

## Classic tales fresh from the oven: New perspectives on recent retranslations of children's literature in Croatia

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### Abstract

As the majority of research on retranslation has focused on comparing first translations and retranslations by conducting text analysis of a first translation and subsequent retranslation(s), some important elements pertinent to the context of retranslations have remained under-researched. This study aims to shed a better light on the motives and attitudes of various agents involved in the production of retranslations of children's literature. Three recent retranslations into Croatian of canonical works of children's literature (The Hobbit by J.R.R. Tolkien, Pippi Långstrump [Pippi Longstocking] by Astrid Lindgren and Das doppelte Lottchen [Lisa and Lottie] by Erich Kästner) are explored. The data were obtained by semi-structured interviews with the retranslators, editors, and publishers of the selected retranslations. In addition, the peritext (afterwords) and epitext of the retranslations have been analyzed in order to reconstruct the attitude of publishers, editors, and retranslators to the particular retranslation and its predecessor(s). The findings suggest that retranslations of children's literature are motivated by various practical considerations, such as the translator copyright or requirements of the source text copyright holders. However, the analysis of the peritextual and epitextual material also suggests that both the retranslators and editors find firm ground in presenting the retranslations as anchored in the authority of source text authors.

### Keywords

retranslation, editors, epitext, peritext, children's literature

## 1. Introduction

In the growing body of research on retranslation the initial focus was placed on verifying or refuting what came to be known as the Retranslation Hypothesis (RH). In short, the Retranslation Hypothesis, as summarized by Yves Gambier (1994), postulates that first translations tend to be more assimilating and that subsequent translations tend to get closer to the source text. A number of case studies (Paloposki & Koskinen, 2004; Desmidt, 2009; O'Driscoll, 2011; Dastjerdi & Mohammadi, 2013; Prinzl, 2016) have been conducted in order to verify or refute RH by comparing source texts with their first translations and (re)translations. Two aspects of retranslations have attracted a particular scholarly attention: textual relations of first translations and retranslations and causes or motives for producing retranslations. With regard to the first aspect, a number of studies focused on establishing whether, as Bensimon claimed, first translations are often "naturalizations of the foreign works" (1990, p. ix, qtd. in Paloposki & Koskinen, 2004, p. 27), which, in the words of Gambier (1994, p. 414) tend to be "more assimilating" and "to reduce the otherness in the name of cultural or editorial requirements" while subsequent translations of the same work into the same language "mark a return to the source-text" (original emphasis)<sup>1</sup>. In brief, this aspect of RH has been verified by some of the case studies conducted (Dastjerdi & Mohammadi, 2013) and rejected by others (Paloposki & Koskinen, 2004, 2010; O'Driscoll, 2011; Desmidt, 2009), which leads us to agree with the following conclusion:

To sum up, the retranslations are affected by a multitude of factors, relating to publishers, intended readers, accompanying illustrations and—not least—the translators themselves. These are not adequately covered by the retranslation hypothesis. [...] RH only covers part of the ground of all retranslations: while there are numerous (re)translations that fit in the RH schema, there also exist several counter-examples where the schema is turned the other way round, and also cases where the whole issue of domestication/assimilation versus foreignization/source-text orientation is irrelevant. (Paloposki and Koskinen, 2004, pp. 34-36) (our emphasis)

In a similar vein, proposing the systemic approach to retranslation, Susanne M. Cadera describes the relations between the source text and its (re)translations as

a reciprocal, almost circular and truly complex one. Between these texts there is an interrelation that cannot be considered to be straight, linear or one-directional. More precisely, there is a circular relationship between the original and translated text, *where multiple actors, situations and contexts are involved*. (2016, p.11) (our emphasis).

Another aspect of retranslations that has attracted particularly close attention is related to the motives underlying the production of retranslations, or, in other words, to unravelling the "Why" of retranslations. Already in the early phases of scholarly engagement with retranslation Pym (1998, p. 144) pointed out that "[t]here are so many factors involved in translation that causation is more likely to be diffuse and multiple than focused and unitary". Several sets of motives underlying the production of retranslations have come to the fore: adaptation to changing cultural and translational norms (Du-Nour, 1995; Horton, 2013), ideological changes in target society (Kujamäki, 2001; Pokorn, 2012; Walsh, 2017; Ségeral, 2019; Özmen, 2019), introducing a new interpretation and addressing a different readership (Venuti, 2013), ageing of translations and a need to modernize target texts in order to accommodate them to changing language norms (Du-Nour, 1995). As for ageing of translations, Van Poucke (2017) points out that though frequently referred to, particularly in non-academic discussions, the concept

<sup>1</sup> All translations by the authors of this chapter, unless otherwise noted.

of ageing of translations has not been sufficiently elaborated to allow operationalization in translation studies research.

