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TRANSLATING CHILDREN'S LITERATURE: CASE STUDY OF *JEŽEVA KUĆICA* BY BRANKO ČOPIĆ

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This paper explores the challenges of translating children's literature, or more specifically, the popular children's poem *Ježeva kućica* by Branko Čopić. In discussing the process of translating selected parts (couplets) of the said poem on a step-by-step basis, two main problems have been dealt with: the challenges of translating for children, and of translating poetry. It has been attempted to provide practical explanations and reasons for the choices made when faced with a variety of complex features of such literary texts, such as the style, the content, the rhyming pattern and culture-specific terms. It is not a comparative study of existing translations, nor has the resulting translation been in any way influenced by them. It is a unique translation project resulting in a completely new rendition of this widely-popular children's poem in English.

Keywords: Ježeva kućica, children's literature, translating poetry, culture-specific terms, adaptation, rhyming pattern, equivalence.

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1. AIM OF THE PAPER

This paper deals with the translation of the widely popular book-length children's poem *Ježeva kućica* by Branko Ćopić. Children's literature includes texts enjoyed by or aimed primarily at children. Since they can significantly influence children's way of reasoning and understanding the world in general, the translation for children, an audience with a limited experience, is for many reasons quite a demanding and complex task. Furthermore, there are various cultural differences that need to be taken into account. Although some translations of the said poem into English and even stage performances exist (namely in the UK and Australia), they have not been consulted at all. Therefore, this paper is based on a joint translation effort of the authors and does not offer any comparisons with existing translations. Instead, it attempts to provide a hands-on approach to translating the said poem, give reasons for the final selection of particular equivalents and justify the choices made.

2. TRANSLATION OF POETRY

Ever since the beginning of the translation practice, translators have been concerned about whether what they were producing was in fact a rendering of the original. In other words, the question of doing justice to the source text had always been a major concern of translators. In the same way, the readers of the translation took for granted that what they were offered was indeed a rendering of the original (Neubert, 2004). Since the primary aim of translation is to reproduce the original message, there are many grammatical and lexical adjustments to be made. Translators must strive for equivalence rather than identity, which means that the reproduction of the message is more important than the preservation of its form. However, although meaning must be given priority over style, the style is still very important. Therefore, when trying to reproduce the style, the translators must be careful not to produce something that is not functionally equivalent (Nida and Taber, 1982). Since there are no identical equivalents, it is necessary to find the closest possible, firstly in terms of meaning and secondly in terms of style (Nida, 2000).

In poetry, unlike prose, more attention is given to formal elements. It is extremely hard, and therefore rare, to be able to reproduce both

content and form in a translation of poetry. A translator should try to produce a successful combination of meaning and style (Nida, 2000). After all, translation of poetry is “a re-creation, not a reproduction” (Nida, 2000: 134). The necessity for adaptation varies depending on the type of the text and the age of the target reader. Some view adaptation and equivalence as non-separable issues. All translation includes adaptation and translation always involves change and domestication (Oittinen, 2000). Even though some translation theorists strongly oppose adaptation, it can never be completely avoided. This is especially evident in verse translation, where form and content are interdependent, even more so if verses rhyme, as is the case with *Ježeva kućica*.

3. CHILDREN'S LITERATURE

Children's literature is literature read by children and read aloud to children (Oittinen, 2000). Since it is targeted at young recipients, it requires a somewhat specific approach. As a complex process, it calls not only for a carefully accomplished transfer between two languages but also for building a bridge between two cognitive systems – the children's and the adults'. Translators bring to the translation of literature their more or less extensive reading experience as well as their own cultural heritage. The process of translating brings the text closer to the target-language readers by using a familiar language (Oittinen, 2000). In case of translation for children it is to be expected that the translators also bring their childhood experience in the process, their playfulness, and imagination. Furthermore, children's books are often illustrated, offering thus a ready-made setting that conforms to the progressing narrative. Another aspect that makes children's literature different from most of adult literature (with the exception of poetry and plays and possibly some other forms of literary expression – which is, however, the subject of a different study) is the above mentioned reading aloud factor. Having taken into consideration most, if not all, of the above elements, the following part of the paper offers a discussion of the translation process of this widely popular children's poem, with special emphasis on some of its more challenging parts, accompanied by specific examples.

4. STEP-BY-STEP TRANSLATION PROCESS: JEŽEVA KUĆICA

In the process of translating *Ježeva kućica*, it was attempted to preserve the rhyming structure as well as the meaning. In order to achieve this, different methods had to be employed. Naturally, the possibility of poetry translation does not mean that each and every aspect of the text is translatable in practice. Every language has its own lexical and structural patterns which are hard or even impossible to imitate in another language. In addition, there are many and quite specific cultural differences that cannot be ignored. What is considered acceptable in one society, or at least at the time when the story was written, does not have to be automatically acceptable in the Anglo-American culture today. Therefore, certain expressions or even notions had to be omitted, some were added and others simply adorned. Even though attempt was made to remain as close to the original meaning as possible, there were instances when the letter and the spirit of the text collided. In such cases, the spirit of the text was given priority.

The translation of *Ježeva kućica* advanced gradually over a period of time. It was done line by line in an attempt to re-create the rhyming pattern and the equal number of syllables in each line. Some lines were, naturally, re-created more easily than others. But certain lines posed a real challenge and had to be rewritten over and over again in order to qualify as satisfactory translation equivalents. Such lines are singled out and listed below to show the specific difficulties that had to be dealt with in the translation of this particular literary work. The whole poem consists of thirteen parts and each of them has its own subtitle. The lines are analyzed in couplets because of the rhyming pattern. The first number indicates the number of the subtitle and the second indicates the couplet belonging to that particular subtitle, i.e. part of the poem.

