive function at the same time." (Casas-Tost 2014: 2 – 3)

There are no universal translation procedures that could be applied when rendering onomatopoetic sounds from one language to another. A prerequisite for finding a proper translation equivalent thereof is translators' in-depth knowledge of the target language[14] and the target language culture.

5. 4 STYLE

So far the analytical part of the thesis has attempted to provide a detailed tabular linguistic anatomization of translation methods pursued by D. L. Ashliman and Josip Tabak. The next portion thereof explores the instances of Josip Tabak's admirable translational finesse.

[14] The phonetic system of a given language plays a major role in translation: "the onomatopoeic English word 'meow'[,] which represents the sound made by cats[,] […] has 'meong' as its accepted equivalen[t] in Indonesian". (Tiwiyanti 2016: 43)

5. 4. 1 THE *AORIST* AND THE *IMPERFEKT*

The salient characteristic of Josip Tabak's translation of the fairy tale is the heavy employment of the *aorist* tense and the *imperfekt* tense. These two *simplex past* tenses are considered to be stylistically marked – they make for archaic, exquisite diction – and are therefore seldom resorted to on a daily basis. Stjepan Babić accordingly states:

> Iako bi se po goloj semantičkoj vrijednosti [aorist] uvijek mogao zamijeniti perfektom, ne bi se mogao po stilskoj vrijednosti […] jer je kao sintetski izraz stilski izražajniji, a po čestoj je upotrebi u književnoumjetničkim tekstovima postao jedno od njihovih značajnijih obilježja. (Babić 1981: 34)
>
> […]
>
> Osim normalne stilske upotrebe zbog sintetičnog oblika i zbog raznolikosti prošlih vremena, u pojedinim kontekstima [imperfekt] […] se upotrebljava za uzvišene, svečane, veličanstvene radnje. […] Imperfekt se javlja i u tekstovima koji opisuju davnu prošlost, s jačom ili slabijom asocijacijom na biblijski stil ili biblijsku stvarnost. (Babić 1981: 39)

GERMAN	CROATIAN
*dessen Töchter **waren** alle schön*	*čije kćeri **bijahu** sve ljepojke*
*Und wie sie so klagte, **rief** ihr jemand **zu***	*I dok je tako jadovala, odjednom joj netko **doviknu***
hob** es **auf** und **sprang** damit **fort	***podiže** je brže – bolje te odmah s njome **odskakuta** odande*
*Als der Frosch erst auf dem Stuhl war, **wollte** er auf den Tisch*	*Kad se žaba našla na stolici, **htjede** i na stol*
*Der **war** nun nach ihres Vaters Willen ihr lieber Geselle und Gemahl*	*On sada, po želji kralja, njezina oca**,** **postade** njezin dragi drug i muž*
*der treue Heinrich **hob** beide **hinein**, **stellte sich** wieder **hinten auf***	*vjerni im Henrik **pomože** oboma u kočiju, a sam **stade** straga*

5. 4. 2 PLEONASM AND TAUTOLOGY

A notable feature of the Croatian translation is redundancy in the form of pleonasm and tautology. While some linguists (cf. Hudeček & Lewis & Mihaljević 2011: 42) view pleonasm as *hyperonymous* to tautology, the Croatian linguist Rikard Simeon recognizes the fundamental distinction between the two: "Za razliku od tautologije koja opisuje isti pojam drugim izrazom […], pleonazam dodaje suvišnu riječ kojoj je pojam sadržan u drugoj riječi." (Simeon 1969: 62) Even though both pleonasm and tautology are deemed faults of style, they can enhance the expressivity of a text, thus becoming figures of speech carrying out aesthetic functions, such as emphasis and descriptiveness.

*te opazi žabu što je iz vode **isturila** debelu i ružnu glavu **na površje***	*isturiti na površje* is a pleonastic construction, for *isturiti* means *proviriti, izviriti* (emerge, crop up, pop up, surface, turn up) , thus implying the surface, *površje/površina*
*Kraljevna **brže – bolje zalupi** vratima*	*brže – bolje zalupiti* is a pleonastic construction, for one of the semantemes of the word *zalupiti* (slam shut) is *with speed*
*Kraljevna ode te otvori vrata, a žaba odmah uskoči u dvoranu pa za kraljevnom **susljedice, za njezinim petama***	*susljedice, za njezinim petama* is an example of tautology, for both *susljedice* and *za njezinim petama* mean the same (tread one one's heels)