Other motives considered to deserve more thorough scholarly attention are economic considerations that may influence a publisher's decision to opt for a retranslation rather than some other mode of text reprocessing (such as revisions) as well as the roles played by different agents in the process of retranslation. Aware of the complexity of the retranslation phenomenon and the ensuing methodological difficulties, Paloposki and Koskinen (2010) suggest limiting the area of study instead of striving for an all-encompassing approach to retranslation. More precisely, they have decided to limit the area of study of retranslation in Finland by examining three areas and using different types of data and research methodologies. The three main areas they have focused on include "the extent and proportion of retranslation in Finland; the motives for and reception of retranslations (publishers, critics); and finally, what happens to a text when it is either retranslated or revised (textual analysis)" (2010, p. 30).

In this study we focus on one of the suggested areas: the motives for retranslations. Therefore, the present study is an attempt to unravel a complex web of motivations which lie behind the decisions taken by agents involved in the production of retranslations of classic children's novels in Croatia. In addition to the motives, we will also examine the attitudes of retranslators to previous translations and the ways retranslations are presented in the target culture.

Retranslation research is mainly focused on literary translation, particularly of canonized works. Among few studies of retranslation of non-literary texts, one should mention Susam-Sarajeva's study (2003) of retranslation of Barthes' theoretical works from French into Turkish and of Cixous's work English, von Flotow's study (2009) of the retranslation into English of Simone de Beauvoir's *The Second Sex* and Hawkins' study (2018) of the retranslation of Freud's works into English. As works of children's literature are very often translated several times, they constitute a substantial portion of retranslated literature. However, it seems that scholarly interest in retranslations of children's literature is not proportional to the volume of retranslations of such works produced. Still, retranslation of children's literature has been the topic of few studies. A particularly interesting is the study conducted by Myriam Du-Nour (1995), who studied a set of translations and retranslations of children's literature into Hebrew produced over a period of 70 years in "an attempt to trace some of the changes of norms of translation into Hebrew, especially in the linguistic-stylistic domain" (1995, p. 328). However, it should be noted that the study's primary aim is not to examine retranslation *per se*, but rather to use it as a suitable tool for tracing down changes in norms (cf. Susam-Sarajeva, 2003). Still, Du-Nour's findings cast a new light, empirically underpinned, on the phenomenon of retranslation of children's books. The study shows that the broader socio-cultural context and the particular historical moment in which retranslations and revised editions were published played a vital role in the linguistic shaping of (re)translations. Thus, Du-Nour found that an "elevated", quasi-biblical style of early translations for children, produced in the 1920s and 1930s, when the didactic role of translated children's literature was considered paramount, was gradually replaced with a more colloquial style and lexical choices that take into account ordinary, everyday language.

Since the early 1990s, when Croatia became independent, a substantial increase in the production of retranslations has been visible. However, not much research on Croatian retranslations has been conducted. Although her primary interest are retranslations of children's literature in the post-socialist period in Slovenia, Pokorn (2012) has also taken into account retranslations of children's literature in Croatia.

Therefore, the present study is an attempt to contribute to further research on the retranslation phenomenon by concentrating on two relatively under-researched aspects: motivation of the agents involved in retranslation projects and retranslation practices in the Croatian context.