- The Title

Ježeva kućica

The title literally means *Hedgehog's Little House*. The word *kućica* is a diminutive in Croatian, but in this context it does not only suggest that his house is small. It is a way of showing affection. The title *Hedgehog's Home* was chosen because there is a certain kind of warmth associated with the word *home*. If it were translated only as *house*, this meaning would not be conveyed.

- Lines 1.4.

*Jastreb ga štuje, vuk mu se sklanja,
zmija ga šarka po svu noć sanja.*

*Hawk respects him, Wolf gets out of his way,
Snake dreams of him every night and each day.*

The second line is somewhat odd, and although it may not be grammatically incorrect, a native speaker would normally say *each and every day*. Moreover, this translation is rather literal, even bland. In the following version the meaning does not really differ much from the original and, at the same time, sounds more appealing:

*Hawk keeps his distance, Wolf guards his behind,
Snake, while sleeping, has Hedgy on her mind.*

Moreover, when the words *snake* and *sleeping* are pronounced so close to each other, they imitate the hissing sound and alliteration helps recreate the tone.

- Lines 1.5.

*Pred njim, dan hoda, širi se strava,
njegovim tragom putuje slava.*

A very unusual problem occurred in the translation of these two lines. A comma was missing in the first line after the word *njim* and that led to a false understanding of the meaning of that line. As a consequence, it was translated as follows:

*The day walks before him, the horror spreads,
In his footsteps the glory its way treads.*

The second line, on the other hand, is very difficult to understand for a native speaker of English, which leads to the conclusion that it was probably translated too literally. After recognizing these two mistakes, the translation was changed:

*Where he goes, horror travels far ahead,
Exciting stories of him quickly spread.*

- Lines 2.1.

*Jednoga dana, vidjeli nismo,
Ježić je, kažu, dobio pismo.*

In the first draft, these two lines were translated as:

*One day, if we'd been there, we would've known better,
Hedgy the Hedgehog, they say, received a letter.*

This is a rather literal translation and there were a couple of problems here. The obvious one is that each line has twelve instead of ten syllables. Besides, the if-clause in the first line, in fact, suggests a different meaning. Originally, the line says simply *we did not see* that he received a letter. Therefore, the first line had to be changed. The second line was just shortened by omitting *they say*, since this does not affect the meaning at all. The word *better* in the first line was preserved because it rhymes perfectly with *letter*. The result was the following translation:

*One day, after the weather got better,
Hedgy the Hedgehog got Vixy's letter.*

The clause *after the weather got better* was inserted because it fitted perfectly with regard to both the number of syllables and the rhyming pattern. The meaning is completely different, but it makes sense. It is reasonable to assume that Vixy could have waited for spring or nice weather to invite Hedgy for lunch. Vixy's name was inserted in the second line because lines 2.8., the last two lines of Vixy's letter which ends with her signature, could not be translated in a way to keep both the form of the letter and the signature, so it was necessary to point out the sender.

- Lines 2.2.

*Medeno pismo, pričao meca,
stiglo u torbi poštara zeca.
That letter, Bear said, was sweet as honey,
And came in a bag of mailman Bunny.*

The problem with the characters' names was dealt in a way that those acting like personal names are capitalized and there is no definite article. *Zec* was translated as *Bunny* instead of *Rabbit* only for the purpose of rhyme.

- Lines 2.3.

Adresa kratka, slova k'o jaja:

“Za druga Ježa na kraju gaja.”

Address short, letters round in color mauve:

“To Sir Hedgehog at the end of the grove.”

In the first line, the shape of letters is compared to eggs, whereas in the translation they are simply described as round. This way, the concept of shape was preserved and there was enough “space” left to insert something that would rhyme with *grove*. For that reason the letters were described as being *mauve*. Moreover, this colour, in a way, accentuates Vixy’s feminine side. Not only is she the only female character in the story, but she also uses her feminine charm and wit in an attempt to manipulate the other characters.

In the second line, Hedgehog is addressed as *drug*. The equivalent translation would be *comrade* and there is nothing unusual about it if one thinks of the time and the circumstances in which this literary work was created. But, this was deliberately omitted because otherwise it might have been seen as politically marked. Therefore, *drug* was translated simply as *Sir*. Not only is *Sir* adequate because it is monosyllabic, but it is also a very respectful form of address and Hedgehog is portrayed as a very fine gentleman.

- Lines 2.7.

Sa punim loncem i masnim brkom

čekat ću na te, požuri trkom.

The word *moustache* does not have an adequate synonym; therefore it was necessary to find a word that rhymes with it. The expression *in a flash* seemed perfect for the second line because it implies speed and Vixy is rushing Hedgy to come to lunch. *Flash* and *moustache* form an end rhyme, but the latter has one syllable more. For that reason the slang word *stache* was used instead:

“With a full table and a greasy stache

I’ll be waiting for you, come in a flash.”

- Lines 2.8.

Nježno te grli medena lica

i pozdrav šalje lisica Mica.

At first, these two lines were translated as follows:

*"Vixy the Fox sends her loving greeting(s),
Hurry up; don't be late for our meeting."*

The problem was that the word *greeting* should be used in plural when expressing good wishes, but then it would not rhyme with *meeting*.

It was very hard to come up with a translation in which Vixy's name would be signed at the end, as is the case with the original lines:

"A smile I'm sending and hugs with my paws.

Signed: Miss Vixy the Fox, sincerely yours."

The reference to Vixy's paws is suitable as a foreshadowing in a way. Unfortunately, this is only a near rhyme and therefore it is in contrast to the rest of the text. Finally, her name was completely omitted:

*"To you, my darling friend, I send my best,
And I'd like you to be my special guest."*

- Lines 2.11.

*Ježurka Ježić lukavo škilji,
pregleda bodlje i svaku šilji.*

The second line literally means that Hedgy is examining his spines and sharpening them. The verb *to whet* seemed appropriate here because his spines are actually 'blades' which he uses for defense. If one thinks of a really sharp blade, probably the first association would be the reflection of light off its surface and therefore the translation reads as follows:

*Hedgy the Hedgehog is slyly squinting,
And whetting his spines till they are glinting.*

- Lines 2.13.