5. 4. 3 ARCHAIC, CREATIVE, EXPRESSIVE AND LITERARY VOCABULARY ITEMS IN THE CROATIAN TRANSLATION

This tabulation, subjective as it may be, displays concrete examples of Josip Tabak's prowess as a translator. The final product of his efforts is a literary piece that is a bountiful supply of wondrous words that may make an outstanding contribution to one's vocabulary. In order to lend weight to the impressions I have obtained, I consulted *Hrvatski jezični portal.*

doba – the word *doba* seems to cover a wider period of time than *vrijeme* and is more pertaining to literary works
dugočasno – the elegant word *dugočasno*, meaning *dosadno,* is hardly ever used on a daily basis

eda – the archaic conjunction *eda* means *da* (HJP)
kraljevna – a literary word for *princeza* (HJP)
ljepojka – an expressive word for *ljepotica* (HJP)
ljutnuti se – a more playful variant of the word *naljutiti se*
najposlije – a more elegant variant of the word *na kraju*
obazreti se – another, archaic sounding word for *osvrnuti se*
okrenuti u plač – a rather creative collocation
počinak – the word *počinak* is a more exquisite variant of *san, odmor* and is thus suitable for the genre
postelja – the word *postelja* is a more sophisticated variant of *krevet* and is thus suitable for the genre
površje – *Hrvatski jezični portal* classifies this word as "unusual"
presvojiti, presvojio me umor – a rather expressive collocation
prijati – a classier variant of *fino*
ruho – a literary word for *odjeća*
skanjivati se – an archaic sounding word for *biti neodlučan*
studenac – a literary word for *bunar*
susljedice – an inventive word for *slijedeći,* probably Tabak's neologism
sveudilj – a literary word for *stalno, neprekidno* (HJP)
tužiti – a literary word for *tugovati, patiti*
za – another word for *iza*

zboriti – an expressive word for *govoriti*
žiliti – a creative variant of *mučiti se, mučno živjeti*

5. 4. 4 MY IDEAS

I took great delight in reading Josip Tabak's translation due to his intimate knowledge of the Croatian both oral and written language, more precisely, of connotative meanings, word value and vernacular expressions. Sadly enough, my favorable attitude cannot be extended to the English version of the fairy tale.

The English language is abundant with idioms and modes of expression differing from one another in delicate nuances in meanings. In my opinion, D. L. Ashliman resorted to penny-plan vocabulary items, consequently producing a somewhat unremarkable translation. I have therefore compiled a table of some of my suggestions.

GERMAN	D. L. ASHLIMAN'S CHOICE	MY SUGGESTION	MY EXPLANATION
Sei still *und weine nicht*	***Be still*** *and stop crying*	***Calm down***	*Be still* originates from the Bible; *Calm down* is an everyday expression and sounds **more natural**.
Ich kann wohl ***Rat schaffen***	*I can* ***help*** *you*	***I can lend you a hand with this*** *or* ***I can help you out of this***	Since there is **an idiomatic expression in German**, I would, too, opt for one in English, if for nothing, then **for the sake of consistency.**
Deine Kleider, deine Perlen und Edelsteine und deine goldene Krone, ***die mag ich nicht***	***I do not want*** *your clothes, your pearls and precious stones, nor your golden crown*	*Your clothes, your pearls, your precious stones or your golden crown* ***I want not***	Were there **inversion** in the English translation, the frog would be **rendered more austere**.
Was der einfältige Frosch ***schwätzt****!*	*What is this stupid frog* ***trying to say****?*	***to twaddle, to ramble on, to prate, to yap away***	All these verbs have in common meaning components such as **talking foolishly, at length, in a tedious manner** and therefore fit

			the context.
ich dachte ***aber nimmermehr***	*but I didn't think that*	***not for a moment did it cross my mind***	An attractive option to render the ***aber nimmermehr*** part could be ***not for a moment.*** The idiom ***to cross one's mind*** **is more expressive** than *think.*
da hüpfte der Frosch herein, ihr immer ***auf dem Fuße nach***	*the frog hopped in, then* ***followed*** *her up to her chair*	***to tread on her heels, to tag along with***	Both verbs mean *to follow closely*, and the latter has the semantic component of **not being wanted/invited.**
Ich habe mich ***satt****gegessen*	*I have eaten* ***all I want***	***have eaten my fill***	The phrase ***all I want*** **is not synonymous with satt-** (full)**.** Since **idioms "embellish" the text**, I would go for *to eat one's fill*.
Da ***erzählte*** *er ihr, er wäre von einer bösen Hexe verwünscht worden*	*He* ***told*** *her how he had been enchanted by a wicked witch*	***to recount,*** ***to narrate***	The verbs to recount and to narrate fit **the context** perfectly. **to recount** – to describe how something happened **to narrate** – to tell a story, often by reading aloud from a text, or to describe events as they happen
gingen *in goldenen Ketten*	***outfitted with*** *chains of gold*	***caparisoned with, adorned with, bedizened with, bejewelled with, bespangled with, decorated with, embellished with***	The most suitable option would be ***caparisoned with***, for it means *to outfit* ***a horse*** *with ornamental covering* (The Free Dictionary). In my opinion, *outfitted with* sounds rather plain, even unnatural to a degree, which is why I would look for a more elegant variant. One may consider these vocabulary items **grandiloquent and difficult**, but it is reading that encourages children's **vocabulary development**.

5. 5 MODULATION

By the term *modulation* we understand "'a variation through a change of viewpoint, of perspective, and very often of category of thought'" (Newmark 1988: 88). This translation method aims at producing naturalness of translation, i. e. avoidance of grammatically correct yet unnatural word combinations, which can be achieved by taking into consideration "different perspectives, viewpoint[s], and mindset[s]" (Putranti 2018: 99) of SL and TL speakers.