## 2. Research aims and methodology

This study aims to shed a clearer light on the motives of various agents, primarily editors and translators, involved in the production of retranslations of children's literature in Croatia, as well as on the attitudes of retranslators towards previous translations in the target culture. In order to gain a more layered picture of the practice of retranslation in Croatia, three recent retranslations into Croatian of canonical works of children's literature, namely, *The Hobbit* by J.R.R. Tolkien, *Pippi Långstrump* by Astrid Lindgren, and *Das doppelte Lottchen* by Erich Kästner, were explored. The selected retranslations were published within a short time span. Thus, *Hobit ili Tamo i natrag* [*The Hobbit*], by Marko Maras was published in 2020 by *Lumen izdavaštvo*, *Pipi Duga Čarapa* [*Pippi Långstrump*] translated by Edin Badić, also an author of this paper, was published in 2021 by the publishing company *Znanje*, and *Blizanke* [*Das doppelte Lottchen*] translated by Vanda Kušpilić was published in 2021, also by *Znanje*. All of them are first retranslations of the corresponding source texts into Croatian and they all appeared after a long period during which the first translations were reprinted or published in revised editions. The first Croatian translation of *Pippi Långstrump* was published in 1973 by *Mladost*, at the time the largest Croatian publisher, which published a popular series of children's books *Vjeversica* [*The Squirrel*]. The first translation of *Pippi* comprised translations of three source texts *Pippi Långstrump* (1945/2016), *Pippi Långstrump går ombord* (1946/2016), and *Pippi Långstrump i Söderhavet* (1948/2016), which were merged into one target text. This translation was reprinted or published in revised and expanded editions from 1973 to 2015. The first translation of *Das doppelte Lottchen* into Croatian was published in 1969, also by *Mladost*, and was continually reprinted until 2012. The first translation of *The Hobbit* was first published in 1994 by *Algoritam*, at the time one of the largest publishers in Croatia. It had many reprints, with the last one published in 2014. Therefore, it should be noted that in all three cases the first translations were published and reprinted continually until the early 2010s. There followed a period of several years in which no reprints were published, and it ended with the appearance of the retranslations.

The first set of data was obtained through semi-structured interviews with the retranslators, editors, and publishers of the selected retranslations. The main research questions addressed were:

1. Who has commissioned a retranslation of the particular source text?
2. Why was it decided to commission a retranslation rather than to use some other mode of updating a translation (a revised edition)?
3. What motives lay behind this specific decision (commercial considerations, copyright issues, the ageing of previous translations, directness of a previous translation, ideological changes)?
4. How were the retranslators selected?
5. What was the attitude of the retranslators towards the previous translation?
6. What was the impact of the previous translation on the retranslators' decisions?

Due to the ongoing pandemic of COVID-19 at the time when the research study was carried out, four of the respondents replied to the questions sent to them by electronic mail: two retranslators (Edin Badić and Vanda Kušpilić) and two editors at *Znanje* (Silvia Sinković and Mirna Šimat). Face-to-face interviews were conducted with Marko Maras, the retranslator of

*The Hobbit* and Miroslava Vučić, the editor-in-chief at *Lumen izdavaštvo*. In addition to the data collected in semi-structured interviews, the peritext (afterwords) and available epitext (both material and digital) of the retranslations were analyzed with a view to reconstructing the attitudes of publishers, editors, and retranslators to the particular retranslation and the corresponding first translation.

The data on the retranslation of *Pippi Långstrump* from Swedish into Croatian were obtained in the interviews with the former editor-in-chief at *Znanje*, who was involved in the retranslation project and the retranslator. Additionally, the retranslator's afterword to the retranslation was analyzed, as well as his article published on the website *Moderna vremena*.<sup>2</sup>

The data on the retranslation of *Das doppelte Lottchen*, another very popular work of children's literature, were primarily collected in the interviews with the editor involved in this particular project, and the retranslator. This retranslation was also addressed in the interview with the former editor-in-chief of *Znanje*. In addition, the afterword to the retranslation written by Croatian children's literature scholar Dubravka Težak was analyzed.

The data on the retranslation of J.R.R. Tolkien's *The Hobbit* from English into Croatian were collected in face-to-face interviews with the editor-in-chief of *Lumen izdavaštvo*, and the retranslator. The retranslator's afterword was also analyzed, as well as various elements belonging to the epitext.

### 3. Analysis of the data obtained in interviews with the agents in the process of retranslation

In this section the data obtained in the interviews with the agents involved in the process of retranslation of each source text are presented and analyzed. All the following quotations in Section 3 are taken from the interviews, unless otherwise noted. The interviews with respondents were held in January and February 2022.

#### 3.1. *Pipi Duga Čarapa*

With regard to *Pippi Långstrump*'s retranslation the data were obtained in two semi-structured interviews: with the former editor-in-chief of the publisher *Znanje*, Sinković, who was also the editor of the particular retranslation and with Badić, the retranslator, and as mentioned earlier, one of the authors of this paper. To ensure impartiality and transparency, Badić did not participate in the analysis and the drafting of the paragraphs pertinent to his retranslation of *Pippi Långstrump*.