*Sunčani krug se u zenit dig'o
kad je Ježurka do lije stig'o.*

The word *zenith* is tricky because there is hardly any adequate word in English that rhymes with it. Given that zenith is the highest point the sun reaches in the sky, it was compared to a burning flame:

*The sun was high up, burning like a flame,
When Hedgy to her house finally came.*

- Lines 3.1.

Pred kućom-logom kamenog zida,

Ježurka Ježić svoj šešir skida,

Outside Vixy's lair that's made of stone wall

Hedgy takes off his top hat, standing tall.

The first line did not pose a problem and the whole meaning was successfully transferred into English. The word *tall* rhymes perfectly with *wall* and therefore the phrase *to stand tall* was inserted in the second line. It means to exhibit courage and confidence, so it is suitable for describing the brave and proud Hedgy the Hedgehog. Moreover, *šešir* was translated as *top hat* instead of just *hat* because it is something a true gentleman would wear and Hedgy's manners are, after all, impeccable.

- Lines 3.2.

klanja se, smješka, kavalir pravi,

biranom frazom lisicu zdravi:

Rhyming the words *cavalier* and *dear* seemed like the most obvious solution for these two lines:

He takes a bow smiling, such a cavalier,

Carefully choosing words, he greets the vixen dear:

Unfortunately, these lines are too long. Besides, the second line sounds rather awkward. The most logical solution was to find a synonym for *cavalier*, so it was replaced by the word *gentleman*. Both lines were a little bit changed and shortened to ten syllables each:

He bows with a smile, such a gentleman,

He greets her as politely as he can:

- Lines 3.5.

Guskino krilo lepeza tvoja,

a jastuk meki patkica koja.

In the beginning, there were two variations for translating these lines, but both were flawed:

(a) "A goose wing may be your fan,

To use a soft duck as a pillow you can."

(b) *"A goose wing may you use as a fan,
A soft duck as a pillow is the plan."*

The first one involves an inversion in the second line, which sounds odd, and it is perhaps too literal. In the second version, the same line does not make a lot of sense and it is far removed from the original meaning. Moreover, neither of these two versions has the appropriate number of syllables.

Therefore, these lines required more poetic freedom. The key elements, such as the images of a goose wing and a soft duck, were retained:

*"May a goose wing fan cool your lovely face,
May you sleep in a duckling's soft embrace."*

- Lines 3.8.

Otpoče ručak čaroban, bajni.

I jež, i lija od masti sjajni.

The lunch started, magical and yummy.

Both ended up with a swollen tummy.

In the second line, it might have been better to use plural *swollen tummies*, but then there would be no rhyme. But *yummy* and *tummy* are expressions typically used by children or by adults when communicating with children and they sound appropriate. For that reason, it was decided to keep this charming baby-talk.

- Lines 3.9.

Jelo za jelom samo se niže,

Ježurka često zdravicu diže:

Each course following the other,

Hedgy proposes a toast yet another.

Obviously, these two lines differ in the number of syllables. Moreover, the word order in the second line is unusual. It seemed much better to put the word *toast* at the end of the line. To get the two lines to rhyme, it was necessary to make some changes in the first line.

Since *jelo za jelom* means *a course after course*, it was decided to list the courses one after the other. This does not change the meaning. What is more, it contributes to the image of a great and delicious feast.

*Beef stew after pie, followed by a roast,
Hedgy proposes yet another toast:*

- Lines 3.10.

*u zdravlje lije i njene kuće,
za pogibiju lovčeva Žuće.*

The most important task in this example was to find an idiom related to death that can rhyme with the first line. The notion of death in children's literature is normally portrayed in a less harsh way, if not avoided altogether. Using an idiom, therefore, serves to mitigate the effect of his death on children.

*"To vixen's health and to her gust,
That hunter's Yeller bites the dust."*

The idiom *to bite the dust* does rhyme with *gust*, meaning keen delight, but this is an obsolete word and both lines lack two syllables. It seemed more appropriate to find another solution:

*"To Vixy's good health and also her charm
And to hunter's old hound buying the farm."*

The phrase *to buy the farm* is even a better choice because there is a link between animals and farms. The dog's name was omitted in the end because, even though *Žučo* literally means *Yeller*, this name is inevitably associated with Fred Gipson's novel or Walt Disney Productions movie *Old Yeller*.

- Lines 4.1.

*Evo i noći, nad šumom cijelom
nadvi se suton sa modrim velom.
The whole big forest is shrouded by night.
The dark blue nightfall veils all of the light.*

The verb *to veil* was deliberately used here to depict how the night falls upon the forest, because the original lines contain an image of a dark blue veil.

• Lines 4.5.

A sova huknu svoj ratni zov:

– Drž'te se, ptice, počinje lov!

In the first draft the following lines read:

The owl hoots, far is dawn:

"Birds, beware, the hunt is on!"

The rhyme is present, obviously, but the number of syllables is insufficient. Therefore, it was necessary to alter these two lines:

Silence is broken when Owl starts to hoot:

"The hunt begins and you birds better scoot!"

The image of Owl's "call to war" was lost, but the phrase *silence is broken* is menacing enough and Owl is portrayed as a predator warning the prey to run, or in this case to fly, for their lives.

• Lines 5.3.

– Zahvaljujem se pozivu tvom,

al' mi je draži moj skromni dom!

"Thank you for inviting me to your dome,

But I surely prefer my humble home."

There was a dilemma here between adjectives *modest* and *humble* in the second line. It was decided to use *humble* because of the alliteration. Vixen's house is referred to as *dome*, a stately building in a poetic sense, but it just does not correspond to the original meaning. When that word was omitted, both lines had to be changed:

"Thank you for sending me a nice letter.