GERMAN	ENGLISH	CROATIAN	COMMENTARY
In den alten Zeiten, wo das Wünschen noch geholfen hat, lebte ein König *Nahe bei dem Schlosse des Königs lag ein großer dunkler Wald, und in dem Walde unter einer alten Linde war ein Brunnen*	*In olden times, when wishing still did some good,* ***there lived*** *a king* *In the vicinity of the king's castle* ***there was*** *a large, dark forest, and in this forest, beneath an old linden tree,* ***there was*** *a well.*	*U davno doba, onda kada su se želje još ispunjavale, živio vam kralj čije kćeri bijahu sve ljepojke* *Za kraljevskim dvorima pružala se velika tamna šuma, a u šumi, pod starom lipom, nalazio se dubok studenac.*	In the English language, there are two types of *there:* 1) **the *pro-adverb there***, which is subcategorized into *anaphoric there* and *deictic there* and usually accompanied by a pointing gesture, and **2) the *nonreferential* or *existential there***[15], which is deemed **an extension of the *deictic there***: "As opposed to physical space, the nonreferential *there* designates a **mental space** in which some entity is to be located." (Celce-Murcia & Larson-Freeman 1999: 450).
Nahe bei dem ***Schlosse des Königs***	*In the vicinity of* ***the king's castle***	*Za* ***kraljevskim dvorima***	German – **the genitive case expressing possession** used attributively; (back translation: *the castle of the king*); English – **the possessive s** used attributively; Croatian – **the possessive adjective** *kraljevski* (*dvori kralja* or *kraljevi dvori* sounds unnatural)

[15] Its distinctive syntactic properties are: functions as the subject of the clause (thus always clause initial), can be used in the question tag, allows negation, is not interchangeable with *deictic here*, does not bear any stress in speech, and the copula verb is usually (but not always) followed by a non-specific subject (cf. Celce-Murcia & Larson-Freeman 1999: 444 – 460)

*sooft sie **ihr** ins Gesicht schien*	*every time it shone upon **her** face*	*kad bi **joj** sinulo u lice*	German – **the dative case** English – **possessive pronoun** Croatian – **the dative case**
*der Brunnen war tief, so tief, daß **man** keinen Grund sah*	*the well was so deep that **she** could not see its bottom*	*zdenac dubok, dubok, ne vidi**š** mu dna*	German – ***man* (one) as the subject** English – **the princess as the subject** Croatian – **the reader as the subject**
*ich weine über meine goldene Kugel, **die** mir in den Brunnen hinabgefallen ist*	*I am crying **because** my golden ball has fallen into the well*	*Evo plačem zbog zlatne lopte, pala mi u studenac*	In the original, there is **a relative clause** which **describes** the ball over which the princess is crying. In the English and the Croatian translation, the ball **falling** into the well is the very **reason** the princess is crying.
*und warf sie **ins** Gras*	*and threw it **onto** the grass*	*i bacila ju **u** travu*	Focusing on the findings from cognitive linguistics is beyond the scope of this thesis. It is, however, worthwhile to mention **differing perceptions** of the concept *grass:* German – grass as a **container** English – grass as a **surface** Croatian – grass as a **container**
*wenn du mir **das** versprichst, so will ich hinuntersteigen*	*if you will promise **this** to me, then I'll dive down*	***to** ako mi obećaš, zaronit ću na dno studenca*	The German *das* is versatile in translation. English – the **proximal** demonstrative *this* Croatian – the **medial** demonstrative *to*
*Frosch, den sie **nicht** anzurühren **getraute***	*and **did not dare** to even touch him*	***bojala se** i da je dirne*	**Negative contrast:** not dare – be afraid of

5. 6 FUNCTIONAL EQUIVALENCE

In his *Principles of Correspondence,* Eugene Nida makes the assumption that "the translator has purposes generally similar to, or at least compatible with, those of the original author" (Nida 1964: 157). He itemizes four desiderata of a translation – "(1) making sense, (2) conveying the spirit and manner of the original, (3) having a natural and easy form of expression, and (4) producing a similar response" (Nida 1964: 164) – and, like other translators, believes that meaning shall take precedence over style, but advocates the perfect combination of both, for "'matter and manner'" (Nida 1964: 164) are inseparable.

Nida draws a distinction between two types of equivalence: *formal equivalence* or source text oriented translation, and *dynamic equivalence*, or target audience's response oriented translation. The former focuses principally on the form and the content of the original by directing attention to the "concordance of terminology" (cf. Nida 1964: 164), consequently producing meaningless constructions, whereas the latter looks for "' the closest natural equivalent to the source-language message'" (Nida 1964: 165) by allowing grammatical changes dictated by the structure of the target language and lexicon adaptation. That is to say, dynamic equivalence targets on "the grace and the naturalness of the original" (Nida 1964: 169).