According to Sinković, the process of revamping the Croatian edition of *Pipi Duga Čarapa* was initiated by The Astrid Lindgren Company, the Swedish copyright holders of Lindgren's literary *oeuvre*, who insisted that the new Croatian edition of the book should include the original illustrations by Danish illustrator Ingrid Vang Nyman instead of illustrations by Croatian illustrators Zlata Živković-Žilić (the editions from 1973 to 1991 published by *Mladost*), and Ninoslav Kunc (the editions from 1996 to 2015 published by *Znanje*). Sinković disclosed details of the chain reaction that followed this demand: "While we were comparing the authorized source text and the existing Croatian translation and, trying to decide on the layout of the illustrations, we noticed that the first translation of the book did not fully adhere to the source text, and that one chapter was missing." Sinković and her team then decided to contact a Swedish-to-Croatian translator to help them uncover potential discrepancies and determine exactly to what extent the first translation did not correspond to the original text. The publisher then learned that the earlier editions of the first translation that were published continuously until 1991 were evidently censored and that, while the later editions of the first

<sup>2</sup> <https://mvinfo.hr/clanak/najava-prijevod-astrid-lindgren-pipi-duga-carapa> (Accessed on February 28 2022).



translation came closer to the source text, “the translation was still incomplete.” Therefore, the publisher’s initial idea was to revise the existing translation, but as the copyright holders were hesitant to allow further circulation of the existing Croatian translation because it was incomplete and contained rearranged chapters, the publisher had to either substantially revise the first translation or opt for a retranslation. According to Sinković, *Znanje* aimed to publish a complete translation of this seminal work of children’s literature once they realized that the first translation was not complete, but this decision was also supported by their belief that revising the text would be just as demanding as producing a new translation. The respondent also mentioned that their decision was largely influenced by the realization that the omitted chunks of the text needed to be translated either way and that the line between revising and retranslating is rather thin. They also had to take into account the time that would be invested in both editing and completing the existing translation, as well as the comparative costs of revising or retranslating the text. Nevertheless, Sinković pointed out that this decision was not taken as a result of a negative assessment of the first translation: “We were aware that many translations [of this children’s classic] around the globe have been partially censored, and we did not question the quality of this translation, as the previous translator, Mirko Rumac, also collaborated with our editor at the time – but we simply thought that a complete translation into Croatian was deemed necessary and that such translation could be a contribution to the culture of translation and literature in general.”

Being the editor-in-chief in *Znanje*, Sinković, was involved in the selection of the translator. Since Badić was asked to compare the STs with the first translation, she thought it was “logical to also offer him to do a sample translation”. As the sample translation was of high quality, Badić was selected to do the retranslation.

In his interview, the retranslator explained that he had previously worked for *Znanje* as a translator, and in September 2020 had received a call from the editor-in-chief, who informed him that *Znanje* was in the process of redesigning their popular series for children *Stribor*, and that they would like to reprint *Pipi Duga Čarapa* using the original illustrations, but that they noticed one chapter was missing from the translation. At the time Badić was conducting a study of the first Croatian translation of *Pippi Långstrump*, in which he found out that “it was not just one chapter missing, but many paragraphs from other chapters as well, which in the first edition of the first translation, published back in 1973, were completely omitted, and then partially added back in 1996”. With this in mind, the editorial board soon decided to commission a retranslation.

Apart from reading the first Croatian translation as a child, Badić, owing to his research, was very much aware of the existence of the first translation: “An in-depth comparison of the three source texts of *Pippi Långstrump* and the ‘integral’ Croatian translation was conducted to detect all changes that may have been introduced. Usually, when only one edition of a translation exists, there is seldom any need for a deeper critical analysis, but since I was studying taboos in translations of children’s literature as part of my doctoral research, I noticed that several Croatian scholars had already pointed out that some chapters from the first Croatian translation of *Pippi Långstrump* were left out, and I found this topic interesting.”

Badić claims to have had a neutral opinion of the previous translation, although he noticed that both the first translation and its reprints contained errors on various linguistic levels. The retranslator also took notice of numerous interventions in the numbering and layout of chapters when compared to the three source texts, as well as in the story line, and these were mostly related to taboos. On the other hand, he was also aware that the first translation had been well-received by the public and that the adults of today may feel sentimental about the stories that might have defined their childhood. At the same time, he was aware that experts

in Scandinavian literature and translation studies as well as more critical readers had long called for a new translation of this children's classic that would be more in touch with the current linguistic and translation norms. These factors have had an impact on his micro-level decisions. Badić explained: "I was aware that some of the successful translation solutions had already taken deep roots among the readers. For example, *Villa Villekulla*, the house where Pippi lives, was very inventively culturally transplanted as *Pipinovac*, and in some cases, I decided to adopt some of those solutions in order not to create confusion. But I cannot say that I used the available translation as a model, nor that I deliberately tried to shy away from it. Even the source texts I got to translate slightly differed from the texts Mirko Rumac used as the source texts as they have been revised since they were first published in 1945." For instance, the Swedish word "neger", now considered a racial slur, was substituted for a more neutral "Söderhavsborna" ("the inhabitants of the South Seas") in the latest edition of the source texts from 2016.