Now I must go, I like my home better."

• Lines 6.1.

Ostade lija, misli se: – Vraga,

što mu je kuća toliko draga?

Vixen's thinking to herself: "What the hell?

I'm sure his house is a place really swell."

Even though in the original text the expression meaning *what the hell* is used, it was decided to replace it with something more appropriate for

children, namely a euphemism *heck*. As a result, the second line also had to be changed because of the rhyme.

*Vixen's thinking to herself: "What the heck?
His house is definitely not a wreck."*

The issue of adaptation (in this particular case, purification) has been discussed earlier in this paper. Even though it is usually regarded as something negative, it was applied in this particular line. It can be rightfully presumed that adults, especially parents, would mind the use of the expression *what the hell*. The expression *what the heck*, on the other hand, is an archaic expression and it is in contrast with the rest of the text. So, the lines were re-written in order to avoid it:

*Vixen is thinking: "What in blue blazes?
Why does hedgehog keep singing it praises?"*

- Lines 6.6.

*Dok juri tako uz grobni muk,
pred njom na stazi, stvori se vuk.
Racing through forest quiet as the grave,
Out of the blue, Wolf pops out of his cave.*

The expression *quiet as the grave* perfectly conveys the meaning of the original since both contain a reference to a grave. The notion of a *cave* was added here because of the rhyme, but it is entirely suitable given that wolves, just like some other animals, do sometimes live in caves, their ideal natural shelters.

- Lines 7.3.

*– Eh, kuća, trice! – veli vuk zao.
– Ta ja bih svoju za janje dao!*

The situation here is related to the one in the lines 6.1. above:

*Mean Wolf says: "His house is enchanting? Damn!
I'd give mine gladly for a juicy lamb!"*

But there is one exception. In the lines 6.1. the expression *what the hell* was in fact used in the original text, whereas in this example there is no reference to *damn*. The equivalent of *trice* is *trifle*. Therefore, the first line

was adapted in order to avoid using the word *damn* because it did not seem age-appropriate and it would be an unnecessary insertion:

*Wolf says: "An enchanting house? That's a sham!
I'd gladly give mine for a juicy lamb!"*

The word order in the second line was changed for the purpose of alliteration.

- Lines 7.4.

*Poći ću s tobom jer volim šalu,
hoću da vidim ježa – budalu!*

These two lines repeat two more times – lines 8.5. and 9.6. They were translated as follows:

*"I'll come with you 'cause I like a good joke.
I want that silly hedgehog to provoke!"*

Even though native speakers would understand these lines, they may still sound a bit odd to them. For that reason, two more versions were created:

(a) *"I'll come with you 'cause I like a good trick.
I want on that silly hedgehog to pick!"*

(b) *"I'll come with you 'cause I like a good prank.
I want to pick on that silly old crank!"*

Version (b) was chosen mostly because the word order in the second line is more natural. The meaning is more or less the same. Moreover, from the other characters' point of view, Hedgy is weird and therefore it is suitable to address him as a *crank*, or an annoyingly eccentric person.

- Lines 8.3.

*– Kućica, glupost! Moje mi njuške,
svoju bih dao za gnjile kruške.*

The pears are described as being rotten, but that would most likely cause a feeling of disgust among the readers. For that reason, the adjective *juicy* was used instead.

*"I've never heard of such nonsense! Who cares?
I'd gladly trade mine for some juicy pears."*

- Lines 8.4.

*Za satić meda dat' ću je svakom! –
govori medo na jelo lakom.*

The word *satić* is in fact a small honeycomb (Babić 2006, own translation) and therefore the translation reads:

*"For a single honeycomb I'll give mine,
Food is something I can never decline."*

- Lines 8.6.

*Sve troje jure k'o divlja rijeka,
odjednom – evo – kaljuga neka.*

To describe how fast they are running, they are compared to a wild river in the original text. In the translation, however, they are *running as if chased by a dog*, which also implies speed. Dogs are normally used for hunting wild animals and, what is more, the hunter's hound was previously mentioned in the story.

*They are running as if chased by a dog,
Suddenly before them appears – a bog.*

- Lines 9.2.

*– Hr-nji junaci, sumnjiva trka,
negdje se, valjda, bogovski krka?!*

Hr-nji is in fact an attempt to reproduce a sound that wild boars make. It is impossible to reproduce it in English. It would make no sense whatsoever. Therefore, it is translated as *oink*, which is a characteristic grunting sound of a pig:

*"Oink, oink, my forest fellows, what's the rush?
Is there a feast you're keeping on the hush?"*

- Lines 9.4.

*– Tražimo razlog, blatnjava zvijezdo,
zašto jež voli rođeno gnijezdo!*

Wild Boar is addressed as *blatnjava zvijezda*, which literally means a *muddy star*. This is an attempt to butter him up. It suggests admiration and importance, just like the word *king*:

*"We are on our way, my dear king of mire,
Why hedgehog loves his nest to inquire."*

• Lines 11.1.

Medvjed i svinja i s njima vuja

grmnuše gromko prava oluja:

In the second line there is an image of the three shouting loudly. The sound is compared to that of a storm. In the translation the storm is replaced by thunder:

*Both Bear and Wolf, together with Wild Boar,
Started shouting like the thunder of Thor:*

The second line also contains a reference to the mythological character Thor, a Norse god associated with thunder, lightning and storms. The comparison to Thor's thunder faithfully depicts the loudness of their shouting.

The main concern here was the issue of foreignness, especially because the target readers are children. But if Thor, as a mythological character, is regarded as part of the general knowledge of the world and other cultures, then there is no reason to omit this reference from the text. Moreover, this would be "writing down" to children. It would be a shame to omit it altogether, because it is something that would definitely attract children's attention and spark off their imagination.

• Lines 11.3.