GERMAN	D. L. ASHLIMAN'S CHOICE	MY SUGGESTION	MY EXPLANATION
In den alten Zeiten, ***wo das Wünschen noch geholfen hat***	*In olden times,* ***when wishing still did some good***	*U davno doba,* ***onda kada su se želje još ispunjavale***	**Formulaic openings vary cross-linguistically**. Nevertheless, they all convey the same meaning. Grammatical changes: German – **spatial** adverb *wo* (where) English – **temporal** adverb *when* Croatian – **temporal** adverb *kada* (when)

so nahm sie eine goldene Kugel, ***warf sie in die Höhe***	*she would take a golden ball,* ***throw it into the air***	*uzela bi se igrati zlatnom loptom (…):* ***hitala bi je uvis***	<u>Grammatical changes and a different semantic structuring of space:</u> German – *in die* ***Höhe*** (height) English – *into the* ***air*** Croatian – ***uvis*** (upwards)
Was hast du vor*, Königstochter*	***What is the matter with you****, princess*	***Što je tebi****, kraljevno*	These are all different ways of inquiring about the princess' dispirited emotional state.
Aber was half es ihm*, daß er ihr sein Quak, Quak so laut nachschrie*	***But what did it help him****, that he croaked out after her*	***Ali uzalud*** *žabi sav kreket*	Were I to translate this part into English, I would go with *But there was* ***no point*** *in croaking after her…* to achieve dynamic equivalence. Tabak made an excellent choice when he picked *Ali uzalud* as the equivalent of *Aber was half es ihm.*

6. CONCLUSION

In this thesis, I have aspired to succinctly (but as informatively as possible) capture the key elements of the two vast subjects – literary translation, and children's literature and its translation. Even though the latter is still vying for assiduous due attention, for it is reckoned a literary genre of marginal importance, the academic trends in recent decades suggest an increasing recognition thereof.

Having carried out a systematic multilingual analysis of this seemingly simple fairy tale, I have come to a conclusion that literary translators ought to have acquainted themselves with literary criticism, possess the knowledge of the author's literary opus so as to successfully recreate his or idiosyncrasies of style, display linguistic and intercultural competence, and show fertile imagination.

Since German, English and Croatian are all Indo–European languages, they exhibit no instances of prominent structural and lexical distance. Howbeit, one can clearly perceive the glaring discrepancy between the depths of the emotional investment when reading the two translations. D. L. Ashliman has employed words with no connotations attached thereto, which has, to my mind, resulted in a mediocre translation. Josip Tabak, by contrast, may have even burnished Grimm Brothers' image by producing a smooth, easily read translation with many elegant turns of phrase.

To whomever who – when in doubt or simply looking for inspiration – decides to consult this compilation of translation procedures, strategies and methods – may you find it useful. I hope my comments on the examples listed will help you deal with your questions successfully. May I say my prime goal would then be attained.

7. APPENDIX: *DER FROSCHKÖNIG ODER DER EISERNE HEINRICH* BY JACOB AND WILHELM GRIMM

1. Der Froschkönig oder der eiserne Heinrich

In den alten Zeiten, wo das Wünschen noch geholfen hat, lebte ein König, dessen Töchter waren alle schön, aber die jüngste war so schön, daß die Sonne selber, die doch so vieles gesehen hat, sich verwunderte, sooft sie ihr ins Gesicht schien. Nahe bei dem Schlosse des Königs lag ein großer dunkler Wald, und in dem Walde unter einer alten Linde war ein Brunnen; wenn nun der Tag sehr heiß war, so ging das Königskind hinaus in den Wald und setzte sich an den Rand des kühlen Brunnens: und wenn sie Langeweile hatte, so nahm sie eine goldene Kugel, warf sie in die Höhe und fing sie wieder; und das war ihr liebstes Spielwerk.

Nun trug es sich einmal zu, daß die goldene Kugel der Königstochter nicht in ihr Händchen fiel, das sie in die Höhe gehalten hatte, sondern vorbei auf die Erde schlug und geradezu ins Wasser hineinrollte. Die Königstochter folgte ihr mit den Augen nach, aber die Kugel verschwand, und der Brunnen war tief, so tief, daß man keinen Grund sah. Da fing sie an zu weinen und weinte immer lauter und konnte sich gar nicht trösten. Und wie sie so klagte, rief ihr jemand zu »was hast du vor, Königstochter, du schreist ja daß sich ein Stein erbarmen möchte.« Sie sah sich um, woher die Stimme käme, da erblickte sie einen Frosch, der seinen dicken häßlichen Kopf aus dem Wasser streckte. »Ach, du bists, alter Wasserpatscher«, sagte sie, »ich weine über meine goldene Kugel, die mir in den Brunnen hinabgefallen ist.« – »Sei still und weine nicht«, antwortete der Frosch, »ich kann wohl Rat schaffen, aber was gibst du mir, wenn ich dein Spielwerk
39 wieder heraufhole?« – »Was du haben willst, lieber Frosch«, sagte sie, »meine Kleider, meine Perlen und Edelsteine, auch noch die goldene Krone, die ich trage.« Der Frosch antwortete »deine Kleider, deine Perlen und Edelsteine und deine goldene Krone, die mag ich nicht: aber wenn du mich lieb haben willst, und ich soll dein Geselle und Spielkamerad sein, an deinem Tischlein neben dir sitzen, von deinem goldenen Tellerlein essen, aus deinem Becherlein trinken, in deinem Bettlein schlafen: wenn du mir das versprichst, so will ich hinuntersteigen und dir die goldene Kugel wieder heraufholen.« – »Ach ja«, sagte sie, »ich verspreche dir alles, was du willst, wenn du mir nur die Kugel wiederbringst.« Sie dachte aber »was der einfältige Frosch schwätzt,