Looking back at his work on the retranslation of *Pippi Långstrump*, Badić said that his main goal had been to faithfully follow the source text and produce a complete translation, *in line with the intent of the source text author* (our emphasis) and respect the intended function of the text. The idea was to build a dialogical relationship between the target text and target readers that would come very close to the relationship between the source text and its readers that Lindgren created more than seventy-five years ago. In Badić's words, he had tried to retain the creativity and wittiness of the original texts, and at the same time convey all the nuances woven into this literary masterpiece, which required adept attention to detail, especially when it came to translating humor, word plays, jokes, symbolical names, and songs that these stories abound with.

### 3.2. *Blizanke*

In the interview on the retranslation of *Das doppelte Lottchen*, Šimat, the editor who worked on this particular retranslation, disclosed that the stock of copies of Krklec's translation was running low and that the publisher had not considered editing the old translation: "As an editor, I would not feel very comfortable intervening in translations produced by deceased translators with whom we cannot check whether they would agree with the suggested changes or not." There was also a need for a more up-to-date translation, and along the way, another oddity was revealed, which according to Šimat, "made the decision even more justified". In fact, the retranslator noticed that the part where Lotte and Luise pray to God that their parents be together again was omitted from Krklec's translation, probably due to political and ideological factors that were at play in Yugoslavia in the mid-1960s. Moreover, Šimat feels that the decision to retranslate was justified in any case since she knows of multiple examples of different translations coexisting on the Croatian market, for instance, Antoine de Saint-Exupéry's *The Little Prince*. Sinković, the former editor-in-chief at *Znanje*, the publisher of both *Pipi Duga Čarapa* and *Blizanke*, commented that the situation was not the same with both retranslations. The copyright on the first translation of *Das doppelte Lottchen* was owned by the translator, Gustav Krklec, also a prominent Croatian children's author. After his death, the copyright was passed on to his heirs, many of them scattered around the world. In contact with the Croatian Copyright Agency, it became evident that the process of acquiring the right to use the translation would be legally intricate and would have an uncertain outcome. In Sinković's words, *Znanje* could not "wait that long – as the novel is on the reading lists for Croatian primary schoolers, and it would be a great inconvenience to have the novel out of print for months or even years."

The decision to commission a retranslation was reached quickly and Šimat suggested that Kušpilić be engaged as the retranslator, since *Znanje* had already successfully collaborated with her on other German-to-Croatian translation projects. In line with the routine procedure, the retranslator was asked to produce a sample translation and, as this translation satisfied the publisher's expectations, Kušpilić was entrusted with the retranslation. As regards the potential reasons for commissioning the retranslation of *Das doppelte Lottchen*, Kušpilić said that she had not really discussed this with the editor, but that she was told that the publisher commissioned a new translation because the first translation had been published a long time ago, so the target text needed to be modernized. Speculating on the main reasons why retranslations could be commissioned, Kušpilić added: "I believe that the ageing factor and the general need for a more up-to-date translation are among the most common reasons for retranslating canon literature, but I could imagine that retranslations are also produced out of enthusiasm, i.e., that they are initiated by either translators or publishers."

When asked to comment on how the first translation affected her retranslation, Kušpilić also admitted having read the translation twice, first as a child and once again before she started translating. She expressed a rather positive attitude towards the first translation: "I liked the translation as a child reader, who usually does not pay much attention to it, and even later when I re-read the book. And as with almost every translation I read, whose source text I can fully understand, I would translate a lot of things differently, but I also think that a large number of the solutions used are brilliant." Kušpilić believes that the previous translation had an impact on her decisions, but she does not exactly know how: she neither used it as a model nor did she try to necessarily steer clear of it, but she claims to have felt respect for Krklec's text even when she "least agreed with it".