*Koliba tvoja prava je baba,
krov ti je truo, prostirka slaba.*

These lines were translated as follows:

*"That hut of yours is just like an old hag,
Its roof is rotten and your bed a rag."*

In the original text, hedgehog's hut was compared to an old hag indeed, but this comparison does not make sense in English. There were a few more versions of these two lines:

*"That hut of yours is nothing but a wreck,
Its roof is rotten and your bed a dreck."*

The word *dreck* means rubbish or trash, but no one uses it anymore and therefore this translation simply does not work. In an attempt to avoid it, the following three versions were created:

- (a) *"That hut of yours is nothing but a mess.
You better move to another address."*
- (b) *"That hut of yours is all in disarray.
The roof could collapse when you hit the hay."*
- (c) *"That hut of yours is all in a jumble,
Its roof is rotten and it might crumble."*

The last version (c) was chosen as the most suitable.

- Lines 11.5.

*Kučicu takvu, hvališo mali,
za ručak dobar svakom bi dali!*

*"A house like this, you braggy little hunch,
We'd give to anyone for a good lunch!"*

In the first line of the original text Hedgehog is addressed as a little braggart. This was translated as *braggy little hunch*. Obviously, the original meaning was preserved and *hunch* was added. It seemed appropriate because hedgehogs have a round back. Besides, in the picture book, Hedgehog was illustrated as having a slightly bent-over posture.

- Lines 11.6.

*Rekoše tako njih troje, ljuti,
dok mudra lija po strani šuti.*

For the sake of rhyme, their anger was translated as if they were *causing a riot*. It seems appropriate because this was an organized disturbance of Hedgy's peace indeed.

*The three of them are causing a riot,
While clever vixen is being quiet.*

- Lines 12.9.

*To reče, klisnu jednom ćuviku,
a ono troje, digoše viku:*

These two lines posed a rather specific problem because they are almost completely incomprehensible for an average Croatian reader. It was necessary to find an explanation for the first line. The word *ćuvik* is in

fact a (steep) hillock or a summit (Babić 2006, own translation) and *klisnuti* means to disappear from sight. After deciphering the meaning of the first line, the couplet was translated as follows:

*Having said that, vixen runs up the hill,
And the three start of hedgehog to speak ill:*

For the sake of rhyme, in the second line an idiom was used, but its meaning is close enough to that of the original.

- Lines 13.3.

*Trapavog medu, oh, kuku, lele,
do same smrti, izbole pčele.*

Oh, kuku, lele is an exclamation of distress or disappointment, meaning *poor me*. It is translated as *my oh my*. This is an expression of surprise, not only joy, but also dismay at a situation, as is the case in the following lines:

*After that, poor clumsy Bear, my oh my,
Got stung by a swarm of bees and said goodbye.*

The phrase to *say goodbye* is used to express farewell. In this case it is a euphemism for getting killed.

5. CONCLUSION

Although children's and adult literature do not differ much when it comes to translation theory and approach, we must bear in mind that children have a limited world view and life experience and that such texts should be adapted to correspond to their perception of the world and the language they understand. Even though some translation theorists strongly oppose adaptation, it can never be completely avoided, which is especially evident in verse translation, where form and content are interdependent, even more so if verses rhyme. Furthermore, every text contains culture-specific elements, which also often need to be adapted in order to be fully understood in the target language.

Naturally, every language has its own lexical and structural patterns which are hard or even impossible to imitate in a different language. Therefore, in the course of translating such a demanding children's poem as *Ježeva kućica*, and in order to transfer the content, form, style and preserve the rhyming pattern, different methods had to be employed.

Even though every attempt was made to stay as close to the original meaning as possible, there were instances when the letter and the spirit of the text collided. In such cases, the spirit of the text was given priority, which has been illustrated by many examples in this paper. What resulted from such an ambitious project is a unique rendition of the translation, free from any potential influence of existing translations.

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PREVOĐENJE DJEČJE KNJIŽEVNOSTI NA PRIMJERU JEŽEVE KUĆICE BRANKA ĆOPIĆA

Ovim se radom istražuju izazovi prevođenja dječje književnosti, odnosno konkretnije, popularne pjesme za djecu *Ježeva kućica* Branka Ćopića. Opisuje se detaljan pristup korišten u prevođenju odabranih dijelova (dvostiha) spomenute pjesme, te se bavi dvama problemima: izazovima prevođenja tekstova za djecu i izazovima prevođenja poezije. Pokušalo se dati praktična objašnjenja i razloge za odabir određenih ekvivalenata pri nailasku na niz složenih osobina takvih književnih tekstova, poput osebnog stila, sadržaja, rime i kulturoloških pojmova. Rad ne predstavlja komparativno istraživanje postojećih prijevoda niti je on na bilo koji način pod utjecajem istih, već je jedinstven prevoditeljski projekt kojim se nudi u potpunosti nova inačica ove vrlo popularne dječje pjesme na engleskom jeziku.

Ključne riječi: Ježeva kućica, dječja književnost, prevođenje poezije, kulturološki pojmovi, adaptacija, rima, ekvivalencija

Appendix

JEŽEVA KUĆICA

1.

SLAVNI LOVAC

1.1.

Po šumi, širom, bez staze, puta,
Ježurka Ježić povazdan luta.

1.2.

Lovom se bavi, često ga vide,
s trista kopalja na juriš ide.

1.3.

I vuk, i medo, pa čak i – ovca,
poznaju ježa, slavnog lovca.

1.4.

Jastreb ga štuje, vuk mu se sklanja,
zmija ga šarka po svu noć sanja.

1.5.

Pred njim, dan hoda, širi se strava,
njegovim tragom putuje slava.

2.

LIJINO PISMO

2.1.

Jednoga dana, vidjeli nismo,
Ježić je, kažu, dobio pismo.

2.2.