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der sitzt im Wasser bei seinesgleichen und quakt, und kann keines Menschen Geselle sein.«

Der Frosch, als er die Zusage erhalten hatte, tauchte seinen Kopf unter, sank hinab, und über ein Weilchen kam er wieder heraufgerudert; hatte die Kugel im Maul und warf sie ins Gras. Die Königstochter war voll Freude, als sie ihr schönes Spielwerk wieder erblickte, hob es auf und sprang damit fort. »Warte, warte«, rief der Frosch, »nimm mich mit, ich kann nicht so laufen wie du.« Aber was half ihm, daß er ihr sein quak quak so laut nachschrie, als er konnte! Sie hörte nicht darauf, eilte nach Haus und hatte bald den armen Frosch vergessen, der wieder in seinen Brunnen hinabsteigen mußte.

Am andern Tage, als sie mit dem König und allen Hofleuten sich zur Tafel gesetzt hatte und von ihrem goldenen Tellerlein aß, da kam, plitsch platsch, plitsch platsch, etwas die Marmortreppe heraufgekrochen, und als es oben angelangt war, klopfte es an der Tür und rief »Königstochter, jüngste, mach mir auf.« Sie lief und wollte sehen, wer draußen wäre, als sie aber aufmachte, so saß der Frosch davor. Da warf sie die Tür hastig zu, setzte sich wieder an den Tisch, und war ihr ganz angst. Der König sah wohl, daß ihr das Herz gewaltig klopfte, und sprach »mein Kind, was fürchtest du dich, steht etwa ein Riese vor der Tür und will dich holen?« – »Ach nein«, antwortete sie, »es ist kein Riese, sondern ein garstiger Frosch.« – »Was will der Frosch von dir?« – »Ach lieber Vater, als ich gestern im Wald bei dem Brunnen saß und spielte, da fiel meine goldene Kugel ins Wasser. Und weil ich so weinte, hat sie der Frosch wieder heraufgeholt, und weil er es durchaus verlangte, so versprach ich ihm, er sollte mein Geselle werden, ich dachte aber nimmermehr, daß er aus seinem Wasser heraus könnte. Nun ist er draußen und will zu mir herein.« Indem klopfte es zum zweitenmal und rief

»Königstochter, jüngste,
mach mir auf,
weißt du nicht, was gestern
du zu mir gesagt
bei dem kühlen Brunnenwasser?
Königstochter, jüngste,
mach mir auf.«

Da sagte der König »was du versprochen hast, das mußt du auch halten; geh nur und mach ihm auf.« Sie ging und öffnete die Türe, da hüpfte der Frosch herein, ihr immer auf dem Fuße nach, bis zu ihrem Stuhl. Da saß er und rief »heb mich herauf zu dir.« Sie zauderte, bis es endlich der König befahl. Als der Frosch erst auf dem Stuhl war, wollte er auf den Tisch, und als er da saß, sprach er »nun schieb mir dein goldenes Tellerlein näher, damit wir zusammen essen.« Das tat sie zwar, aber man sah wohl, daß sies nicht gerne tat. Der Frosch ließ sichs gut schmecken, aber ihr blieb fast jedes Bißlein im Halse. Endlich sprach er »ich habe mich satt gegessen und bin müde, nun trag mich in dein Kämmerlein und mach dein seiden Bettlein zurecht, da wollen wir uns schlafen legen.« Die Königstochter fing an zu weinen und fürchtete sich vor dem kalten Frosch, den sie nicht anzurühren getraute, und der nun in ihrem schönen reinen Bettlein schlafen sollte. Der König aber ward zornig und sprach »wer dir geholfen hat, als du in der Not warst, den sollst du hernach nicht verachten.« Da packte sie ihn mit zwei Fingern, trug ihn hinauf und setzte ihn in eine Ecke. Als sie aber im Bette lag, kam er gekrochen und sprach »ich bin müde, ich will schlafen so gut wie du: heb mich herauf, oder ich sags deinem Vater.« Da ward sie erst bitterböse, holte ihn herauf und warf ihn aus allen Kräften wider die Wand, »nun wirst du Ruhe haben, du garstiger
42 Frosch.« Als er aber herabfiel, war er kein Frosch, sondern ein Königssohn mit schönen freundlichen Augen. Der war nun nach ihres Vaters Willen ihr lieber Geselle und Gemahl. Da erzählte er ihr, er wäre von einer bösen Hexe verwünscht worden, und niemand hätte ihn aus dem Brunnen erlösen können als sie allein, und morgen wollten sie zusammen in sein Reich gehen. Dann schliefen sie ein, und am andern Morgen, als die Sonne sie aufweckte, kam ein Wagen herangefahren mit acht weißen Pferden bespannt, die hatten weiße Straußfedern auf dem Kopf und gingen in goldenen Ketten, und hinten stand der Diener des jungen Königs, das war der treue Heinrich. Der treue Heinrich hatte sich so betrübt, als sein Herr war in einen Frosch verwandelt worden, daß er drei eiserne Bande hatte um sein Herz legen lassen, damit es ihm nicht vor Weh und Traurigkeit zerspränge. Der Wagen aber sollte den jungen König in sein Reich abholen; der treue Heinrich hob beide hinein, stellte sich wieder hinten auf und war voller Freude über die Erlösung. Und als sie ein Stück Wegs gefahren waren, hörte

der Königssohn, daß es hinter ihm krachte, als wäre etwas zerbrochen. Da drehte er sich um und rief