### 3.3. *Hobit ili tamo i natrag*

The interview with the retranslator of Tolkien's *The Hobbit*, Marko Maras, revealed that the decision of the publisher, *Lumen*, to commission a retranslation was largely motivated by practical considerations. The publisher realized that the copyright for the first translation was about to expire and could not reach a financially satisfying agreement with the late translator Zlatko Crnković's assignees. At that moment, the publisher concluded that it was less expensive to commission a new translation than to pay for the translator's copyright. In the words of Maras, before taking on the commission he was familiar with *The Hobbit* in English and did not wish to read the first translation of *The Hobbit* into Croatian particularly because he did not want to be, even unconsciously, under the influence of the existing, Crnković's solutions. This was not the first time Maras undertook to produce a retranslation, and his principle is never to read first translations of the works he retranslates. As he admitted in the interview, later, during the work on the retranslation, it nagged him that he had not read criticism of the first translation.

The specific element relevant to (re)translating Tolkien's works is the fact that Tolkien himself compiled *The Guide to the Names in The Lord of the Rings*, a manual with instructions for translators of his trilogy. *The Hobbit or There and Back Again* (1937) was first translated into Swedish in 1947. The Swedish translator altered the name of the main character Bilbo to Bimbo, and intervened in the text segmentation, removing certain passages. This provoked Tolkien's reaction to the planned translation of *The Lord of the Rings* into Dutch. Thus, in a letter to the British publisher, Tolkien pointed out that he wished "to avoid a repetition of my experience with the Swedish translation of *The Hobbit*" (Carpenter & Tolkien 1981, p. 69). Maras relied consistently on the manual and says that he later realized that the first translator probably was either not aware of the existence of the manual or deliberately ignored it.



In her interview, Miroslava Vučić, the editor-in-chief at *Lumen*, expressed a strong preference for publishing retranslations rather than revising existing translations. Reasons for this are, in her words, both extra-textual and textual, and usually intertwined. During her long experience as an editor, she became aware that, on the one hand, old translations very often cannot function in changed circumstances and, on the other hand, thoroughly revising a translation may be rather tiresome and expensive, with the final product never fully satisfying. With regard to *Hobit*, she is delighted that the retranslation was launched as the previous translation, in her opinion, was not satisfactory, primarily because the translator did not treat the toponyms and character names consistently and thus disrupted the coherence of the imaginary world created by Tolkien. On the other hand, publishers encounter various practical problems with obtaining the copyright on the translation, which further pushes them to decide to commission a retranslation, considered to be a less expensive and easier solution. Vučić admitted that in the case of Tolkien they encountered problems because the late translator's assignees expected hefty fees. An interesting point, related to the way retranslations are produced and presented in target cultures, is that, according to the retranslator, the reasons for the publisher's decision to commission a retranslation were at first largely practical. However, when it became evident that the retranslator's strategy was to rely on Tolkien's manual, i.e., to "return to the author", they found it a suitable element in their promotional strategy, based on presenting the retranslation as "the genuine Tolkien".

#### 4. Analysis of paratextual material

##### 4.1. *Pipi Duga Čarapa*

Even though the retranslator's afterword to *Pipi Duga Čarapa* is primarily addressed to the child reader, it also addresses the retranslation process itself. To be more precise, the retranslator points out to the ideological shifts that influenced the textual profile of the target text that went from "guarding" the children from possible negative influences, if necessary, even by means of censoring (as seen in the first translation), to an unbiased approach (as seen in the retranslation), with an afterword motivating the child reader to actively think about what the author truly wanted to convey. Thus, in the afterword the reader learns how *Pippi Långstrump* was received in other countries, gets introduced to the reasoning behind the interventions later made in the source texts, and is encouraged to reflect on the ethical values that the novels foster. The reasons for launching a retranslation are briefly mentioned: the data analyzed in a study co-conducted by the retranslator have shown that nine chapters were omitted from the first Croatian translation (1973), as well as that many paragraphs from the retained chapters were left out. Since the afterword is primarily written for a child reader, the retranslator does not go into a deeper analysis of the taboos, but in a footnote shares a link to the published study (Badić and Ljubas, 2020) for those who want to learn more.

Interesting epitextual material is to be found on the website of *Moderna vremena*<sup>3</sup>, where translators, in collaboration with the Croatian Literary Translators' Association, present their recently published translations. Careful reading of this text reveals the underlying attitude to this retranslation. Thus, the retranslation of *Pippi* is announced in the following way:

Along with the original illustrations by Danish illustrator Ingrid Vang Nyman, the book will finally get a new and complete translation in which all three stories – *Pippi Långstrump*, *Pippi Långstrump går ombord* and *Pippi Långstrump i Söderhavet* can be read as in the Swedish original – separately! (our emphasis)

<sup>3</sup> <https://mvinfo.hr/clanak/najava-prijevod-astrid-lindgren-pipi-duga-carapa> (Accessed on February 28 2022).