Medeno pismo, pričao meca,
stiglo u torbi poštara zeca.

2.3.

Adresa kratka, slova k'o jaja:
"Za druga Ježa na kraju gaja."

2.4.

U pismu piše: "Ježurka, brate,
sanjam te često i mislim na te.

HEDGEHOG'S HOME

FAMOUS HUNTER

Across the forest, though he is no stray,
Hedgy the Hedgehog roams around all day.

He can be seen hunting; that is his trade.
His three hundred spines as sharp as a blade.

Ask both Wolf or Bear, or faint-hearted Ewe,
Hedgy the hunter is known by his crew.

Hawk keeps his distance, Wolf guards his behind,
Snake, while sleeping, has Hedgy on her mind.

Where he goes, horror travels far ahead,
Exciting stories of him quickly spread.

VIXEN'S LETTER

One day, after the weather got better,
Hedgy the Hedgehog got Vixy's letter.

That letter, Bear said, was sweet as honey,
And came in a bag of mailman Bunny.

Address short, letters round in color mauve:
"To Sir Hedgehog at the end of the grove."

The letter says: "Hedgy, my dear brother,
I dream of you and think of no other."

- 2.5.
Evo ti pišem iz kamenjara
guskinim perom. Divno li šara!
2.6.
Dođi na ručak u moju logu,
požuri samo, ne žali nogu.
2.7.
Sa punim loncem i masnim brkom
čekat ću na te, požuri trkom.
2.8.
Nježno te grli medena lica
i pozdrav šalje lisica Mica."
2.9.
Jež se veseli:
– Na gozbu, veli,
2.10.
tu šale nema,
hajd' da se sprema.
2.11.
Ježurka Ježić lukavo škilji,
pregleda bodlje i svaku šilji.
2.12.
– Ako bi usput došlo do boja,
nek bude spremna obrana moja.
2.13.
Sunčani krug se u zenit dig'o
kad je Ježurka do lije stig'o.
3.
KOD LIJINE KUĆE
- 3.1.
Pred kućom- logom, kamenog
zida,
Ježurka Ježić svoj šešir skida,
3.2.
klanja se, smješka, kavalir pravi,
biranom frazom lisicu zdravi:
3.3.
– Dobar dan, lijo, vrlino čista,
klanjam se tebi, sa bodlja trista.
3.4.
Nek perje pijetla krasi tvoj dom,
- "I am writing from this outcrop of mine
With a goose feather. It scribbles just fine."
"Why don't you join me for lunch in my den?
Come on, get ready, and shake a leg then."
"With a full table and a greasy stache
I'll be waiting for you, come in a flash."
"To you my darling friend I send my best,
And I'd like you to be my special guest."
Hedgy the Hedgehog is so delighted.
Going to a feast, he's all excited.
There's no time for joking, he's well aware.
He should get moving; it's time to prepare.
Hedgy the Hedgehog is slyly squinting,
And whetting his spines till they are glinting.
"If battle should happen along the way,
My defense must be ready, come what may."
The sun was high up, burning like a flame,
When Hedgy to her house finally came.
- AT VIXY'S HOUSE
- Outside Vixy's lair that's made of stone wall
Hedgy takes off his top hat, standing tall.
He bows with a smile, such a gentleman,
He greets her as politely as he can:
"Good afternoon, Vixy; your virtue shines.
Before you I bow my three hundred spines."
"May rooster feathers adorn your dwelling,

kokoš nek sjedi u loncu tvom!

May a hen roast always smell compelling!"

3.5.

Guskino krilo lepeza tvoja,
a jastuk meki patkica koja.

"May a goose wing fan cool your lovely face,
May you sleep in a duckling's soft embrace."

3.6.

Živjela vječno u miru, sreći,
nikada lavež ne čula pseći.

"May you always live in peace and delight,
Never should you hear the dog bark at night."

3.7.

I još ti ovo na kraju velim:
ja sam za ručak trbuhom cijelim!

"Let me tell you one more thing in the end:
I'm set to fill up my belly, dear friend!"

3.8.

Otpoče ručak čaroban, bajni.
I jež, i lija od masti sjajni.

The lunch started, magical and yummy.
Both ended up with a swollen tummy.

3.9.

Jelo za jelom samo se niže,
Ježurka često zdravicu diže:

Beef stew after pie, followed by a roast,
Hedgy proposes yet another toast:

3.10.

u zdravlje lije i njene kuće,
za pogibiju lovčeva Žuće.

"To Vixy's good health and also her charm
And to hunter's old hound buying the farm."

3.11.

Niže se ručak četverosatni,
zategnu trbuh k'o bubanj ratni.

Following full four hours of delight,
Like war drums their bellies are stretched real tight.

4.

NOĆ

NIGHT

4.1.

Evo i noći, nad šumom cijelom
nadvi se suton sa modrim velom.

The whole big forest is shrouded by night.
The dark blue nightfall veils all of the light.

4.2.

Promakne samo leptirić koji
i vjetar noćnik listove broji.

A few butterflies get caught in the breeze
While the night wind is heard and rustling leaves.

4.3.

Utihnu šuma, nestade graje,
mačaka divljih oči se sjaje.

Silence. Not a sound disturbs the cool air.
Only bobcats' eyes can be seen to glare.

4.4.

Skitnica svitac svjetiljku pali,
čarobnim sjajem putanju zali.

A wandering glowworm turns on his light,
His magic transforms his path, burning bright.

4.5.

A sova huknu svoj ratni zov:
– Drž'te se, ptice, počinje lov!

Silence is broken when Owl starts to hoot:
"The hunt begins and you birds better scoot!"

4.6.

Ježić se diže, njuškicu briše.
– Ja moram kući, dosta je više.
4.7.

Dobro je bilo, na stranu šala,
lisice draga, e, baš ti hvala.

5.

RASTANAK

5.1.