»Heinrich, der Wagen bricht.«
»Nein, Herr, der Wagen nicht,
es ist ein Band von meinem Herzen,
das da lag in großen Schmerzen,
als Ihr in dem Brunnen saßt,
als Ihr eine Fretsche (Frosch) wast (wart).«

Noch einmal und noch einmal krachte es auf dem Weg, und der Königssohn meinte immer, der Wagen bräche, und es waren doch nur die Bande, die vom Herzen des treuen Heinrich absprangen, weil sein Herr erlöst und glücklich war. 43

1

The Frog King or Iron Heinrich

Jacob and Wilhelm Grimm

In olden times, when wishing still did some good, there lived a king whose daughters were all beautiful, but the youngest was so beautiful that the sun itself, who, indeed, has seen so much, marveled every time it shone upon her face. In the vicinity of the king's castle there was a large, dark forest, and in this forest, beneath an old linden tree, there was a well. In the heat of the day the princess would go out into the forest and sit on the edge of the cool well. To pass the time she would take a golden ball, throw it into the air, and then catch it. It was her favorite plaything.

Now one day it happened that the princess's golden ball did not fall into her hands, that she held up high, but instead it fell to the ground and rolled right into the water. The princess followed it with her eyes, but the ball disappeared, and the well was so deep that she could not see its bottom. Then she began to cry. She cried louder and louder, and she could not console herself.

As she was thus lamenting, someone called out to her, "What is the matter with you, princess? Your crying would turn a stone to pity."

She looked around to see where the voice was coming from and saw a frog, who had stuck his thick, ugly head out of the water. "Oh, it's you, old water-splasher," she said. "I am crying because my golden ball has fallen into the well."

"Be still and stop crying," answered the frog. I can help you, but what will you give me if I bring back your plaything?"

"Whatever you want, dear frog," she said, "my clothes, my pearls and precious stones, and even the golden crown that I am wearing."

The frog answered, "I do not want your clothes, your pearls and precious stones, nor your golden crown, but if you will love me and accept me as a companion and playmate, and let me sit next to you at your table and eat from your golden plate and drink from your cup and sleep in your bed, if you will promise this to me, then I'll dive down and bring your golden ball back to you."

"Oh, yes," she said, "I promise all of that to you if you will just bring the ball back to me." But she thought, "What is this stupid frog trying to say? He just sits here in the water with his own kind and croaks. He cannot be a companion to a human."

As soon as the frog heard her say "yes" he stuck his head under and dove to the bottom. He paddled back up a short time later with the golden ball in his mouth and threw it onto the grass. The princess was filled with joy when she saw her beautiful plaything once again, picked it up, and ran off.

"Wait, wait," called the frog, "take me along. I cannot run as fast as you." But what did it help him, that he croaked out after her as loudly as he could? She paid no attention to him, but instead hurried home and soon forgot the poor frog, who had to return again to his well.

The next day the princess was sitting at the table with the king and all the people of the court, and was eating from her golden plate when something came creeping up the marble steps: plip, plop, plip, plop. As soon as it reached the top, there came a knock at the door, and a voice called out, "Princess, youngest, open the door for me!"

She ran to see who was outside. She opened the door, and the frog was sitting there. Frightened, she slammed the door shut and returned to the table. The king saw that her heart was pounding and asked, "My child, why are you afraid? Is there a giant outside the door who wants to get you?"

"Oh, no," she answered. "it is a disgusting frog."

"What does the frog want from you?"

"Oh, father dear, yesterday when I was sitting near the well in the forest and playing, my golden ball fell into the water. And because I was crying so much, the frog brought it back, and because he insisted, I promised him that he could be my companion, but I didn't think that he could leave his water. But now he is just outside the door and wants to come in."

Just then there came a second knock at the door, and a voice called out:

Youngest daughter of the king,
Open up the door for me,
Don't you know what yesterday,
You said to me down by the well?
Youngest daughter of the king,
Open up the door for me.

The king said, "What you have promised, you must keep. Go and let the frog in."

She went and opened the door, and the frog hopped in, then followed her up to her chair. He sat there and called out, "Lift me up next to you."

She hesitated, until finally the king commanded her to do it. When the frog was seated next to her he said, "Now push your golden plate closer, so we can eat together."

She did it, but one could see that she did not want to. The frog enjoyed his meal, but for her every bite stuck in her throat. Finally he said, "I have eaten all I want and am tired. Now carry me to your room and make your bed so that we can go to sleep."

The princess began to cry and was afraid of the cold frog and did not dare to even touch him, and yet he was supposed to sleep in her beautiful, clean bed.

The king became angry and said, "You should not despise someone who has helped you in time of need."

She picked him up with two fingers, carried him upstairs, and set him in a corner. As she was lying in bed, he came creeping up to her and said, "I am tired, and I want to sleep as well as you do. Pick me up or I'll tell your father."