We should note that the first element mentioned refers to the paratext (the inclusion of original illustrations), and not the translation itself. Further, this retranslation is announced as “the first complete Croatian translation, in which all three stories...*can be read as in the original... separately!*” (our emphasis). Moreover, the retranslator explains why the new translation was made. In his words that he wished the book to get a new attire that would finally do justice to the Swedish original we may read a wish to be closer to the original text.

#### 4.2. *Blizanke*

The 2021 retranslation of *Das doppelte Lottchen* contains the afterword written by children's literature scholar Dubravka Težak, which has been republished in numerous editions of the first translation since the 1990s. In the afterword there is no mention of the fact that the translation in question is in fact a retranslation. This indicates that the publisher did not care to acknowledge a retranslation in the paratext. That the publishing of this retranslation attracted less attention, when compared to *Pipi Duga Čarapa* and *Hobit*, may be inferred from the following brief reference on the news portal *Nacional*<sup>4</sup>, which announces new translations of children's classics: “A new edition of the novel *Blizanke*, by German author Erich Kästner, was published in the translation by Vanda Kušpilić.”

#### 4.3. *Hobit ili Tamo i natrag*

The retranslation of *The Hobbit* has received a considerable public attention, which is rarely the case with translations in Croatia. It may be explained by the fact that the retranslation introduced new names of characters and toponyms, which was not received well by quite a large and agile community of Tolkien's fans. This unusually rich epitextual material will enable us to gain a deeper insight into how motivation for this retranslation is presented.

Information on the reasons behind the production of this retranslation can be found in a blog post on the publisher's website. In the text titled “Why have we made a new translation of Tolkien?”<sup>5</sup> the retranslation of *The Hobbit* is presented as “the only genuine Croatian translation of *The Hobbit* according to the author's instructions for translators from all over the world!” (our emphasis). There follows: “The readers might be surprised when they find out in the new translation by Marko Maras that the main character is not called Baggins but Torbar, that he does not live in Shire, but in Kotar and that hundreds of other character names and toponyms are finally translated into Croatian. This is not the translator's whim. To the contrary, unlike his predecessor, Zlatko Crnković, Marko Maras, *faithfully followed the wishes of J.R.R. Tolkien.*” (our emphasis). In a similar vein, the news portal *tportal.hr*<sup>6</sup> reports on the publishing of a new translated book (new translations are rarely given attention of news media) with the headline “*The Hobbit* in a new attire: The only Croatian translation that would have been approved by Tolkien!” The Croatian daily *Slobodna Dalmacija*<sup>7</sup> in its culture section published an article about the release of the new translation of *The Hobbit*. While this article does not bring much information that has not already been published on the publisher's website, the following remark by the editor deserves attention: “Translations by Marko Maras read as if Tolkien wrote in the Croatian language, in the same way as these translations in France read as if he wrote in French, and in Germany as if he wrote in German. Owing to Maras's translation

<sup>4</sup> <https://www.nacional.hr/biblioteka-stribor-u-novom-ruhu-u-knjizarama-vec-pipi-duga-carapa-blizanke-i-djevojica-iz-afganistana/> (Accessed on February 28 2022).

<sup>5</sup> <https://shop.skolskknjiga.hr/novosti/zasto-smo-iznova-prevodili-tolkiena/> (Accessed on February 15 2022).

<sup>6</sup> <https://www.tportal.hr/kultura/clanak/hobit-u-novome-ruhu-jedini-hrvatski-prijevod-koji-bi-odobrio-tolkien-20200708> (Accessed on February 15 2022).

<sup>7</sup> <https://slobodnadalmacija.hr/kultura/knjizevnost/bilbo-se-preziva-torbar-i-zivi-u-kotaru-uz-koji-tece-rijeka-bevanda-1028716> (Accessed on February 28 2022).

of Tolkien's masterpieces and owing to *Lumen's* project the Croatian publishing sector made a step forward and entered the family of civilized countries, where the author's poetics and the linguistic wealth of this text had been respected since long ago. Tolkien would be delighted." (our emphasis). The retranslator also gave an interview to *Vijenac*<sup>8</sup>, a prominent magazine for culture, where he explained why he had decided to follow Tolkien's instructions in his translation. Thus, Maras says:

I completely understand older readers, who got accustomed to the translation by Zlatko Crnković. For them it represents the canon and they stick to the canon. Even Tolkien himself once said that he would like that names in his work were not translated, but then he realized that translators wanted to translate them. Crnković himself translated some names, but he was not consistent, and that is what I did not like because Tolkien said that either all or no names should be translated. The rule is that all names that have some meaning in English should be translated. That is exactly what I did. Before me, the same village was inhabited by Baggins and Pamuković, and now there live Torbari and Priselci.