– Moja je kuća čvrsta k'o grad,
prenoći u njoj. Kuda ćeš sad? –

5.2.

tako ga lija za konak sladi,
a jež se brani, šta da se radi:

5.3.

– Zahvaljujem se pozivu tvom,
al' mi je draži moj skromni dom!

5.4.

– Ostani, kume, lija sve guče,
moli ga, zove, za ruku vuče.

5.5.

Al' jež, tvrdoglav, osta pri svom.
– Draži je meni moj skromni dom!

5.6.

Šušteći šumom jež mjeri put,
kroz granje mjesec svijetli mu put.

5.7.

Ide jež, gundā, dok zvijezde sjaju:
– Kućico moja, najljepši raj!

6.

POTJERA

6.1.

Ostade lija, misli se: – Vraga,
što mu je kuća toliko draga?

6.2.

Kad Ježić tako žudi za njom,
bi' će to, bogme, bogati dom.

6.3.

Još ima, možda, od perja pod,
pečene ševe krase mu svod.

Hedgy rises and gently wipes his snout.
"The time has come for me to leave, no doubt."

"The lunch was delicious, I kid you not.
Vixen, you've been a good host, thanks a lot."

FAREWELL

"My house is safe and I'm a host upright.
Don't hurry. Why don't you stay for the night?"

That's how clever vixen lures him to stay
And hedgehog resists her thinking, no way:

"Thank you for sending me a nice letter.
Now I must go, I like my home better."

Vixen coos: "Stay the night, precious Hedgy,
Give me your hand, dear, don't be so edgy."

But hedgehog is stubborn and starts to foam:
"Vixen, I still prefer my humble home!"

Quickly rustling through forest in the night,
Down the path that's shining in the moonlight.

There goes hedgehog mumbling while the stars
shine:

"My house, the sweetest paradise of mine!"

THE CHASE

Vixen is thinking: "What in blue blazes?
Why does hedgehog keep singing it praises?"

"To get there if Hedgy's in such a rush,
It surely must be a home very lush."

"Feathers might be spread all over the floor,
Baked larks might serve as a ceiling decor."

6.4.

Ta kuća, vjeruj, obiljem sja.
Poći ću, kradom, da vidim ja.

"That house, I am sure, is full of great wealth.
To see for myself I must move with stealth."

6.5.

Požuri lija, nečujna sjena,
paperje meko noga je njena.

Like a shadow, vixen's in a hurry,
Quickly moving her feet soft and furry.

6.6.

Dok juri tako uz grobni muk,
pred njom, na stazi, stvori se vuk.

Racing through forest quiet as the grave,
Out of the blue, Wolf pops out of his cave.

7.

VUK

WOLF

7.1.

– Grrrr, kuda žuriš, kaži-der lovcu;
možda si, negdje, pronašla ovcu?

"Grrrr, tell Wolf the great hunter what's the rush;
Have you found a sheep with fleece nice and
plush?"

7.2.

– Idem da doznam – lija sve duva
–
zašto jež kuću toliko čuva.

"I want to find out", says vixen panting,
"What makes hedgehog's small house so
enchanting."

7.3.

– Eh, kuća, trice! – veli vuk zao.
– Ta ja bih svoju za janje dao!

Wolf says: "An enchanting house? That's a sham!
I'd gladly give mine for a juicy lamb!"

7.4.

Poći ću s tobom, jer volim šalu,
hoću da vidim ježa – budalu!

"I'll come with you 'cause I like a good prank.
I want to pick on that silly old crank!"

7.5.

Dok jure dalje brzo k'o strijela,
srete ih medo, prijatelj pčela.

Moving on ahead as quick as a flash,
Into bee-loving Bear they almost crash.

8.

MEDO

BEAR

8.1.

– Sumnjiva žurba – medo ih gleda
– možda ste našli jezero meda?

"What's the rush?" Big Bear looks at them funny.
"Maybe you've found a lake full of honey?"

8.2.

– Ne, nego maštu golica moju,
zašto jež voli kućicu svoju.

"There's no lake, I just really need to know
Why Hedgy the Hedgehog loves his house so."

8.3.

– Kućica, glupost! Moje mi njuške,
svoju bih dao za gnjile kruške.

"I've never heard of such nonsense! Who cares?
I'd gladly trade mine for some juicy pears."

8.4.

Za satić meda dat' ću je svakom! –

"For a single honeycomb I'll give mine,

govori medo na jelo lakom.

8.5.

– Poći ću s vama, jer volim šalu,
hoću da vidim ježa – budalu!

8.6.

Sve troje jure k'o divlja rijeka,
odjednom – evo – kaljuga neka.

9.

DIVLJA SVINJA

9.1.

Divlja se svinja u njojzi banja,
pospano škilji i – jelo sanja.

9.2.

– Hr-nji, junaci, sumnjiva trka,
negdje se, valjda, bogovski krka?!

9.3.

Poskoči svinja uz mnogo graje,
a vuk joj nato odgovor daje:

9.4.

– Tražimo razlog, blatnjava
zvijezdo,
zašto jež voli rođeno gnijezdo!

9.5.

– Rođeno gnijezdo! Tako mi sala,
za pola ručka ja bih ga dala!

9.6.

Poći ću s vama, jer volim šalu,
hoću da vidim ježa – budalu!

9.7.

Svi jure složno ka cilju svom,
kuda god prođu – prasak i lom!

10.

PRED JEŽEVOM KUĆICOM

10.1.

Pristigli ježa, glede: on stade
kraj neke stare bukove klade.

10.2.

Pod kladom rupa, tamna i gluha,
prostirka u njoj od lišća suha.

10.3.

Food is something I can never decline."

"I'll come with you 'cause I like a good prank.
I want to pick on that silly old crank!"

They are running as if chased by a dog,
Suddenly before them appears – a bog.