With that she became bitterly angry and threw him against the wall with all her might. "Now you will have your peace, you disgusting frog!"

But when he fell down, he was not a frog, but a prince with beautiful friendly eyes. And he was now, according to her father's will, her dear companion and husband. He told her how he had been enchanted by a wicked witch, and that she alone could have rescued him from the well, and that tomorrow they would go together to his kingdom. Then they fell asleep.

The next morning, just as the sun was waking them, a carriage pulled up, drawn by eight horses. They had white ostrich feathers on their heads and were outfitted with chains of gold. At the rear stood the young king's servant, faithful Heinrich. Faithful Heinrich had been so saddened by his master's transformation into a frog that he had had to place three iron bands around his heart to keep it from bursting in grief and sorrow. The carriage was to take the king back to his kingdom. Faithful Heinrich lifted them both inside and took his place at the rear. He was filled with joy over the redemption. After they had gone a short distance, the prince heard a crack from behind, as though something had broken.

He turned around and said, "Heinrich, the carriage is breaking apart."

> No, my lord, the carriage it's not,
> But one of the bands surrounding my heart,
> That suffered such great pain,
> When you were sitting in the well,
> When you were a frog.

Once again, and then once again the prince heard a cracking sound and thought that the carriage was breaking apart, but it was the bands springing from faithful Heinrich's heart because his master was now redeemed and happy.

UKLETI KRALJEVIĆ

I ČELIK - HENRIK

U davno doba, onda kada su se želje još ispunjavale, živio vam kralj čije kćeri bijahu sve ljepojke, a najmlađa bila tako lijepa da joj se i sunce, koje se nagledalo ljepote u svijetu, svaki put iznova divilo kad bi joj sinulo u lice. Za kraljevskim dvorima pružala se velika tamna šuma, a u šumi, pod starom lipom, nalazio se dubok studenac. U koji bi dan pritisla vrućina, kraljevna bi odšetala u šumu i sjela na rub hladnoga studenca, a kad bi joj bilo dugočasno, uzela bi se igrati zlatnom loptom, svojom najdražom igračkom: hitala bi je uvis i dočekivala u ruke.

Dogodilo se jednom, dok se tako igrala, da joj se zlatna lopta nije vratila u ručicu ispruženu uvis, nego je pala pokraj nje, udarila o tlo te se otkotrljala ravno u vodu. Kraljevna ostala gledajući za njom, ali koje li koristi: lopta bila i nestala, potonula, a zdenac dubok, dubok, ne vidiš mu dna. Okrenula kraljevna u plač, suza suzu sustiže. Jecala je sve više i sve glasnije, nikako da se utješi. I dok je tako jadovala, odjednom joj netko doviknu:

— Što je tebi, kraljevno, te jecaš i tužiš da bi se i kamen smilovao?

Ona se obazre naokolo da vidi odakle glas, te opazi žabu što je iz vode isturila debelu i ružnu glavu na površje.

— Ah, ti si to, staro bućkalo — javi se kraljevna. — Evo plačem zbog zlatne lopte, pala mi u studenac.

— Nemoj se zbog toga žalostiti — preuze žaba — ja ću ti u pomoć priskočiti. Ali što ćeš mi dati ako ti sa dna izvadim igračku?

— Što god hoćeš, draga žabo — prihvati kraljevna. — Možeš dobiti moje ruho, moj biser i drago kamenje, pa i zlatnu krunu što je nosim... sve samo da mi vratiš moju zlatnu loptu.

A žaba na sve uzvrati:

— Neću ja tvoga ruha, tvog bisera ni dragog kamenja, a ni tvoja mi zlatna kruna ne treba. Nego, ako me zavoliš pa da ti budem drug u igri i zabavi, da pokraj tebe sjedim za stolom, da jedem iz tvoga zlatnog tanjura i pijem iz tvoga pehara, i da spavam u tvojoj postelji... to ako mi obećaš, zaronit ću na dno studenca i donijet ću ti

tvoju zlatnu loptu.

— Hoću, obećavam — prihvati kraljevna. — Obećavam ti sve što hoćeš, samo mi donesi moju loptu.

U sebi je pak govorila: »Što ta glupa žaba brblja! Ona živi u vodi, među sebi sličnima, krekeće i ne može čovjeku biti drug.«

Kad je dobila obećanje, žaba zagnjuri u vodu, uroni u dubinu i nakon časak - dva izroni opet na površje: u ustima je iznijela loptu i bacila ju u travu.

Silno se obradovala kraljevna kad je opet ugledala svoju lijepu igračku: podiže je brže - bolje te odmah s njome odskakuta odande.

— Čekaj, stani! — uzvika se žaba za njom. Čekaj, ponesi me, ne mogu ja tako brzati!

Ali uzalud žabi sav kreket, kraljevna nije marila, nego je trčala dok nije stigla na dvore: ondje je ubrzo zaboravila jadnu žabu, koja se, žalosna, morala vratiti u svoj studenac.

Sutradan, kad je kraljevna s kraljem i svim dvorjanima sjela za stol i počela jesti iz svoga zlatnog tanjura, začulo se kako nešto vani pljaska pljas - pljas, penje se mramornim stubama, a kad se po njima uspelo, pokuca na vrata i jasno zazva:

Oj kraljevno, ti najmlađa,
vrata meni ded otvori!