The same arguments are also presented in the retranslator's afterword to *Hobit*.

## 5. Conclusion

As we have seen in the analysis above, all three retranslations were commissioned by publishers, who also selected the retranslators. With regard to the motives underlying the decisions to commission these particular retranslations, it seems that a web of various practical considerations took priority in the publishers' decisions to commission the retranslations. Thus, in the case of *Pipi Duga Čarapa*, the requirement imposed by The Astrid Lindgren Company, the Swedish copyright holders, that the new Croatian edition should contain original illustrations stimulated the editor to commission a thorough comparison of the first translation and the source text. In addition to the realization that the first translation and its revised editions did not fully follow the source text, the issue with the copyright holders for the first translation, made a retranslation an elegant solution. However, in the case of *Blizanke* the reasons behind the decision to commission a retranslation were purely of practical nature: the process of acquiring the right to reprint the existing translation involved an intricate legal process with a number of heirs of the late translator. Since the novel had to be back in print as soon as possible, the publisher opted for a retranslation. In the case of *The Hobbit*, the publisher, according to the translator, was aware of the problems with the copyright on the translation, as the translator's assignees expected hefty fees, and commissioning a new translation seemed both a less troublesome and less expensive process.

As for the relation of the retranslators to the first translation, the interviews with the retranslators showed that they did not have any particular opinion of the preceding translation. The retranslator of *The Hobbit* deliberately did not wish to read the first translation, and followed closely Tolkien's instructions to translators. The retranslator of *Pippi* was deeply familiar with the source text, as well with the first translation and its revised editions. However, this knowledge was not gained as part of his preparation to do a retranslation, but as part of his previous academic research. The retranslator of *Das doppelte Lottchen* had a rather positive attitude to the first translation although she did not always agree with all the translation solutions.

The retranslators were, to a different extent, aware of the previous translations and their reception among Croatian readers, but for the most part decided that these would not affect their work. In their words, the retranslators adhered in the first place to the original texts and

<sup>8</sup> <https://www.matica.hr/vijenac/691%20-%20962/tolkien-na-hrvatski-nacin-30702/> (Accessed on February 28 2022).

the intent of their authors to the best of their abilities, in no way copying the first translations, but also not deliberately deviating from them as much as possible.

Comparing the data obtained in the interviews with the editors and retranslators with the peritextual and epitextual material an interesting discrepancy between the way this process was described and the way retranslations are presented in the paratext may be observed. The interviews with the editors showed that practical considerations related to the translators' copyright made commissioning a retranslation less expensive and less troublesome than revising the existing translation and paying copyright fees and for them these considerations tipped the scales in favor of a retranslation. On the other hand, the peritextual and epitextual material seems to be focused on presenting and, in a way "justifying", these retranslations as a way of offering a translation that is more faithful to the ideas or wishes of the author of the source text, who is obviously considered to be the highest authority.

An interesting angle to the study of retranslation arises from the insight that both the editors and retranslators share common ground in presenting and "justifying" their retranslations as a return to the author of the source text, either in the form of following the segmentation of the source text (*Pippi*) or the author's instructions for translators (*The Hobbit*). In conclusion, it should be noted that this study is not concerned with the textual comparison of first translations and retranslations in order to see whether, and in which aspects, retranslations are closer to source texts, as postulated by RH. Still, in the paratextual and epitextual presentation of the retranslations studied it is difficult not to hear the echoes of the discourse pertaining to the notion of a retranslation as a "return" to the source text and its author.

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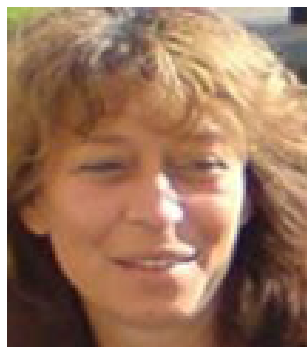
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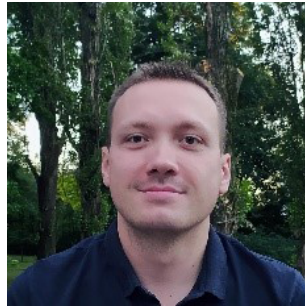


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