WILD BOAR

Bathing lazily in it lies Wild Boar,
Squinting and dreaming of eating some more.

"Oink, oink, my forest fellows, what's the rush?
Is there a feast you're keeping on the hush?"

With lots of noise suddenly Boar leaps high,
And after that Wolf gives him a reply:

"We are on our way, my dear king of mire,
Why hedgehog loves his nest to inquire."

"Loves his nest? Baloney! What's the big deal?
I'd give mine in exchange for half a meal!"

"I'll come with you 'cause I like a good prank.
I want to pick on that silly old crank!"

Running as one to their destination,
In their wake it's complete devastation!

AT HEDGEHOG'S HOUSE

As they finally catch up with hedgehog,
They see him standing by an old beech log.

Under it a hole that fills you with dread,
In it a floor bedding of dry leaves spread.

Tu Ježić uđe, pliva u sreći,
šušti i pipa gdje li će leći.

10.4.

Namjesti krevet, od pedlja duži,
zijevenu, pa leže i noge pruži.

10.5.

Sav blažen, sretan, niže bez broja:
– Kućico draga, slobodo moja!

10.6.

Palačo divna, drvenog svoda,
kolijevko meka, lisnatog poda,

10.7.

uvijek ću vjeran ostati tebi,
nizašto ja te mijenjao ne bi!

10.8.

U tebi živim bez brige, straha
i branit ću te do zadnjega daha!

11.

TRI GALAMDŽIJE

11.1.

Medvjed i svinja i s njima vuja
grmnuše gromko prava oluja:

11.2.

– Budalo ježu, bodljivi soju,
zar tako cijeniš stračaru svoju?!

11.3.

Koliba tvoja prava je baba,
krov ti je truo, prostirka slaba.

11.4.

Štenara to je, tijesna, i gluha,
sigurno u njoj imaš i buha!

11.5.

Kućicu takvu, hvališo mali,
za ručak dobar svakom bi dali! –

11.6.

Rekoše tako njih troje, ljuti,
dok mudra lija po strani šuti.

12.

JEŽEV ODGOVOR

12.1.

Diže se Ježić, oči mu sjaje,

Hedgy enters, his face without a frown,
He's rustling and looking where to lie down.

He makes his bed, long as one hand span,
Yawns, lies down and stretches like an old man.

He's very happy and feeling divine:
"My dearest house, the sweet freedom of mine!"

"Wonderful palace with wooden ceiling,
With a leafy floor, soft and appealing."

"To you I promise to always stay true,
There's not a chance I would ever trade you!"

"Here I live carefree, with no fear of death,
And I will defend you till my last breath!"

THREE LOUDMOUTHS

Both Bear and Wolf, together with Wild Boar,
Started shouting like the thunder of Thor:

"You foolish hedgehog of the sort spiny,
That much you love your shack old and tiny?!"

"That hut of yours is all in a jumble,
Its roof is rotten and it might crumble."

"A kennel in which you can barely squeeze,
And it is probably swarming with fleas!"

"A house like this, you braggy little hunch,
We'd give to anyone for a good lunch!"

The three of them are causing a riot,
While clever vixen is being quiet.

HEDGEHOG'S REPLY

Hedgy rises with a glow in his eye,

gostima čudnim odgovor daje: 12.2. – Ma kakav bio moj rodni prag, on mi je ipak mio i drag.	To these strange guests he gives a quick reply: “No matter what kind of home I have got, I still cherish it and love it a lot.”
12.3. Prost je i skroman, ali je moj, tu sam slobodan i gazda svoj.	“It is simple and modest, but it’s mine, Here I am free and I like it just fine.”
12.4. Vrijedan sam, radim, bavim se lovom i mirno živim pod svojim krovom.	“I am hardworking, hunting is my trade, I live in peace, without anyone’s aid.”
12.5. To samo hulje, nosi ih vrag, za ručak daju svoj rodni prag!	“Only such scoundrels, may they go to hell, For some lunch give the home in which they dwell!”
12.6. Zbog toga samo, lude vas troje, čestite kuće nemate svoje.	“That is why just the three of you alone Don’t have a house that you can call your own.”
12.7. Živite, čujem, od skitnje, pljačke i svršit ćete – naopačke!	“I hear that you live off stealing, sadly, And you’ll surely end up really badly!”
12.8. To sluša lija, pa sudi zdravo: – Sad vidim i ja, jež ima pravo!	Vixen’s listening and then sees the light: “I understand at last; hedgehog is right!”
12.9. To reče, klišnu jednom ćuviku, a ono troje, digoše viku:	Having said that, vixen runs up the hill, And the three start of hedgehog to speak ill:
12.10. – Jež nema pravo, na stranu šala; a i ti, lijo, baš si – budala!	“Hedgehog’s surely wrong, it’s no time for jokes; You too, vixen, are one of stupid folks!”
13. KRAJ	THE END
13.1. Šta dalje bješe, kakav je kraj? Pričat ću i to, potanko, znaj.	What happened next and how did it all end? I will tell you all the details, my friend.
13.2. Krvnika vuka, jadona mu majka, umlati brzo seljačka hajka.	Wolf the hungry butcher, he’s such a clown, Very soon the farmers hunted him down.
13.3. Trapavog među, oh, kuku, lele, do same smrti, izbole pčele.	After that, poor clumsy Bear, my oh my, Got stung by hundred bees and said goodbye.

13.4.

I divlja svinja pade k'o kruška,
smače je zimus lovačka puška.

And Wild Boar definitely had no fun,
He soon got shot down by the hunter's gun.

13.5.

Po šumi, danas, bez staze, puta
Ježurka Ježić lovi i luta.

Across the whole forest, even today,
Hedgy the Hedgehog hunts and roams all day.

13.6.

Vještak i majstor u poslu svom,
radi i čuva rođeni dom.

In his profession he is very skilled,
Working and guarding his home makes him
thrilled.