Ona nato priđe vratima da ih otvori i da vidi tko to kuca, a kad je otvorila, ono vani sjedi žaba. Kraljevna brže - bolje zalupi vratima i vrati se za stol, ali sva u strahu.

Kralj opazi kako je uzbuđena i kako joj srce snažno udara, pa je upita:

— Što je tebi, dijete, čega si se tako uplašila? Je li to kakav div pred vratima što hoće da te odvede?

— Ne, nije — odgovori ona — nije div nego gadna žaba.

— A što žaba hoće od tebe?

— Ah, oče, kad sam jučer u šumi sjedila kraj studenca pa se igrala, pala mi zlatna lopta u vodu. A kako sam za njom plakala, žaba mi ju izvadila iz vode. Tražila je za to nagradu, pa joj ja obećala da će mi biti drug u igri. Nije mi bilo ni nakraj pameti da će žaba ikamo iz svoje vode. A evo je sada pred vratima, navrla da uđe k meni.

Dotle se i drugi put začulo kucanje i dozivanje:

Oj kraljevno, ti najmlađa,
vrata sada ded otvori,
zar ne mariš što još jučer
ti na zdencu meni zbori?
Oj kraljevno, ti najmlađa,
vrata sada ded otvori.

— Obećanje valja i držati — pouči je kralj. Hajde otvori!

Kraljevna ode te otvori vrata, a žaba odmah uskoči u dvoranu pa za kraljevnom susljedice, za njezinim petama, i tako sve do njezine stolice.

— Podigni me gore k sebi! — reče žaba.

Skanjivala se kraljevna dok joj naposljetku sam kralj ne zapovjedi da učini tako. Kad se žaba našla na stolici, htjede i na stol, pa kada je već i gore sjela, obrati se kraljevni:

— A sada mi primakni svoj zlatni tanjur da jedemo zajedno!

Učinila je doduše tako, ali se moglo jasno vidjeti da joj baš nije po volji. Žabi je dobro prijalo, ali kraljevni gotovo svaki zalogaj u grlu zapinjao. Najposlije će žaba zadovoljno:

— Išlo mi je u tek, najedoh se dosita i lijepo se umorih: prenesi me sada u svoju sobicu i pripremi svilenu posteljicu, valja da počinemo.

Kraljevna udari u plač, bojala se hladne žabe, bojala se i da je dirne, a sada bi ta gadura još i da spava u njezinoj lijepoj i čistoj postelji. Ali se kralj ljutnu i reče:

— Nije red da onoga tko ti je u nevolji pomogao, poslije prezireš.

Tada ona sa dva prsta primi žabu, odnese je gore u sobicu i tu je baci u kut. A kada je već legla, doskakuta žaba podno postelje te će kraljevni:

— Umor me presvojio, i ja bih da spavam kao i ti: digni me ili ću ti kazati ocu.

Rasrdi se na to kraljevna, pograbi žabu te iz sve snage njome tresnu o zid:

— Eto ti na, gadna žabo, valjda ćeš se sada umiriti!

Ali nuto čuda: kako žaba tresnu o zid i pade na pod, ono se ondje umjesto žabe stvori kraljević lijepih i prijaznih očiju. On sada, po želji kralja, njezina oca, postade njezin dragi drug i muž. On joj pripovjedi kako ga je začarala opaka vještica te ga nitko nije mogao

izbaviti iz studenca nego samo ona, najmlađa kraljevna. Zatim da će sutra krenuti zajedno u njegovu kraljevinu, i u tome legoše na počinak.

Sutradan, kad ih je sunce probudilo, eto kočije dvorima pred vrata: u kočiju upregnuto osam konja bijelih bjelcatih, svakome na glavi bijela perjanica od nojeva perja, urešeni su lančićima od samoga zlata, a kočiji straga stoji sluga mladog kraljevića, njegov vjerni Henrik.

A taj vjerni Henrik, kad mu je ono gospodar bio pretvoren u žabu, toliko se rastužio da je sa tri čelična obruča opasao svoje srce eda mu ne bi prslo od tuge i pustog jada.

Kočijom što je s vjernim Henrikom pred dvore stigla imao se mladi kraljević s najmlađom kraljevnom odvesti u svoju kraljevinu: vjerni im Henrik pomože oboma u kočiju, a sam stade straga da upravlja dugim uzdama, sav sretan i presretan što mu se gospodar napokon izbavio.

Pošto je kočija malko odmakla cestom, začu kraljević nekakav prasak, kao da se nešto lomi. Okrenu se on Henriku te mu doviknu:

— Eto ti se kola lome!

A Henrik mu odgovori:

Nisu kola, gospodaru,
no čelični obruč puca
sa mojega evo srca
što je dugo tugovalo,
teške boli bolovalo,
u studencu dok ste žili,
žabom ondje dok ste bili.

Dok su se tako vozili, prasnulo je još jednom, pa onda opet, a kraljević sveudilj mišljaše da se kola lome. Ali su to samo obruči spadali sa srca vjernome Henriku, zato što mu gospodar bijaše izbavljen i sretan.

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